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August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library
(August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. **The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation** Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO **(including tours);** Kneisel Quartet **(and later Boston Symphony Chamber Players); Boston** Pops **(referred to in early years as** Promenade **concerts); and** Tanglewood **(including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).**

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

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Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

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2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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TECHNICAL DATA

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DEVELOP BEFORE 07/1995
1461-0325-012-02
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19-03

REEL 6

Volume 9-11

Promenade
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to
BSO
1897-1898

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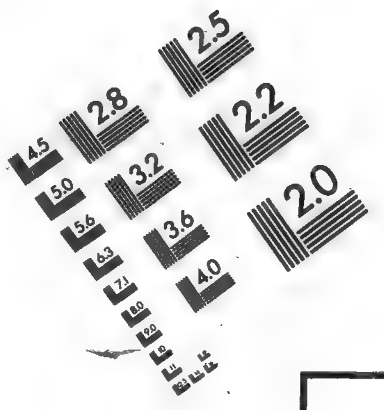
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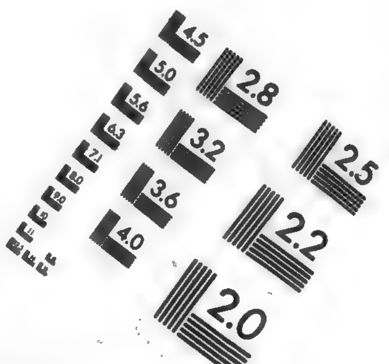
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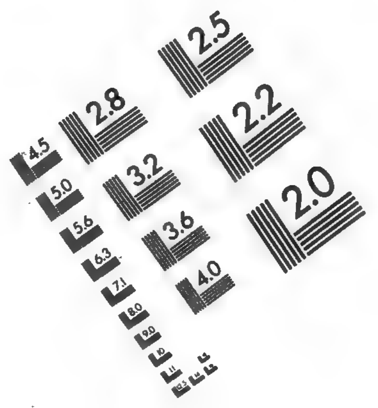
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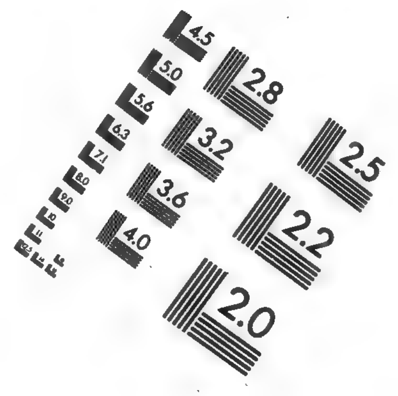
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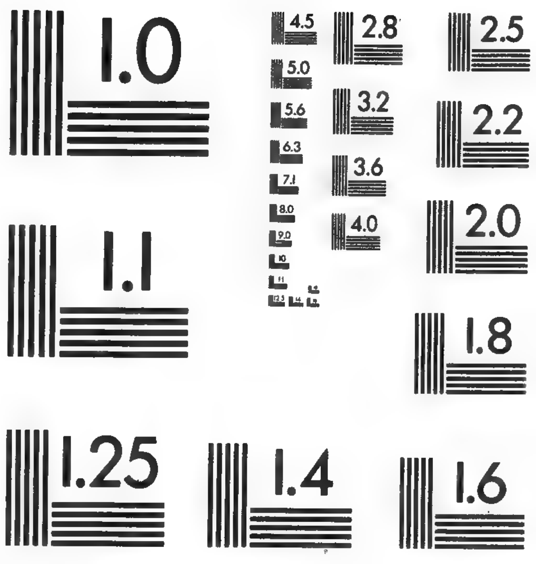
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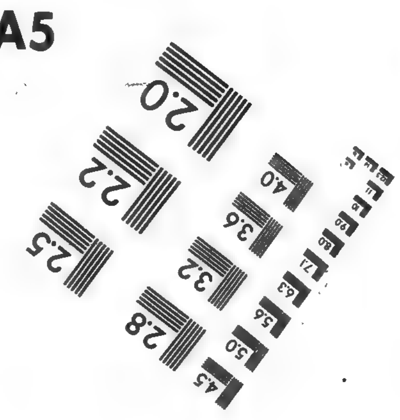
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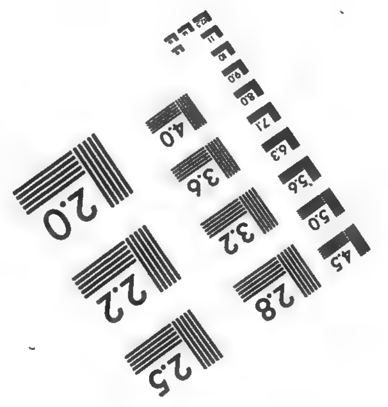
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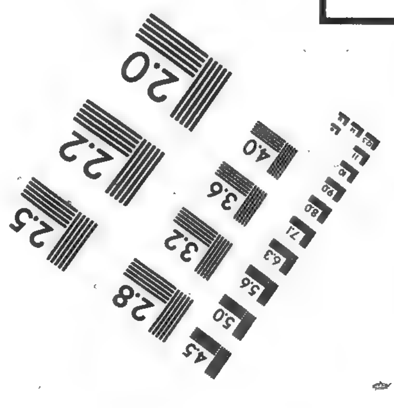
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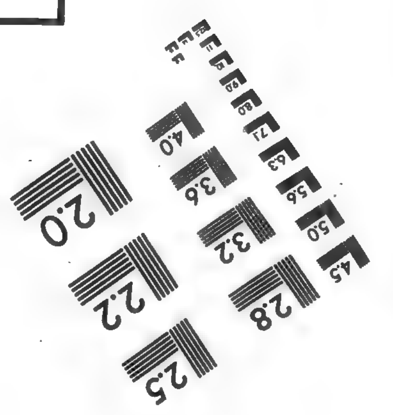
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MULTIPLE EXPOSURES
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MATERIAL

VOLUME 9

PROMENADE (POPS)

1895 - 1896

SHIPMAN'S
Invoice & Scrap
BOOK

Now for the Pops, With de Novellis as Conductor.

THE PROMENADE CONCERTS.

The closing concert of the 14th season of the Boston Symphony Orchestra will be closely followed by the opening night of the 10th series of the Music Hall Promenade Concerts, which is appointed for Saturday, May 11. These entertainments will be conducted on the same plan which has made them so successful in past seasons. The position of conductor will be filled by Mr. Antonio De Novellis, a musician eminently qualified to direct the splendid orchestra which will be placed in his charge. Mr. De Novellis earned a brilliant reputation as an orchestral conductor during his eight years association with Max Strakosch, in the production of grand opera in Italian and English. He came to this country from Naples in 1876, and inaugurated a series of operatic performances at Philadelphia, during the Centennial Exhibition.

After the Philadelphia performances followed a tour of the principal cities of the country, with a company which included Pappenheim, Marie Roze, Clara Louise Kellogg, Annie Louise Cary, Brignoli, Tom Karl and George Conly. Mr. De Novellis's most noteworthy achievement in Boston was the direction of the season of grand opera in Italian at the Mechanics' Building a few years ago, with a notable company, headed by Gerster and Campanini. The financial failure of this enterprise led Mr. De Novellis to forsake the grand opera for the more lucrative position offered him as conductor of light opera by Mr. John McCaull. with whom he remained for six years. Then followed a notable production of the charming opera "Dorothy,' 'by Mr. Duff.

After this Mr. De Novellis joined Francis Wilson, and for five years had the musical direction of the successful comic opera productions of this favorite comedian. At the beginning of the present season, after most satisfactory evidence of his ability in the preparation of the "Fencing Master" and the "Algerians," Mr. DeKoven selected M. De Novellis to take the musical direction of "Rob Roy." The new conductor of the promenade concerts will have ample opportunity to display his sterling qualities as a musician, and will, without doubt, receive a warm welcome from the patrons of these delightful entertainments.

VOL. XCVII, NO. [illegible]

SUNDAY, MAY 12, 1895.

"POPS" OPEN BRILLIANTLY.

Sig. A. de Novellis Welcomed Most Cordially.

New Conductor Acheives a Complete Success — A Treat of Light Music Finely Rendered and Heard Through the Clattering of Glasses and the Popping of Corks.

The 10th season of the promenade concerts in Music Hall opened brilliantly last night. Despite the excessive and discouraging heat, a very large audience was in attendance.

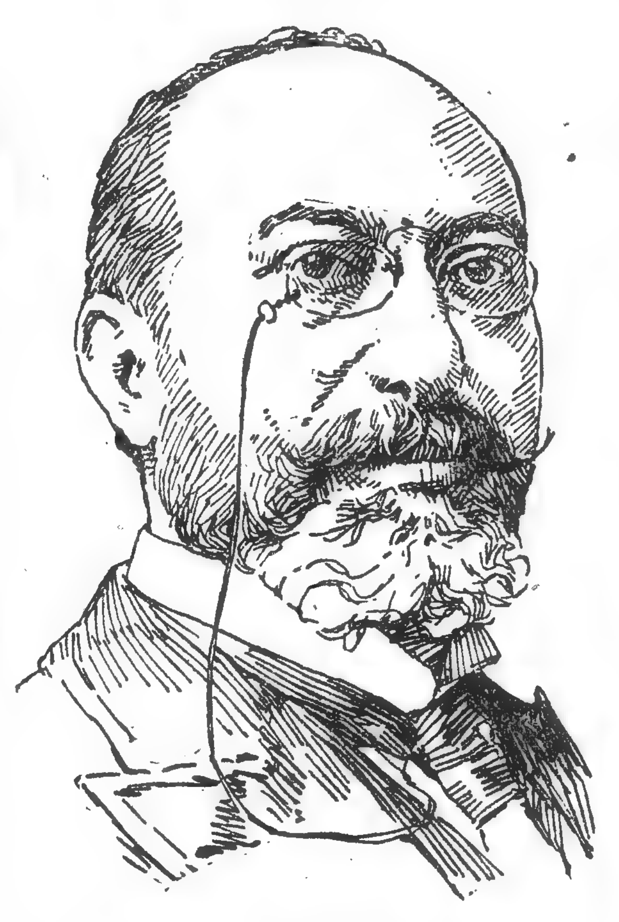
The arrangement of the hall was the same as that of preceding seasons. The ushers were many and attentive and the service was prompt and civil.

The new conductor, Sig. A. de Novellis, was welcomed with the most cordial friendliness, and through the whole concert his efforts were rewarded with the heartiest applause. In fact, such enthusiasm as greeted him at every stage of the performances has been rare at these entertainments. He was evidently the right man in the right place, and he is to be congratulated on the completeness of the success he achieved. As a conductor he has decided worth.

Every number was played with as much care and finish as if the music was not to be heard through the clattering of glasses, the popping of corks, the shuffling of feet and the hum of conversation.

The nuances were conscientiously observed, and the orchestra was kept well in hand. The playing was of an excellence that would have afforded full enjoyment and satisfaction under far more favorable conditions than attended its hearing on this occasion.

The programme was selected and arranged with admirable judgment, and was especially felicitous i n its widely varied contrasts of style.



SIG. A. DE NOVELLIS.

Encores were frequent, and Sig. de Novellis, with a readiness that was perhaps more good-natured than discreet, responded to the demand for them. Thus, the pretty Waldteufel waltz, "Amour et Printemps," was repeated, as was also the last movement of the overture to "iWlliam Tell," which, by the way, was given with stirring brilliancy.

A remarkably impressive performance of the prelude to the third act of "Lohengrin" was applauded with such vigorous persistency that Gillet's "Loiu du Bal," charmingly read, was given in responce. The intermezzo in "Cavalleria Rusticana" was also repeated.

Among the audience were many regular attendants at the Symphony concerts, and many prominent musicians, and the pleasure that the concert afforded all was unmistakable. It was something of a relief to listen to an entertainment of light music, so finely rendered, after a season that has been almost oppressively prolific in music of a more serious cast.

The programmes are to be changed every night, that of tomorrow being:

March, "Hochlands Klange"	Millocker
Overture, "Raymond"	A. Thomas
Waltz, "Kaiser"	Joh. Strauss
Selection, "Carmen"	Bizet
Ballet music, "Henry VIII."	Saint-Saens
Overture, "Stradella"	Flotow
"Clair de la Lune" (First time.)	Gillet
Selection, "The Gondoliers"	Sullivan
Selection, "Sphinx"	Thompson
Waltz, "Diesen Kuss der Ganzen Welt," (First time.)	Ziehrer
Polka, "Nuee d'Oiseaux" (First time.)	Waldteufel
March, "The Flag"	Ziehrer

There will be no concert on Thursday night, owing to a long-standing engagement of the hall. The season could not nave begun with more favorable results. The new conductor achieved instant popularity, and the success of the concerts would seem to be already assured.

[illegible], MAY 12, 1895.

FIRST "POP."

Brilliant Opening of the Promenade Concerts.

Great Success of Mr. de Novellis, the Conductor.

Mr. B. L. Whelpley Gives a Piano Concert in Chickering Hall.

There was a very large and enthusiastic audience last evening in Music Hall. The hot weather apparently had no terrors, and, indeed, the temperature of the hall was comfortable, all circumstances taken into consideration. The program was as follows:

March, "Queen of Sheba"	Gounod
Overture, "Masaniello"	Auber
Waltz, "Amour et Printemps" (First time.)	Waldteufel
Selection, "Falka"	Chassaigne
Prelude to Act III., "Lohengrin"	Wagner
Overture, "William Tell"	Rossini
Intermezzo, "Cavalleria Rusticana"	Mascagni
Suite, "L'Arlesienne," No. 2	Bizet
Overture, "Light Cavalry"	Suppe
Waltz, "Grubenlichter" (First time.)	Zeller
Gavotte, "La Coquette" (First time.)	Sudessi
March, "Tabasco"	Chadwick

Mr. Antonio de Novellis, the conductor this season, was most warmly welcomed, and with just reason; for his abilities as a musician and conductor, and his fine personal qualities are well known to the music-lovers of this city. During his American career he has had varied adventures and vicissitudes. He conducted admirably Italian opera when it was in its glory. He showed his skill and tact in performances of operetta. Last evening he proved himself an excellent leader and programmaker of orchestral concerts. It was a pleasure to see that he is held here in such high esteem; for audiences, like republics, are too often fickle and ungrateful; they are apt to toss their hats in air in honor of the new man, forgetting him who has served them in the past faithfully and well. Mr. de Novellis may well be proud of his success, which was every whit deserved.

Mr. de Novellis conducted with taste, force and intelligence. There was no vain personal display, no posing in the sight of the people, for the man is the personification of modesty. His thoughts were of the orchestra and the pieces played, not of the audience and what it might think or say. Without extravagance of gesture, without mirror-studied grace, he led simply and effectively. Mr. Ellis is to be congratulated on his choice of a conductor.

⁂

The program was well made. The tastes of all were consulted. If anyone was foolish enough to sniff at the overture to "William Tell," he was able to console himself with the thought of the extract from "Lohengrin" that preceded it. By the way, this same overture of Rossini, played with infinite spirit, was most vosiferously applauded, and the famous "galop" was repeated. For the overture wears well, oh victim of Wagneritis; and in its day it was a great a wonder as the Vorspiel to "Die Meistersinger" seems now to the more infuriated Wagnerite. Even the severe-minded Rheinberger loves this overture. And it is, indeed, an ironical circumstance that Schopenhauer, who influenced Wagner mightily, adored the music of Rossini.

But I digress; and yet is not digression in keeping with the informality of these concerts? Away, and keep your distance, ye pedagogues, fifth-hunters and serious minded who insist on parsing each musical sentence. In the smoke, while glasses clink, let there be no thought of the "Solemncholies" of music. It would be easy, for instance, to inquire what Mr. Schuecker was doing with his harp in the first performance of Mascagni's famous Intermezzo; but what would be the use? Mr. Schuecker is a most accomplished harper, and possibly he was trying some experiment that next season in a Symphony concert may excite gaping wonder. Besides the harp sounded normally in the repetition.

Waldteufel's waltz, with its haunting first theme, was redemanded, and there was applause galore throughout the evening.

And the band played an old familiar melody—known as "Loin du Bal." Were there cries "Take it away. We know it by heart?" On the contrary, applause was tumultuous; and the solo 'cellist, Mr. Schulz, looking more than ever like the young Beethoven, began again the well-worn strain.

So there was honest enjoyment, thanks to conductor and orchestra. There was no trying to like a thing, because somebody had previously said that it was great, or because it was stamped with the portentous seal of some eminent, deep-chested and long haired Leipziger Professor or Berlin Music Doctor. There was rhythm in plenty, and there were tunes that set feet in motion and eyes to sparkling.

So should promenade concerts be. And so they will surely be this season, thanks to Mr Ellis, Mr. de Novellis and the admirable orchestra.

PHILIP HALE.

THE POPS AGAIN.

Now that the Pops—or the Promenade concerts—are no longer a thing of anticipation, it is well to inquire into the possible benefit to be gained by constant attendance. This is a restless, nervous age, as some deep thinker has remarked, and even pleasure, real or alleged, must be submitted to test-tube and litmus-paper.

It must be admitted frankly that here in Boston the Pop was an acquired taste. Did not the Sun, which takes a keen and abiding interest in men and things in Boston, did not the censor and the ing[illegible] enjoyment? The Boston [illegible] said the Sun, "want music that is [illegible], gloomy and peculiar, above all, instructive, and the cheery, devil-may-care tunes that make the best minstrelsy of summer are an abomination to their eyes." Was it not the Sun that likened Boston applause [illegible] "the crackling of twigs on a frosty morning?" Four years ago were these deadly arrows shot from the twanging bow, and they still stick.

And yet the people of Boston, by hard, untiring labor, by toiling after it as some toil after virtue, have learned appreciation of a popular concert. They realize that music has other purposes than to agitate and control; it should, in proper season, "cheer up the countenance, expel austerity, bring in hilarity, mitigate anger," or, as Athenaeus well remarks, "produce a sort of gentlemanlike joy." Some of the more hardened wink the eye at the sound of even the name of Offenbach, and as for Strauss, they say to the visiting foreigner, "Oh, you know Strauss is a classic; Brahms thinks highly of him."

Or what is there now lacking in Music Hall to the heart's delight? There is an inclosure, not a pen, as certain disagreeable persons have insisted, for the purpose of preserving class distinctions, but for exhibiting, as in a microcosm, the true democratic feeling that exists in Boston; it exists quietly; it is just a little shy; but it exists. In this pen—if you will have it so, oh Thersites—Columbus Avenue and Marlboro Street are in elbow-jostling proximity. Entrance to it is obtained by purchase, not by an affidavit concerning the validity of a grandfather. Mr. Newbury, in his choicest Bostonese, asks Mr. Cove if he will be good enough to let him look at a program a minute, and Mr. Cove replies, "Why, cert';" and the feet of them tap time to the strains of the waltz.

Is it possible that some, stern-faced, [illegible] object to synchronous deglutition of food and music? Perish the thought! There should be food served at Symphony concerts. The system fortified by a boiled New England dinner would withstand the colossal works of Brahms. Nourished judiciously, a Saturday evening audience would no longer seem at departure an anaemic, etiolated race. So with light music, there are very properly "light refreshments;" and let them be light, without ironic twist or turn. "Truly, now," said Michael Mail, "there's a friendly tie of some sort between music and eating."

Michael is right. Were not the harp and the viol, the tabret and pipe in the feasts of the Hebrews? There was music at the banquet where Tamburlaine the Great drank Koumise, hydromel and wine. Did not Walpole flirt with Mrs. de Boufflers as they ate to the sound of horn and hautboy? But why appeal to history. There are thoughtful philosophers who would confine music to table use.

The benefits are not so much in future as in the unrestrained enjoyment of the present. Listen to the music and delight in rhythm and melody; learn that such pleasure is to be shared in common with citizens and citizenesses; you may never have been introduced, oh Mr. Cabotsworth, and yet they are happy without an intimate knowledge of your mental accomplishments and private views; but, for once, smile pleasantly on the crowd and without thought of incredible social complications. Eat and drink together decently and in moderation. That girl with fish-pool eyes is pretty, even if she is not a patroness of art. That old gentleman has an honest, kindly face, even if he is not a member of your club. One word of caution. When you eat, choose the occasion of a slow movement, as led by Mr. de Novellis. If you devour an ice during a waltz or a galop, sympathy will lead to haste and indigestion. Above all, dismiss thought of business. There is but one golden thought at a Popular concert; "I loafe and invite my soul."

[2]

INCOMPLETE

Boston Sunday Globe.
SUNDAY, MAY 12, 1895.
FORTY PAGES.

NATURAL AS EVER.

First Pop Concert of the Season a Success.

Democracy of Enthusiasm and of Smoke Pervaded the Scene.

Sig Novellis Became a Favorite at Once With the Audience.

"They're as thick as five in a bed," remarked a portly policeman, sagely, last night in Music hall as he looked through an open door upon the crowd that was packed, both sitting and standing, just about as solid as sardines in a box.

It was at the opening pop concert of the season, which has been an interesting subject for anticipation among all sorts and conditions of Bostonians for some time past, and which proved, if possible, a greater financial, as well as artistic, success than any of its predecessors.

The decorations and mechanical arrangements of the hall are substantially the same as in former years, the crowd in a large measure made up of regular habitues, and the most frequent comment heard on every hand at the first glance at the scene was, "How familiar it all appears."

About every element of the hub's population was there, from those in the front rank of the 400 brigade to those who are known to nobody but themselves.

Music, literature, painting, sculpture, medicine and the law were represented by shining lights who touched elbows with dry goods clerks, shop girls and apprentice boys anxious to appear to be in the social swim.

The blue wreaths of smoke from cigarettes and cigars of varying degrees of fragrance mingled in the true democratic spirit of the occasion, soaring to the roof in a hazy density that softened the glare of the electric lights like the sun seen through a London fog.

Those who got in before the concert began clung tenaciously to their seats to the end. Few went out and about the only thing that was able to keep up a circulation was the liquid refreshment of various hues and strength which somehow or other never seemed to encounter an obstacle of collective humanity too dense to be penetrated by the white-aproned waiters who wriggled and squirmed their way about with tireless persistency.

The one preeminently notable feature of the occasion was the enthusiasm, which began early, increased in intensity as the evening wore on, and terminated only with the program itself.

The enthusiasm was inspired by two things—the ideal excellence of the program, which was as fresh and sparkling throughout as a glass of champagne, and the magnetic qualities of the new conductor, Sig A. de Novellis, who made an admirable impression almost from the first moment when the musicians responded to the wave of his baton, and who was kept throughout the evening bowing and smiling in recognition of demonstrative applause, which followed every number upon the program.

Those who came expecting to bewail the absence of former conductors soon discovered that they had no cause whatever for regret, as the new leader is an artist from the polished crown of his head to the tips of his eloquent fingers.

He received a noble greeting, that plainly warmed his heart, the moment he stepped to his place at the center of the stage, and from that time on it seemed as if each successive number placed him higher and higher in the appreciative regard of the auditors, whose continual homage constituted a personal tribute of which any musician might be proud.

He showed himself to be possessed of a ceaseless supply of that rare magnetism and grace which sets the blood of a great audience to tingling in sympathetic unison, and makes every nerve to dance with the snap and dash of his own personality.

The work of the orchestra was very commendable, as a whole, and whether in the lighter numbers or the more stately "Lohengrin," the conductor's baton was promptly followed.

Sig Novellis arranged a capital program, in which three numbers were heard, for the first time here. These were waltzes by Waldteufel and Zeller and a gavotte by Sudessi, dainty little pieces, which evoked encores.

The best performance of the evening was the "William Tell" overture, which aroused about as much enthusiasm as the "Cavalleria" intermezzo. Part of the first and the whole of the latter were repeated.

In fact encores and extras doubled the length of the program, and every number was heartily applauded. The waltz and gavotte selections were given with that delightful dash and swing which add so much to the pleasure of patrons of this class of entertainment, and Sig Novellis appeared to enter into the spirit of these particular numbers so heartily that "an evening with Strauss" should prove specially attractive.

BOSTON POST.
The Representative Democratic Paper
OF NEW ENGLAND.
SUNDAY MORNING, MAY 12, 1895.

BIG "POP" NIGHT.

Crowds at Music Hall Welcome Leader Novellis.

The Music Hall promenade concerts opened last night with a "pop" that could be heard for miles.

There was a new leader on the platform, and a few new faces in the orchestra. A great wave of pretty humanity flooded the floor, welled up into the first gallery and overflowed to the second balcony. Every table had its full complement, every seat was occupied, and a mass of standing humanity filled every crevice between table and wall.

"Please let me through, gentlemen," pleaded the waiters in vain. It was a grand inauguration of the summer concert season. The "pop" has become a favored institution.

Society girls, students of music and students of Harvard, clubmen and savants, all have set their stamp of approval, sometimes well bred, sometimes noisy, upon the opening night of the "pop."

Now this is the scene you might have gazed upon if you had been unfortunate enough to have stood in an upper gallery of Music Hall at 10 o'clock last night.

The serried ranks of soberly-arrayed seats had given place to many tables. The light seats were arranged in irregular groups about the tables. Here were gathered daintily gowned women and cavaliers as gay as a Bostonian ever dared be. Pretty gowns of light fabrics made a flutter of many colors. It was too Bohemian a place for regulation evening gowns. In their place were many daring combinations, a little risque for a parlor, but "quite the thing" for a "pop."

At neighboring tables were women of "the swell set" and women quite as swell in a different world. They all lent a dash of beauty to the scene. To and fro waved a hundred fans of many hues, like colored waves, ebbing and flowing lazily.

By the sides of the pretty women were men in evening clothes, men in white duck suits, men in sweaters and golf suits. The crimson of Harvard flamed from a hundred broad-brimmed straw hats.

Side by side with the straw hats were the glossy silk tiles of club men, who gazed at "the boys" with serene contempt. There, too, were the thoughtful faces of musical enthusiasts. The tables were littered with bottles and glasses, from which long straws projected coaxingly.

Many of the men puffed at cigarettes and cigars, till a fragrant haze filled the lofty hall. High in the roof myriad lights shone mistily. Men bent over fair women. A hum of conversation filled the air. There was much low laughter and many coquettish glances.

A SCENE OF GAYETY.

The tables within the rail were besieged. The tables without the rail were conquered. All around men were crowded, standing four and five deep. White-aproned waiters with loaded trays pleaded and pushed through the throng. Part of the first balcony was surrendered to tables and gayety. Every seat was taken by men and women who looked on and listened.

Nor could you find empty seats in the balcony above. Seldom has the great statue looked down upon a hall crowded with such a happy medley. The corridors were thronged with promenaders. The whole hall sparkled like a mammoth tank of champagne. Rail and pillar were decorated with glossy green foliage, which shone dimly through the smoke.

There is a movement among the musicians huddled together on the broad platform. They pick up their instruments, poise them expectantly and gaze at a man who has taken his place on the dais before them with his back towards the hall. This leader is the beau ideal of a Chicago pork packer.

He is of portly build, with head set well down upon square shoulders. His hair has forgotten to keep on growing on top of his head and has turned iron gray behind. When he faces the audience he is bald-headed. When he turns his back on them, he has a head of iron gray hair. His square jaw is concealed beneath a short beard of the same color, cut a la Chicago.

He taps sharply on the rack before him. The chattering crowd becomes hushed. He waves his baton and exquisite melody floats out on the hazy air. All listen spellbound, entranced by the rare music. All too soon comes the finale. Wild, tumultuous is the applause, oft repeated, long continued. It is evident that Adamowski is forgotten, and in place of the former Adonis the Chicago-like Sig. A. de Novellis reigns mightily.

Last night was his field day.

He is a splendid conductor.

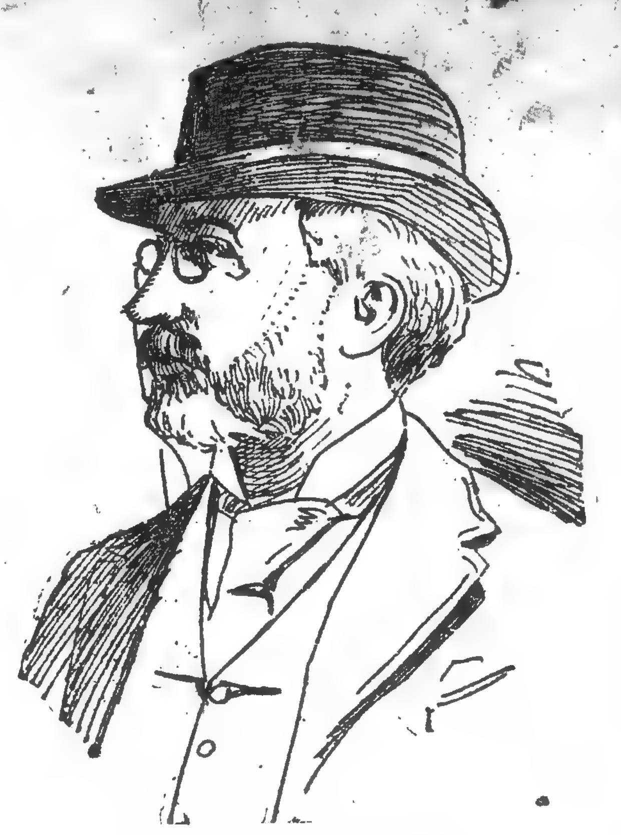
He bows again and again, fairly beaming with good-natured smiles. He points to his orchestra as if to waive the praise to them. But the applause continues with unremitted violence until Novellis mounts the leader's dais once more, and again waves his magic baton. Silence comes instantly. The scene changes from a social gathering to a breathless audience.

The encore ended, the applause is repeated, and the clink of glasses, the popping of corks, the chatter of voices, the [illegible] waving of fans, the coquettish [illegible] are resumed.

ABOUT THE NEW LEADER.

Signor A. de Novellis, who takes the baton from the hands of the ever-popular "Tim" Adamowski, is known all over the country as the musical director for Francis Wilson in all the latter's light opera successes. For six years previously he was associated with John McCaull in the production of the "Black Hussar" and other works.

He came to America from Naples in 1876, his first appearance being under Max Strakosch at the Philadelphia Centennial.



SIG A. de NOVELLIS,
New leader of the Pop Concert Orchestra.

Under Strakosch he directed performances of Italian and English opera by companies including some of the famous stars.

Mr. de Koven also selected him to direct his latest and most ambitious opera, "Rob Roy," on account of his success in bringing out "The Fencing Master" and "The Algerians."

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCVII., NO. 133.
MONDAY, MAY 13, 1895.

AROUND AND ABOUT ATHENS.

Straw Symphony and Summer Girl at the "Pops."

Flirting to the Accompaniment of Inspiring Music—The Prematurely Summer Man—Sig. de Novellis, the Stately New Leader—Bit of M. Clinesque Humor—Mme. Rejane.

The current agitation concerning a more beautiful Boston, while likely to lead to many interesting suggestions from various individual points of view, recalls to the outsider the classic fable of the nymph who invited disaster by longing to be even lovelier than she was. To persons accustomed to the bricks and mortar of New York, so slightly relieved by parks and foilage, Boston, in the May day of the year, is as delighted as Paris, with its Champs Elysees and Parc Monceau, or London with its innumerable squares.

There is likely to come a time, once its transition period is at an end, when the metropolis, with its residential quarter surrounding Central Park, may be as pleasant a place in early summer as London, Paris or Boston, but up to now, thanks to its unsettled character and the successive changes of the gradual uptown movement, New York is the least agreeable city of the four.

The growth of Boston, so admirably planned and directed, leads one to believe that New York will eventually be, compared to Boston, what Paris is to London—a pleasure ground, but not an abiding place; a city of hotels and lodgings, not a city of homes.

Already our New Yorkers of wealth and leisure are making their headquarters in Newport, Lenox, along the Hudson and in New Jersey, regarding their town house as simply a pied-a-terre. Too much cosmopolitanism has made New York brilliant, perhaps, but certainly not endearing.

On the other hand, Boston appeals to the Anglo-Saxon spirit within us as completely as does London or the English country. That it is already beautiful, and even decorative, who would deny! The instinct and taste that prompts the flower beds and floral window boxes in the houses of the town, the planting and encouragement of the purple wisteria and the creeping ivy, have indeed been duplicated here and there in Madison avenue; but the same element of picturesqueness that makes Beacon street and the great, breezy Common akin to Piccadilly and the Green Park, is absent from the New York thoroughfare.

[3]

What makes the [illegible] charming is the fact that the substantial and the decorative are combined to perfection; and when the Public Gardens unfold their almost sylvan beauties, and Commonwealth avenue stretches along like an American edition of the Elysian Fields, it is scarcely a compliment (and certainly not flattery) for a visitor to say that Boston, with its central squares and superior statues, its verdure and its flowers, its ornamental waters and its noble trees, would seem quite beautiful enough already.

There seizes upon humanity, in all great cities at this period of the year, when premature heat plays the deuce with the normal conditions, a longing to listen to sweet music and inspect our fellow-creatures while seated at small tables and indulging in something that has to be uncorked—a liquid symphony absorbed through a straw.

They do it in London, at the Covent Garden promenade concerts. Once the opera season is at an end, they have made it a national institution in France, where the cafe chautaut, with the price of admission calling for one drink, is duplicated ad libitum throughout the Champs Elysees, and, thanks to New York's dearth of parks and squares and open spaces generally, our metropolitan purveyors have, as usual, gone custom "one better" and invented the electric-lighted roof garden, until, on a summer's night, the inhabitants of Mars or Venus must take Manhattan island for a new planet.

The expiring hot wave has brought about a similar state of affairs in Boston, where the summer girl (and the summer man) sprang forth, full armed, at the premier of the "Pops."

The spectacle of such butterfly toilletts against the dim and dusky background of the vast interior of Music Hall reminded one of the beds of tulips in the Public Garden—so brilliant the hues that contrasted with the earthen brown and the evergreens.

The straw symphony that gurgled and flowed in one steady stream throughout the evening, accompanied by a cloud of azure tobacco smoke, did not prevent enthusiastic appreciation of the music—how enthusiastic may be inferred from the fact that the spirited rendering of even the dear old overture to "William Tell" was unroariously encored.

The stately and mature Italian who has succeeded "Little Tim"—Sig. de Novellis—indeed, held his musicians well in hand. And yet, from the purely social and decorative standpoint, who shall not say that the blond and pensive and slender Timothee Adamowski was missed? Adamowski, in his serene and smiling way, led the orchestra as though he were leading a cotillon. The energetic de Novellis takes firm hold of his baton and conducts the corps as though it were a battalion. Adamowski was persuasive; De Novellis is executive.

The summer girl, in the glory of blouses in which the colors of the rainbow were suggested singly, and in hats in which the flowers of the conservatory, the garden and the field were alike conspicuous, performed unheard of feats in coupling two straws so as to act as a continuous conductor, and in flirting with four men at one and the same time. She was in her element, and represnted every "set" in Boston, from "smart" to hopelessly suburban; and yet she was well nigh so invariably charming when thus presented in a body as to deprive the stranger of the final remnant of the absurd tradition that the Maid of (modern) Athens wears spectacles and prattles "theories."

The prematurely summer men, who appeared in white duck trousers and beribboned straw hats, in defiance of the rumor that the extreme heat in Nebraska had been followed by a snow storm, were conspicuous, even in a crowd where the utmost latitude in respect to costume was allowed. White ducks in a cool wave are apt to flutter.

INCOMPLETE

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, MAY 13, 1895.

MUSICAL MATTERS.

The Music Hall Promenade Concerts.

The symphonic Muse has again begun her annual flirtation with Gambrinus and the clash of the cymbals and the clink of the glasses once more intermingle at Music Hall. The much-longed-for "promenade" concerts began Saturday night; but, although a rose by any other name would smell as sweet, and beer by any other name would taste as bitter, the "promenades" will always be better known and cherished as the the "Pops." The intermingling of attractions is not an unpleasant one, "Tannhaeuser" suggests Anhaeuser, Strauss suggests straws, and the latter not only show the direction of the wind but of the sherry cobbler, at times.

This is the season of the year when the Harvard student begins to attend to his musican culture, and begins to see, as through a glass darkly, that the intoxicating strains of Wagner, Mascagni, Gounod, and Chadwick can be mixed without a musical "Katzenjammer" resulting. The scheme of Manager Ellis grows in popular favor from season to season, and nowhere in America can one find a concert of this class where such excellent selections are given, where such admirable execution is attained, and where such social notabilities habitually attend. As usual, the programme presented a wide scope, ranging from a Wagner prelude to tripping waltzes, but it was distinctly evident that Sig, de Novellis intends to avoid the very lightest school of composition while keeping the concerts brilliant, spicy and attractive. Thus, for example, while the old custom of grouping the best numbers in the centre of the programme was followed (Wagner's "Lohengrin Prelude," Rossini's "Wm. Tell" overture, Bizet's second Arlesian suite, and Mascagni's Intermezzo came here) the first and last groups of the concert were by no means given over wholly to dances, as the march from "The Queen of Sheba" and the "Massaniello" overture in the first part, and Suppe's "Light Cavalry" overture in the last part, plainly showed.

The programme was chosen with commendable tact, nothing too heavy or obtruse appearing, yet nothing too light or trashy, and nothing that would be altogether too delicate to make effect amid the necessary bustle of such an occasion (although one might except Gillet's "Loin du Bal," from the fitness); few conductors could have steered between two Scyllas and a Charybdis so well.

Bizet's Second Suite Arlesienne may be spoken of as belonging to the higher numbers of the well-selected programme; for, although it is not comparable with the first Suite, which was culled from the music which Bizet attached to Alphonse Daudet's beautiful play, it is nevertheless intrinsically excellent—an aftermath that is not unworthy of the man who might have become the greatest modern French composer, had he lived a little longer.

Since the tendency of the programmes is toward this better school, one may hope for a number or two from St Saens' "Suite Algerienne" and Massenet's "Dimanche au Village"; and why do not Beethoven's "Battle of Vittoria," as a curiosity, at these concerts.

Not only was the programme most discreetly chosen, but it was excellently played. Sig. de Novellis held his men well in hand and wisely refrained from over-shading; what would have been a merit in a symphony performance, might easily become a blemish in a "pop" concert.

But everything was heartily enjoyed, encores were frequent, and the usual overwhelming audience was present. It is very probable that the concerts this season will be better than ever before, for the following reasons: The Symphony Orchestra has been at a higher technical standard than for years past, and the performers are taken from that organization, the public taste has advanced so that the very simplest of eartickling music is no longer desired, and the conductor has shown himself a man of good sense and sound judgment in the style of the works chosen for this first concert. Wherefore the summer stay at home will have his perspiration tempered with enjoyable concerts, and can realize the application of the lines.—

"For the tired slave Song lifts the languid oar
And bids it aptly fall with chime
That beautifies the fairest shore,
That mitigates the harshest clime."

Louis C. Elson.

Boston Sunday Globe.
SUNDAY, MAY 19, 1895.

Summer Promenades.

The first week of the regular season of "pop concerts" ended with the performance at Music hall last night before a very large audience. The attendance during the past week has been all that the management could desire, and many were turned away every night, unable to secure seats at the reserved tables.

Sig Novellis is very highly praised for the able way in which he leads the orchestra. During the week he introduced no less than 12 novelties in his program, and he promises as many more for the coming week. The program tomorrow evening will be as follows:

March, Jonathan	Millocker
Overture, Fra Diavolo	Auber
Waltz, Les Patineurs	Waldteufel
Selection, Les Brigands	Offenbach
Overture, Die Meistersinger	Wagner
Pizzicati	Gillet
Cavatina	Raff
Bal Costume	Rubinstein
Selection, Boccaccio	Suppe
Waltz, Grubenlichter	Zeller
Polka, Unparteische Kritik	Strauss
March, Fort William Henry	Knecht

Boston Transcript
MONDAY, MAY 13, 1895.

Music Hall: The Promenade Concerts.

The first "Pop" went off with flying colors last Saturday evening, the programme being as follows:

March from "La Reine de Saba"	Gounod
Overture to "La Muette de Portici"	Auber
Waltz, "Amour et Printemps" (First time.)	Waldteufel
Selections from "Falka"	Chassaigne
Prelude to Act III. of "Lohengrin"	Wagner
Overture to "Guillaume Tell"	Rossini
Intermezzo from "Cavalleria Rusticana"	Mascagni
Suite, "L'Arlésienne," No. 2	Bizet
Overture, "Light Cavalry"	Suppé
Waltz, "Grubenlichter" (First time.)	Zeller
Gavotte, "La Coquette" (First time.)	Sudessi
March from "Tabasco"	Chadwick

As far as can be judged by a single experience, Mr. de Novellis, the new conductor of the "Pops," seems to be just the man for the position. To be sure, with such an orchestra—most of whose members are also members of the Boston Symphony Orchestra—only two things can interfere with good playing; either apathy and laziness on the part of the players themselves, or else the unskilful meddling of an incompetent conductor. With good will, the orchestra would play well, if left to itself. But there is that in a good conductor which can keep the men well up to the mark, and even push them beyond it at times; and Mr. de Novellis seems to possess this faculty in a conspicuous degree. He conducts not only well but brilliantly, and gets a great deal of effectiveness out of his band. Now and then, as in the prelude to the third act of "Lohengrin," he inclines to push things to rather band-master speed; but this is, upon the whole, not out of harmony with the promenade concert spirit. The overtures to "La Muette" and "Tell" were given with especial brilliancy, and the waltzes went with swing and snap.

The programme was an admirable one of its sort, perhaps even a little too good to last; Mr. de Novellis will find some difficulty, before the season is over, in keeping his programmes up to so high a level. For one thing, however, when concerts are given every evening, every bill need not be wholly new, but pieces can be repeated almost *ad libitum*. So this opening programme may, after all, be a fairer sample of what is to come than its excellence would at first suggest.

The audience was large and enthusiastic, the tables, whether reserved or free-for-all, being well filled, and a goodly array of listeners occupying the galleries. Encores were frequent and by no means reluctantly given. The decoration of the hall was tasteful as usual. In short, the "Pops" have begun under very favorable auspices this year. Long life to them!

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
SUNDAY MORNING, MAY 19, 1895.

PANIC AT "POP."

Director De Novellis's Act Averted Possible Death.

PART OF PLASTERING FELL.

Musicians and Audience Started in Alarm for Doors.

LIVELY MUSIC STOPPED THEM.

Quick-witted Director De Novellis, by a heroic exhibition of presence of mind last evening, saved Music Hall from being the scene of a panic that threatened many lives.

Rising supreme above the terrifying influences of the occasion, checking the mad desire which he shared with hundreds of panic-stricken men and women to trample one upon another, he cleverly called his musicians to his aid, and in a moment stilled the tumult with the balm of music, and arrested a stampede that, had it achieved its full force, might have spent itself in the blood and broken bodies of its unfortunate victims.

It was a sublime example of the power of mind over human weakness in a frightful emergency, and gratefully did the great audience, once recalled to its senses, recognize the splendid spirit of De Novellis and his courageous musicians. Cheers and handclapping announced to the ready-minded leader that his remarkable act was appreciated for all its worth, and not a person in the hall appeared to grudge him recognition of the gift which most of them had proved they did not possess.

That charm of the summer night, a pop concert, famed for its delicious revelry, its easy, unfettered enjoyment, enticing hundreds who love to sip cool beverages, float on the waves of fine music and lose themselves i dreams and happy conversation, was in full sway. [illegible] pageant [illegible] ladies and [illegible] gentlemen, arm in arm strolling, [illegible] and enjoying, while every table where those who wish may spend the time in seated pleasure was occupied.

Director De Novellis, in the centre of his orchestra, waved his baton and swayed the throng at will, easy, graceful, masterful, apparently unprepared to display the spirit which a few moments later lifted him to the pinnacle of heroism.

A sweet air was playing, its soft strains floating up and down, bearing its hearers in spirit whither it willed.

The audience was on the full tide of happiness when a crash arrested every other sound and sent a paralyzing chill momentarily to every heart.

There was a great loosening sound in the ceiling, and with a swift downward rush a large piece of plastering flashed to the floor like a comet with a tail of dust.

It landed with a crash on one of the tables. The frail bit of furniture toppled and fell, glasses dropped to the floor splintered and in bits or crunched to powder by the crazy feet that had already answered the electric influence of the sudden brawling sound.

With one impulse the musicians had dropped their instruments in terror. The crowd on the floor heard the startling roar of the falling plaster and had been bereft of its senses.

In an instant the entrancing sound of music had been usurped by an awful uproar, shrieks from women, hoarse exclamations of men.

Few realized what had happened, but personal safety was the predominant thought of all.

There was a race for the doors, and women and men were borne helplessly along.

There had been a few police officers near the exits, and they, far removed from the scene of alarm, had not lost their wits, but their united strength was no more than straws before the whirlwind, and they were swept off their feet.

Men lending their arms to their lady partners, yet never ceasing to press hard against those in front of them, saved many an endangered one from being thrown down and trampled upon. Still the hoarse tumult kept on.

Right here the hero of the night threw himself into the breach. Astonished to see his orchestra suddenly abandon him and run in full flight, he turned and from his elevated post looked down upon the storm-tossed arena.

Rushing about the stage he ordered his men back to their places, employing remonstrance, persuasion, denunciation to call them to their senses.

In a few moments more he had them seated, then instruments were again in their hands, and with an encouraging nod he lifted his stick and away they went in a quick, lively, inspiring, heart-strengthening air—drums beating, horns tooting and fiddles scraping away like mad.

It was all over then in a second. The crowd stood still, turned, saw the orchestra unconcernedly playing on the stage, looked at one another, and then gasping but smiling changed the pace and slowly returned to the hall.

The happy air was continued to the end, and then with one accord every hand and voice in the throng paid tribute to the brave and quick-witted De Novellis whose presence of mind had won the day.

[illegible] 189[illegible]
[illegible] 19, 1895.

ORCHESTRA KEPT ON PLAYING.

Patrons of the "Pop" Concert Participate in a Lively Scramble.

There was a bit of excitement in Music Hall last evening just before the last few numbers of the programme were reached.

Sig. de Novellis was attentively engaged in directing his musicians, when a noise from overhead attracted the notice of many of the attentive listeners. The occupants of gallery seats were the first to observe any disturbance, but it was not long before those seated on the floor became cognizant that something not on the programme had taken place.

Just at this point some thoughtless person cried "Fire!" and there was a general scramble.

Ladies seated in the reserved inclosure did not stop to make an exit through the spaces intended to serve such a purpose, but put into use the experience received in the gymnasium, and vaulted the railing, their one purpose being the nearest way to the street.

Men tumbled over each other, and became mixed up with broken glasses and shattered chairs.

But the orchestra kept on playing, the conductor apparently realizing that his duty for the moment lay in allaying the excitement. This course soon brought the patrons to their senses, and those who had left their chairs returned to finish the contents of their glasses—unless they had been overturned—and enjoy the remaining numbers of the programme.

The cause of all this excitement was the falling of some of the decorations recently used in trimming the hall for the occasion of the banquet given in honor of Archbishop Williams' anniversary.

THE PROMENADE CONCERTS.

During the past week the attendance and enthusiasm manifested by the patrons of these concerts, show in what high favor they are held by the music-loving public. The orchestra under the leadership of Sig. A. de Novellis never played better. The programmes have had an unusual attractiveness and included no less than 12 novelties heard here for the first time. For the coming week, Sig. Novellis, promises as many more together with the most popular selections of past seasons. The programme for tomorrow night is as follows:

March, "Jonathan"	Millocker
Overture, "Fra Diavolo"	Auber
Waltz, "Les Patineurs"	Waldteufel
Selection, "Les Brigands"	Offenbach
Overture, "Die Meistersinger"	Wagner
Pizzicati	Gillet
Cavatina	Raff
Bal costume	Rubinstein
Selection, "Boccaccio"	Suppe
Waltz, "Grubenlichter"	Zeller
Polka, "Unparteische Kritik"	Strauss
March, "Fort William Henry"	Knecht

The opening night of the "Pops," which, coming Saturday evening of last week, was too late for us to record in full, was such an emphatic success that we are glad to make mention of it now, even if it is a trifle late. The expiring hot wave seemed to have the effect of increasing rather than of diminishing the attendance, and looking down from the balconies not a vacant table was to be seen, nor after 9 o'clock was there a seat anywhere. It was a charming sight, the spring gowns and hats in all their variegated coloring generously sprinkled about the floor, vieing with the huge clusters of fresh flowers on each side of the platform and the effective decorations in red and green. The new conductor, or, as a New York society contemporary inadvertently prints it, "the non-conductor," received a welcome which must have made him feel at home with his auditors at once, and all through the evening there was enthusiasm galore. Society was well represented, as it has been every evening since. On that first night Mr. and Mrs. Montgomery Sears were at the table which will be set aside for them for the month, and Mr. Loeffler was with them. Mrs. Sears was very pretty in a thin black gown with bands of white insertion, and a large black hat with white lace. At a table near by were Mr. and Mrs. James Jackson and Mrs. Frank Higginson, with friends. Mrs. Higginson and her sister were both in black of thin fabric, and small black bonets with red and pink roses. Mr. and Mrs. R. D. Sears had a smart party at their table including Miss Gertrude Rice, who was looking unusually well in a pale green gown with white satin choker and belt, and black hat with pink roses and green foliage. Mrs. Sears wore light gray crepon with pink in her hat.

Another table which was noted for its pretty women and good looking men was Mr. and Mrs. Arthur Richmond's, who had with them Miss Shattuck and Miss Anna Palfrey, among others. The last two were perhaps the most smartly gowned in the hall. Mrs. James Blake with Miss Minna Train, Mr. Harry Blake, Mr. Frank Jackson and Mr. Frank Sturgis made a party at another table, and Mr. T. D. Barroll was with one of the largest parties of young people, at a table next that of the R. D. Sears. Harvard students were there in [illegible] numbers [illegible]

[illegible]

SUNDAY, MAY 19, 1895.

SIG. NOVELIS WAS COOL.

A Broken Ventilator Fan and Falling Plaster Scare the "Pop" Concert-Goers—There Is a Small Sized Panic, but the Conductor Sticks to His Post and Presently the Runaways Come Back.

There was a small-sized panic at the "Pop" concert in Music Hall last night, but no one was hurt. Sig. A. de Novelis, the conductor, was the hero of the evening, and by his coolness prevented what might have been a serious matter.

The second intermission was over, and the orchestra was rippling through the harmonious cadences of the "Prince Pro Tem," when suddenly from above there came the sound of a mighty rumbling. Folks thought that a thunderstorm had cut loose. Then the walls of the building began to quake, and a papier-mache rosette, a part of the decorations of the ceiling, fell to the floor amid a little cloud of plaster. The thunderous noise went on.

Forthwith, the jackass-idot, who may be depended on to turn up in such a contingency, yelled "fire!" at the top of his lungs, and some of the timid people on the floor hurried to the door. In a moment a mob of concert-goers, waiters, and even some of the orchestra players, struggled at the exits. Two or three ladies fainted, and the rest of the audience stood up, undecided whether to join the rout or remain.

Sig. Novelis never turned his head nor missed a beat. With those of his musicians who stuck to their posts at his back, he played steadily on. In a few minutes, the alarming noise having ceased, lured by the joyous notes of "Tommy Tompkins, I love you," the runaways came shamefacedly back.

When the number was concluded his auditors showed their appreciation of his sangfroid by giving Sig. Novelis a hand of applause more hearty and universal than even his very good playing received.

Supt. Ellis told a Journal reporter, after it was all over, that one of the fans in the big electric ventilator had worked loose and thumped the sides of the wooden shaft which contained it, and that this had caused the terrifying noise. It was soon remedied, and no damage was done.

THE PROMENADE CONCERTS.

The Music Hall Promenade Concerts are again proving a great popular success, and are attracting very large audiences. They are conducted on the same plan that found so much favor in past seasons, and they afford a delightful evening's entertainment. From a musical standpoint they promise to be superior to any series yet given. The orchestra is composed of superb material, and is directed in a masterly manner by Mr. de Novellis, who has proved himself a most welcome acquisition. His fine musicianly qualities, thorough knowledge of his public, excellent taste in arranging programs and careful preparation produce performances which may be accepted as models for popular concerts. The program for Monday evening will include pieces by Millöcker, Auber, Waldteufel, Offenbach, Wagner, Gillet, Raff, Rubinstein, Suppé, Zeller, Strauss, Knecht.

THE BOSTON TIMES

BOSTON, SUNDAY, MAY 26, 1895.

POP CONCERTS.

Music Next Friday Night.

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The programme for Friday, May 31, will be:

March, "Coronation"	Mayerbeer
Overture, "Stradella"	Flotow
Waltz, "Vienna Blood"	Strauss
Selection, "Princesse de Trebizonde"	Offenbach
Finale, Act I., "Lohengrin"	Wagner
Overture, "William Tell"	Rossini
Serenata, "Mandolin"	Eilenberg
Waltz, "Espana"	Waldteufel
Overture, "Raymond"	Thomas
Waltz, "Les Lagunes"	Strauss
Polka, "La Tzigane"	Gauné
March, "Budapest"	Kral

The Boston Commercial.

SATURDAY, MAY 25, 1895.

The "Pops" at Music Hall.

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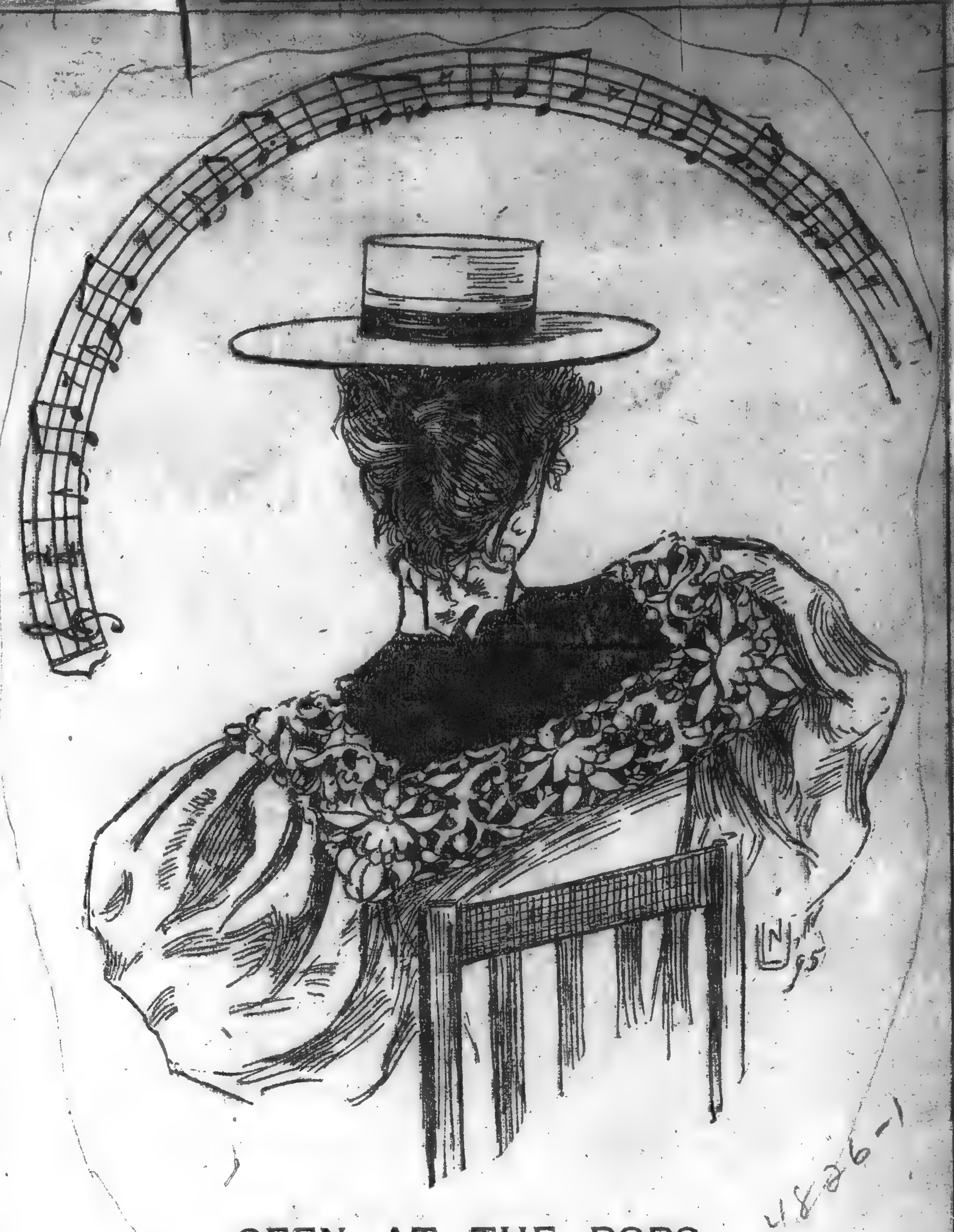
PUBLISHED EVERY SUNDAY IN THE YEAR.

VOL. XCVII., NO. 174.

SUNDAY, JUNE 23, 1895.



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At one of the concerts the past week a girl wore this very striking waist, of which the back view is given. The chief feature was the dark yoke, which in the front simulated a sailor collar, and came to a point at the neck.

Although the scheme of color in this particular waist was black and white, any delicate color may be used, with a dark contrasting shade of either velvet or silk. The waist itself was a braided blouse, drooping in front over the belt, but quite straight at the back. This was of the light color. The yoke was overlaid, just above the point where it joined the blouse, with very rich, heavy applique lace in a genuine antique pattern.

The effect was very striking, so much so that it was chosen out of hundreds of costumes as presenting the most original features. The band on the sailor hat showed the two colors used in the costume.

SUMMER MUSIC.

Only Two Weeks More of the Promenade Concerts.

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Persian march	Strauss
Overture, "Light Cavalry"	Suppe
Waltz, "Kaiser"	Strauss
Selection, "Fatinitza"	Suppe
Overture, "Banditenstreiche"	Suppe
a. Fly minuet	Czibulka
b. "A Toi"	Czibulka
Florentine serenade	Godard
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Boston Journal.

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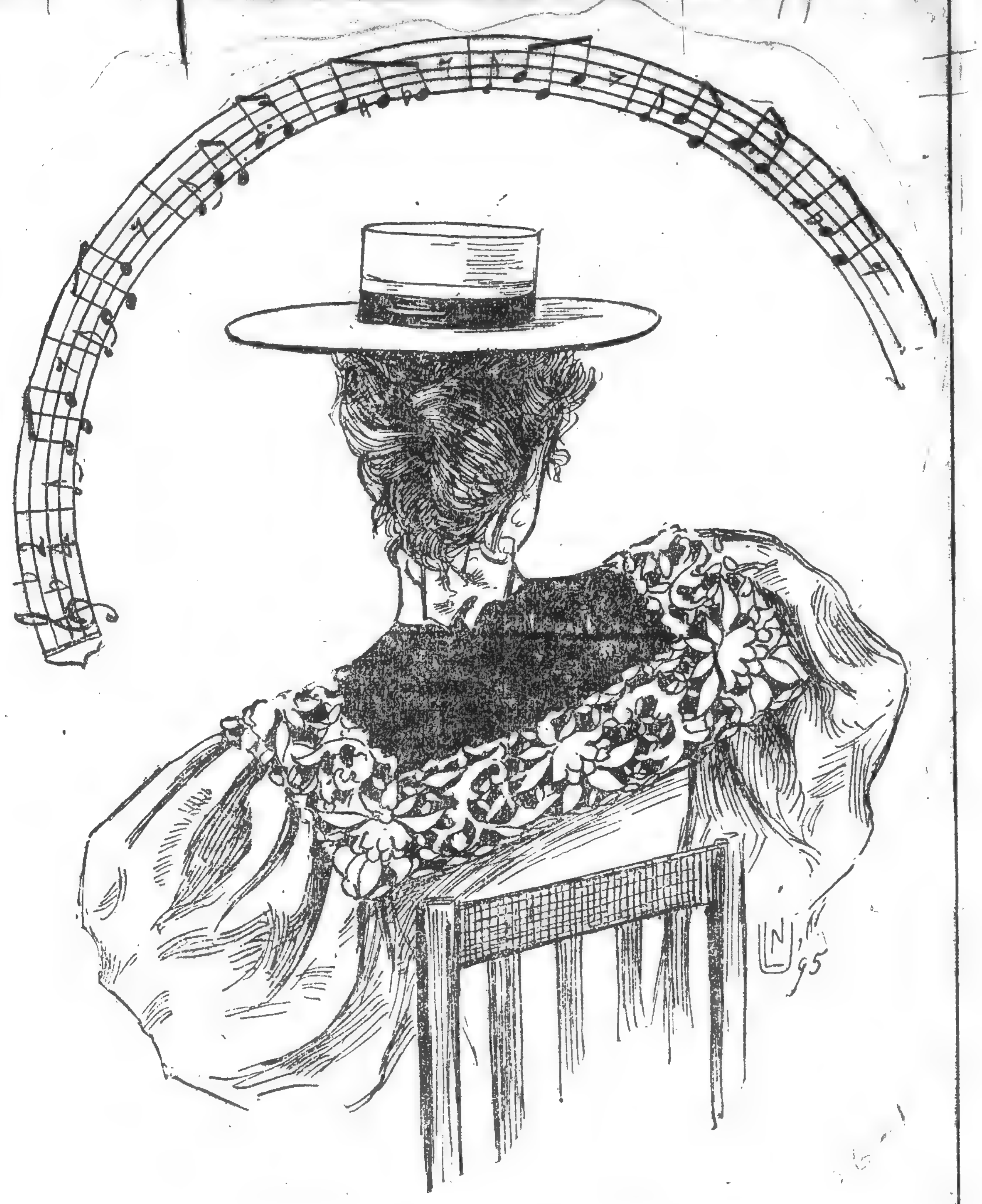

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March, "Jonathan"	Millocker

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
TUESDAY MORNING, APRIL 30, 1895.

SILENT LUTE.

Music and Beer Must Be Taken Separately,

SAY POLICE BOARD.

Licenses Will Be Revoked if Music Is Given.

TWO ORCHESTRAS DISCHARGED.

Music and beer as a Boston combination are doomed.

With one single exception—the "Pop" concerts of the summertide—the sweet strains of the orchestra will be silenced in the haunts where Bostonians gather to drink the foamy beverage and listen to gems from the opera at the same time.

The police captains, obedient to orders received from the commissioners, have gone on the warpath to secure evidence destined to make it a heinous offence for a man or a woman to listen in public places to music's dulcet strains, while tickling his or her tonsils with liquid refreshments of any description whatsoever—or consuming the minutest portion of food.

Full well have the doughty captains done their tasks. Yesterday, the stern edict went forth, wreaking despair in the hearts of many, and predicting shortages in the pockets of a few, which few, however, bethinking themselves of their licenses, meekly obeyed.

Licenses are to be sacrificed if music is furnished.

The order is a general one, and absolute, making exception only in the cases of hotels and the "Pops," which latter come under a special license.

The new ruling applies to all restaurants, and is confessedly an attack on eating places which have been giving post- and inter-prandial concerts.

A Post reporter called on the proprietors of two of these places last night. The proprietor of one had sent his orchestra to New York on the midnight train, the other had sent his men away in the afternoon. Both said they would not attempt to dispute the ruling.

The first proprietor said it would not especially affect his patronage, which was that of a business man's restaurant. The other proprietor thought that the shortage on net receipts would probably be balanced by the saving on musicians' salaries. Both, however, regretted that the commissioners had seen fit to deprive their patrons of music.

Boston Sunday [illegible]
SUNDAY, JULY 7, 1895.

LAST OF THE "POPS."

Close of Promenade Concert Season at Music Hall.

Signor A. de Novellis Given an Enthusiastic Farewell.

Elegant Solid Gold Medal Given by Orchestra and Patrons.

The season of promenade concerts at Music hall closed last night with a complimentary testimonial to Sig A. de Novellis.

There have been great audiences and enthusiastic audiences this season, but not one which could compare with the last for size or abandon.

Every chair was taken at the opening, and when the conductor appeared the place fairly shook with bravos and applause.

Everybody let himself loose and Sig de Novellis saluted and smiled and shook hands in return until there was nothing left to do but stand still and mop his forehead in the attitude of one exhausted for appreciative demonstrations.

This closes the signor's first season in Boston—a season altogether too short, the "pop" patrons think. Nobody could have asked for a better assurance of success and a place in the hearts of Boston music lovers than he received.

At the close of the first part of the program the members of the orchestra and some of the regular patrons of the concerts assembled in the artist's room back of the stage, and Sig A. de Novellis was sent for. Upon making his appearance Mr Sauerquell, librarian of the orchestra, speaking for his associates and the patrons of the concert, presented Sig Novellis with an elegant solid gold medal. The medal is in circular form, adorned with a wreath and ornamented scroll work, having in the center a lyre in bas relief fashioned in green gold. The words, "The Pops" are above the lyre and "Boston, 95" below it. On the reverse side is the following inscription: "Presented to Sig A. de Novellis by the orchestra and patrons of the Music hall promenade concerts, Boston, July 6, 95." The medal is suspended by gold chains from an ornamental top pin, which has a leader's baton as its ornament.

In accepting the gift, Sig de Novellis said: "It is difficult for me to find words to tell you the happiness your kindness has caused me. Although but a temporary resident of Boston, I feel that I am among friends and that I can confidently anticipate a pleasant welcome whenever my professional duties call me back to this city. My experience in directing the Music hall promenades this season has been truly delightful, and, to you, gentlemen of the orchestra, to the many constant patrons, and last, but by no means least, the members of the press who have so generously recognized my efforts during the season, I desire to return my heartfelt thanks. My memories of the pops will always be of the happiest character, and Boston will ever be the hub of my professional universe. I again thank you most sincerely for all your kindness to me."

The presentation and the reception of the gift were in keeping with the pleasant relations which have existed between the members of the orchestra and Sig de Novellis throughout the season. Although he met the gentlemen of the orchestra as an entire stranger, Sig de Novellis will always be held in pleasant remembrance by the musicians he has conducted during the last two months.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. XCVIII., NO. 7.
SUNDAY, JULY 7, 1895.

CLOSING "POP" CONCERT—A PRESENTATION.

Last night this season's promenade concerts in Music Hall closed with a complimentary to Sig. A. de Novellis. A fine audience was in attendance, and the conductor, on his first appearance, was welcomed by a vigorous and enthusiastic round of applause by both the audience and the orchestra. He has made many friends for himself since he has been here, and has won great and well-merited favor from the public that patronizes these concerts. His programme-making has shown equal taste and judgment, and in no previous season of the "Pops" has there been greater satisfaction expressed with the music than there has been during the season just ended. A special feature of last night's programme was a waltz, "Graziella," composed expressly for this occasion by Mr. Knecht, a member of the orchestra, and dedicated to Sig. de Novellis. It is a spirited, tuneful and charming work, and was led by the composer, the grace and prettiness of whose music met with a warm recognition at the hands of the audience. M. Charles Mole played a brilliant flute solo in his now familiar, masterly manner, and was heartily applauded.

At the close of the first part of the programme the members of the orchestra and some of the regular patrons of the concerts assembled in the artists' room back of the stage, and Sig. A. de Novellis, who has been the conductor of the season's concerts, was sent for. Upon making his appearance, Mr. Sauerquell, librarian of the orchestra, speaking for his associates and the patrons of the concert, presented Sig. Novellis with an elegant solid gold medal made from a special design by Messrs. Henry Guild & Son. The medal is in circular form, adorned with a wreath and ornamental scroll work, having in the centre a lyre in bas relief fashioned in green gold. The words "The Pops" are above the lyre, and "Boston, '95," below it. On the reverse side is the following inscription: "Presented to Sig. A. de Novellis by the orchestra and patrons of the Music Hall Promenade Concerts, Boston, July 6, '95." The medal is suspended by gold chains from an ornamental top pin which has a leader's baton as its ornament.

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Boston [illegible]
SUNDAY, JULY 7, 1895.

LAST OF "POPS."

Prosperous Season Closed on Saturday Night.

Sig. A. de Novellis Presented With a Gold Medal.

It Was the Gift of His Associates, Who Appreciate Him.

The Pops are over.

It will be many weeks before Music Hall will resound with the strains of music and the clinking of glasses. Last night was the last. Thousands saw Mr. De Novellis wield his baton and bow suavely in response to their plaudits—and for the last time.

The audience was even more demonstrative than usual, and the orchestra, if possible, outequaled itself.

At the close of the first part of the program the members of the orchestra and some of the regular patrons of the concerts assembled in the Artists' room back of the stage and Mr. de Novellis was sent for. Upon making his appearance Mr. Sauerquell, Librarian of the orchestra, speaking for his associates and the patrons of the concert, presented Mr. Novellis with an elegant solid gold medal made from a special design. The medal is in circular form, adorned with a wreath and ornamental scroll work, having in the centre a lyre in bas relief, fashioned in green gold. The words "The Pops" are above the lyre, and "Boston, '95," below it. On the reverse side is the following inscription: "Presented to Sig. A. de Novellis by the orchestra and patrons of the Music Hall Promenade Concerts, Boston, July 6, '95." The medal is suspended by gold chains from an ornamental top pin, which has a leader's baton as its ornament.

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The program last night was:

Polonaise	L
Overture, "Rienzi"	Wa
Waltz, "L'Amour et Printemps"	Waldt
Selection, "Aida"	
Overture, "William Tell"	Rossini
Fantasia Capriccio for flute	Calliazie
Flute Solo, Mons. Charles Mole.	
a. Minuet	Bulzoni
b. "Blissful Dream"	Meyer-Helmund
Selection, "Carmen"	Bizet
Waltz, "Graziella"	Knech
(First time.) Dedicated to Sig. A. de Novellis. (Conducted by the composer.)	
Overture, "Tannhauser"	Wagne
Waltz, "Grubenlichter"	Zeile
Hungarian March from "Damnation of Faust"	Berlio

Thus closed the "Pops" after a very prosperous season.

COLORED PAPER

Tenth Season

The Music Hall

Promenade Concerts

.1895.

39

BOSTON MUSIC HALL

PROMENADE CONCERTS

SEASON 1895.

Monday Evening, July 1

ADMIT ONE. C. A. ELLIS, Mgr.

RETAIN THIS CHECK.

EVE. JULY 1

FLOOR CHAIR.

TABLE. 14

44

BOSTON MUSIC HALL

PROMENADE CONCERTS

SEASON 1895.

Saturday Evening, July 6

ADMIT ONE. C. A. ELLIS, Mgr.

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EVE. JULY 6

FIRST BALCONY

R 86

Floor Tables 1 to 50 Inclusive.
" " A to H. "
(410 Seats)

Balcony Tables A to J
omitting the I.
AA to GG. Inclusive
(332 Seats)

Music Hall Promenade Concerts

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SEASON 1895

C. A. ELLIS, Manager

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Tenth Season

The Music Hall
Promenade Concerts

.1895.

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Concerts

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SEASON 1895

C. A. ELLIS, Manager

ADMIT ONE

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EVE. JULY 1

FLOOR CHAIR.

TABLE.

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LUNCH

SANDWICHES.

Ham	10
Tongue	10
Chicken	15
Swiss Cheese	15
Roquefort Cheese	15
Brie Cheese	15
Neufchatel Cheese	15
American Cheese	15
Sardine	15

ICE-CREAM.

Vanilla	20
Lemon	20
Strawberry	20
Chocolate	20
Harlequin	25
Cake	15

PER PLATE.

Cold Ham	25
Cold Smoked Tongue	30
Cold Chicken	30
Swiss Cheese and Water Crackers	25
Roquefort " " " "	25
Brie " " " "	25
Neufchatel Cheese and Water Crackers	20
American " " " "	15
Sardines	30
Pretzels	10

SALADS.

Lobster	40
Chicken	40
Potato	15
Potato with Bread and Butter	25

CIGARS

(All Cigars will be enclosed in sealed envelopes, with the price printed thereon.)

The Celebrated N. S. Londres	From D. Frank & Co	10c., 3 for 25c.
Lord Byron Concha		10c., 3 for 25c.
Celebridad Esquisitos		10c., 3 for 25c.
Celebridad Perfectos		15c., 2 for 25c.
Sublima Perfecto		20c., 3 for 50c.
Dalia Puritano Fino		15c., 2 for 25c.
La Marinela, Key West Cigars (from Estabrook & Eaton)		15c., 2 for 25c.
Marguerite Conchas " " "		10c., 3 for 25c.
El Roble Conchas Especiales	From S. S. Pierce & Co.	10c., 3 for 25c.
La Mora Puritanos		15c., 2 for 25c.
Pembina Bouquet		10c., 3 for 25c.
Pembina Perfecto		15c., 2 for 25c.
Manuel Garcia Regalia Chiquita		15c., 2 for 25c.
Legitimidad Concha Fina Especiales		15c., 2 for 25c.
Espanola Concha Finas		15c. straight.
Ilusion Perfectos		20c. "
Cabanas Camelias		20c., 3 for 50c.
Trespalacios Bellas		20c., 3 for 50c.
Puro Habano Perfecto		25c.
Comercial Americanos		25c.
Carolina Perfectos		25c.
Sweet Caporal Cigarettes		15c.
Richmond Straight Cut Cigarettes		20c.
Egyptian Deities		20c.
Nestor Gianach's		40c.

LIST OF DRINKS

ROCHESTER BREWING CO., Rochester Beer on draught.....10

Claret	15
Rhine Wine	15
Claret Punch	20
Claret Cobbler	20
Rhine Wine Cobbler	20
Ginger Ale (Vincent, Hathaway & Co.)	10
Apollinaris	10
Lemon Soda	10
Plain Soda	10
Plain Lemonade	10
Lemonade with Wine	15
Soda Lemonade	15
Soda Lemonade with Wine	20
Egg Lemonade	20
Apollinaris Lemonade	15

FOREIGN AND DOMESTIC ALES AND LAGER BEER.

	PT.
Bass & Co.'s Pale Ale, White Label	25
" " " " Foster's Bot	25
" " " " Dog's Head	25
P. B. Ale	20
Guinness' Stout	25
Muir's Scotch Ale	25
Kaiser Beer	25
Culmbacher Beer	25
Bohemian Beer (Roch. Brew. Co.)	20
Rochester Brew. Co., Standard	20
Bavarian Beer (Roch. Brew. Co.)	20
Rienzi Beer (Roch. Brew. Co.)	25
Norfolk Cabinet Beer	20
Bunker Hill Lager	20
Apollinaris ... Qt., 35,	20
Soda Siphon	25
Ginger Ale (Imported)	25
S. S. Pierce's Cider....Half Pints	15

RHINE WINES.

	QT.	PT.
Table Wine	1.00	
Laubenheimer	1.50	.75
Niersteiner	1.50	.75
Liebfraumilch	2.00	
Johannisberger Cabinet, Yellow Seal	2.50	

CLARETS.

	QT.	PT.
Ordinaire	.80	.40
St. Julien	1.00	.50
Pontet Canet	1.50	.75

SAUTERNES.

	QT.	PT.
Sauterne	1.25	.65
Haut Sauterne	1.50	.75

Patrons will please pay waiters, and report any inattention to the Floor Manager.

39

BOSTON MUSIC HALL

PROMENADE CONCERTS

SEASON 1895.

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BOSTON MUSIC HALL
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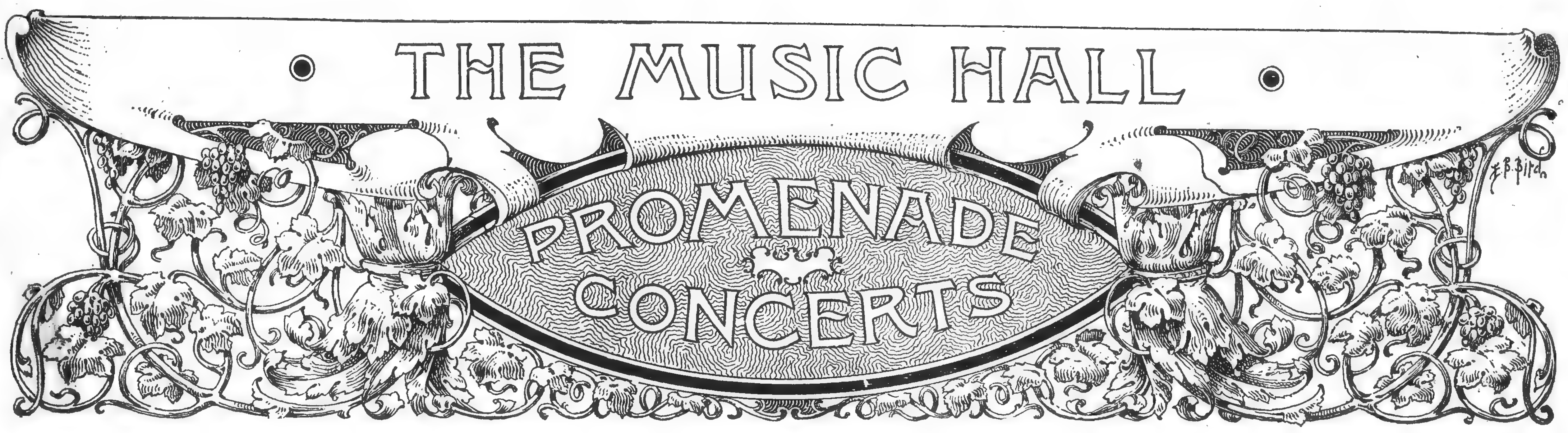

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PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, SATURDAY, MAY 11, 1895.

SUMMER SEASON.
Vol. X. No. 1.

THE MUSIC HALL . . . Promenade Concerts

. . . TENTH SEASON . . .

C. A. ELLIS, Manager. **F. R. COMEE**, Assistant Manager.
Sig. A. de NOVELLIS, Conductor.

SATURDAY, MAY 11, 1895.

PROGRAMME.

1. MARCH, "Queen of Sheba" . . . . Gounod
2. OVERTURE, "Masaniello" . . . . Auber
3. WALTZ, "Amour et Printemps" . . . . . . Waldteufel
(First time.)
4. SELECTION, "Falka" . . . . Chassaigne

5. PRELUDE TO ACT III., "Lohengrin" . . . . Wagner
6. OVERTURE, "William Tell" . . . . . . Rossini
7. INTERMEZZO, "Cavalleria Rusticana" . . . . . Mascagni
The audience is respectfully requested to preserve silence during the performance of this number.
8. SUITE, "L'Arlésienne," No. 2. . . . . Bizet

9. OVERTURE, "Light Cavalry" . . . . . . Suppé
10. WALTZ, "Grubenlichter" . . . . Zeller
(First time.)
11. GAVOTTE, "La Coquette" . . . . Sudessi
(First time.)
12. MARCH, "Tabasco" . . . . Chadwick

SPECIAL NOTICE.—Owing to a long-standing engagement of Music Hall, there will be no concert on the evening of Thursday, May 16.

THE LATEST AND MOST POPULAR
ENGLISH SONGS AND BALLADS
AS SUNG BY

Mlles. E FLORENCE, ALICE GOMEZ, ANTOINETTE TREBELLI, CLARA BUTT, CARLOTTA DESVIGNES, BELLE COLE, Messrs. EDWARD LLOYD, BEN DAVIES, PLUNKET GREENE, Signor FOLI, etc., can now be had at any of the leading music dealers of the city; but, in order to get these compositions, you must be prepared to name them. Ask your dealer for **Boosey & Co.'s** list of **English Songs and Ballads** by the eminent composers of the day; or, better still, write to the publishers,

BOOSEY & CO.,
9 EAST SEVENTEENTH STREET, - - NEW YORK.

The Liszt Organ used at these concerts is from the Mason & Hamlin Company.

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THE MUSIC HALL
PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL.
BOSTON, MONDAY, MAY 13, 1895.
SUMMER SEASON. Vol. X. No. 2.

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THE MUSIC HALL Promenade Concerts

... TENTH SEASON ...

C. A. ELLIS, Manager. **F. R. COMEE**, Assistant Manager.
Sig. A. de **NOVELLIS**, Conductor.

MONDAY, MAY 13.

PROGRAMME.

1.	MARCH, "Hochlands Klänge"	Millöcker
2.	OVERTURE, "Raymond"	A. Thomas
3.	WALTZ, "Kaiser"	Joh. Strauss
4.	SELECTION, "Carmen"	Bizet
5.	BALLET MUSIC, "Henry VIII."	Saint-Saëns
6.	OVERTURE, "Stradella"	Flotow
7.	"Clair de la Lune" (First Time.) The audience is respectfully requested to preserve silence during the performance of this number.	Gillet
8.	SELECTION, "The Gondoliers"	Sullivan
9.	SELECTION, "Sphinx"	Thompson
10.	WALTZ, "Diesen Kuss der ganzen Welt" (First Time.)	Ziehrer
11.	POLKA, "Nuée d'Oiseaux" (First Time.)	Waldteufel
12.	MARCH, "The Flag"	Ziehrer

SPECIAL NOTICE.—Owing to a long-standing engagement of Music Hall, there will be no concert on the evening of Thursday, May 16.

THE LATEST LONDON SUCCESSES
FOR CONCERT AND DRAWING-ROOM.
STEPHEN ADAMS.
"The Forge and the Bell."
"By the Waters."
F. H. COWEN.
"Love lies Asleep in the Rose."
"The Psalm of Life."
J. GREENHILL.
"Autolycus' Song."
"Lovely Jane."
MAUDE VALERIE WHITE.
"Crabbed Age and Youth."
"A Greeting."
A. H. BEHREND.
"Crossing the Bar."
"Little Woman."
F. L. MOIR.
"The Harbour Bay."
HARVEY LÖHR.
"Oh. were I Rich and Mighty."
LIZA LEHMANN.
Irish Love Song.
MARY CARMICHAEL.
Dance Song ("Come Trip It.")
To be had from the leading music dealers or
BOOSEY & CO., 9 East Seventeenth St., New York.

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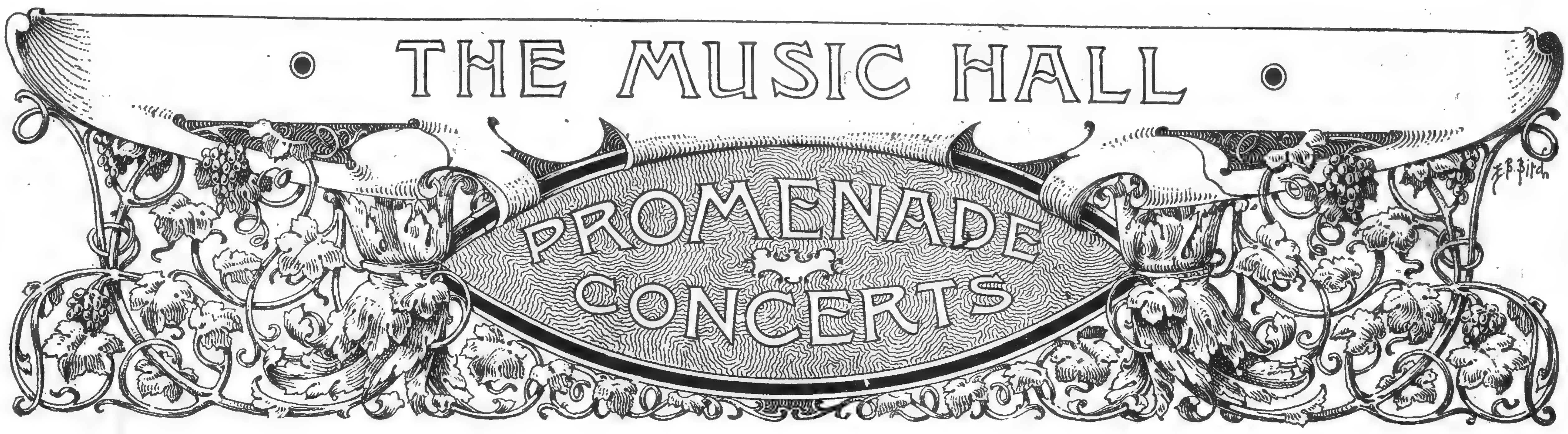

THE MUSIC HALL PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL.

BOSTON, TUESDAY, MAY 14, 1895.

SUMMER SEASON. Vol. X. No. 3.

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. . . TENTH SEASON . . .

C. A. ELLIS, Manager. **F. R. COMEE, Assistant Manager.**
Sig. A. de NOVELLIS, Conductor.

TUESDAY, MAY 14.

PROGRAMME.

1.	WEDDING MARCH	Mendelssohn
2.	OVERTURE, "Bronze Horse"	Auber
3.	WALTZ, "Gross Wien"	Strauss
4.	SELECTION, "Aïda"	Verdi
5.	BALLET MUSIC, "Boabdil"	Moszkowski
6.	OVERTURE, "Martha"	Flotow
7.	LARGO The audience is respectfully requested to preserve silence during the performance of this number.	Händel
8.	SELECTION, "Mignon"	A. Thomas
9.	OVERTURE, "Poet and Peasant"	Suppé
10.	WALTZ, "Espana"	Waldteufel
11.	POLKA, "Libelle"	Strauss
12.	MARCH, "Jonathan"	Millöcker

SPECIAL NOTICE.—Owing to a long-standing engagement of Music Hall, there will be no concert on the evening of Thursday, May 16.

Our attention has been drawn to the great inconvenience to the musical public by the various editions issued in America of

Mlle. Chaminade's Songs and Piano Compositions.

We respectfully beg to inform all who are interested that there is ONE and ONLY ONE EDITION authorized by the composer, and issued by her publishers in Paris and London.

The SOLE right of representation for the United States of America has been given to

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THE MUSIC HALL
PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, WEDNESDAY, MAY 15, 1895.

SUMMER SEASON.
Vol. X. No. 4.

THE MUSIC HALL . . . **Promenade Concerts**

. . . TENTH SEASON . . .

C. A. ELLIS, Manager. **F. R. COMEE, Assistant Manager.**
Sig. A. de NOVELLIS, Conductor.

WEDNESDAY, MAY 15.

PROGRAMME.

1. PERSIAN MARCH . . . . Strauss
2. OVERTURE, "Marriage of Figaro" . . . . . . Mozart
3. WALTZ, "Martin" . . . . Zeller
(First Time.)
4. SELECTION, "Robin Hood" . . . . De Koven

5. OVERTURE, "Orpheus aux Enfers" . . . . . . Offenbach
6. "Le Dernier Sommeil de la Vierge" . . . . . . Massenet
The audience is respectfully requested to preserve silence during the performance of this number.
7. INTERMEZZO, "I Pagliacci" . . . . . . Leoncavallo
8. BALLET MUSIC, "Sylvia" . . . . Délibes

9. SELECTION, "Rob Roy" . . . . De Koven
(First Time.)
10. WALTZ, "Artist's Life" . . . . Strauss
11. POLKA, "Violanta" . . . . Knecht
12. MARCH, "Boccaccio" . . . . Suppé

SPECIAL NOTICE.—Owing to a long-standing engagement of Music Hall, there will be no concert on the evening of Thursday, May 16.

RHYMES ABOUT A LITTLE WOMAN. Words by William Canton. Music by Mrs. RAYMOND MAUDE. $1.50.

RUMPELSTILTSKIN. A musical play for the young. Written and composed by ALFRED SCOTT-GATTY. $1.00.

NEW EDITION. **MOORE'S IRISH MELODIES.** The original airs restored, and arranged for the voice, with pianoforte accompaniment, by CHARLES VILLIERS STANFORD. (One hundred and nineteen songs.) $2.00.

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THE MUSIC HALL
PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, FRIDAY, MAY 17, 1895.

SUMMER SEASON.
Vol. X. No. 5.

THE MUSIC HALL

Promenade Concerts

...TENTH SEASON...

C. A. ELLIS, Manager. **F. R. COMEE**, Assistant Manager.
Sig. A. de NOVELLIS, Conductor.

FRIDAY, MAY 17, 1895.

PROGRAMME.

1. MARCH, "Budapest" . . . . Kral
(First time.)
2. OVERTURE, "Gazza Ladra" . . . . Rossini
3. WALTZ, "Wine, Woman, and Song" . . . . . . J. Strauss
4. SELECTION, "Faust" . . . . Gounod

---

5. BALLET MUSIC, "Le Cid" . . . . Massenet
6. OVERTURE, "Freischütz" . . . . Weber
7. SERENADE, "Mandolin" . . . . Eilenberg
The audience is respectfully requested to preserve silence during the performance of this number.
(First time.)
8. SELECTION, "Mikado" . . . . Sullivan

---

9. OVERTURE, "Fledermaus" . . . . Strauss
10. WALTZ, "Estudiantina" . . . . Waldteufel
11. POLKA, "La Tzigane" . . . . Ganné
(First time.)
12. MARCH, "Niagara" . . . . Bayer
(First time.)

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PUBLISHED BY
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MUSIC HALL.

BOSTON, SATURDAY, MAY 18, 1895.

SUMMER SEASON.
Vol. X. No. 6.

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...TENTH SEASON...

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Sig. A. de NOVELLIS, Conductor.

SATURDAY, MAY 18.

PROGRAMME.

1.	POLONAISE	Chopin
2.	OVERTURE, "Rienzi"	Wagner
3.	WALTZ, "Nid d'Amour"	Waldteufel
4.	SELECTION, "Traviata"	Verdi
5.	SELECTION, "Gioconda"	Ponchiell
6.	OVERTURE, "Semiramide"	Rossini
7.	PRELUDE, "The Deluge" The audience is respectfully requested to preserve silence during the performance of this number. Solo Violin, Mr. SCHNITZLER.	Saint-Saëns
8.	DANSE DES BACCHANTES from "Philemon et Baucis"	Gounod
9.	OVERTURE, "Prince Pro Tem"	Thompson
10.	WALTZ, "Morgenblätter"	Strauss
11.	POLKA, "Czarina"	Ganné
12.	MARCH, "Hoch Habsburg."	Kral

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"Lovely Jane."

MAUDE VALERIE WHITE.
"Crabbed Age and Youth."
"A Greeting."

A. H. BEHREND.
"Crossing the Bar."
"Little Woman."

F. L. MOIR.
"The Harbour Bay."

HARVEY LÖHR.
"Oh, were I Rich and Mighty."

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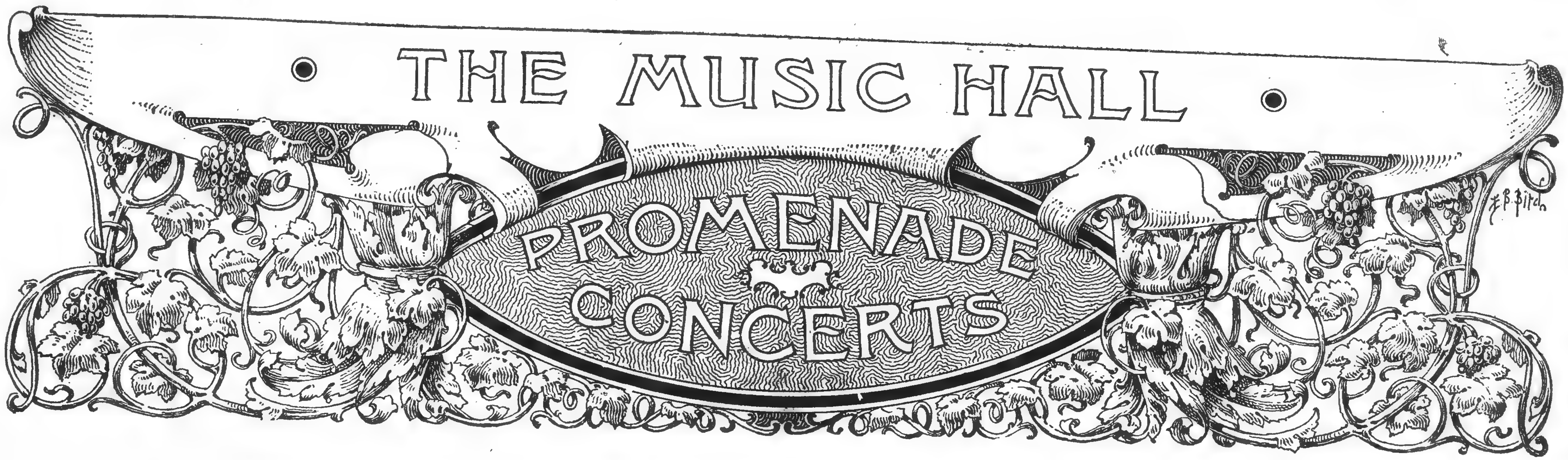

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, MONDAY, MAY 20, 1895.

SUMMER SEASON.
Vol. X. No. 7.

THE . . .
MUSIC . .
HALL . . .

Promenade Concerts

. . . TENTH SEASON . . .

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Sig. A. de NOVELLIS, Conductor.

MONDAY, MAY 20, 1895.

PROGRAMME.

1.	MARCH, "Jonathan"	Millöcker
2.	OVERTURE, "Fra Diavolo"	Auber
3.	WALTZ, "Les Patineurs"	Waldteufel
4.	SELECTION, "Les Brigands"	Offenbach
5.	OVERTURE, "Die Meistersinger"	Wagner
6.	PIZZICATI (First Time.)	Gillet
7.	CAVATINA The audience is respectfully requested to preserve silence during the performance of this number.	Raff
8.	BAL COSTUMÉ *a.* Berger et Bergère. *b.* Andalouse.	Rubinstein
9.	SELECTION, "Boccaccio"	Suppé
10.	WALTZ, "Grubenlichter"	Zeller
11.	POLKA, "Unparteische Kritik"	Strauss
12.	MARCH, "Fort William Henry"	Knecht

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THE MUSIC HALL

PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
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BOSTON, TUESDAY, MAY 21, 1895.

SUMMER SEASON.
Vol. X. No. 8.

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. . . TENTH SEASON . . .

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Sig. A. de NOVELLIS, Conductor.

TUESDAY, MAY 21, 1895.

PROGRAMME.

1.	MARCH, "Tabasco"	Chadwick
2.	OVERTURE, "La Dame Blanche"	Boieldieu
3.	WALTZ, "Violettes"	Waldteufel
4.	SELECTION, "La Grande Duchesse"	Offenbach
5.	OVERTURE, "Gouverneur de Tours"	Reinecke
6.	SELECTION, "Fatinitza"	Suppé
7.	INTERMEZZO, "Naila"	Délibes
8.	WALTZ, "La Vague"	Metra
9.	SELECTION, "Erminie"	Jakobowsky
10.	WALTZ, "New Vienna"	Strauss
11.	POLKA, "Tout á la Joie"	Fahrbach
12.	MARCH, "Pour la Patrie"	Millöcker

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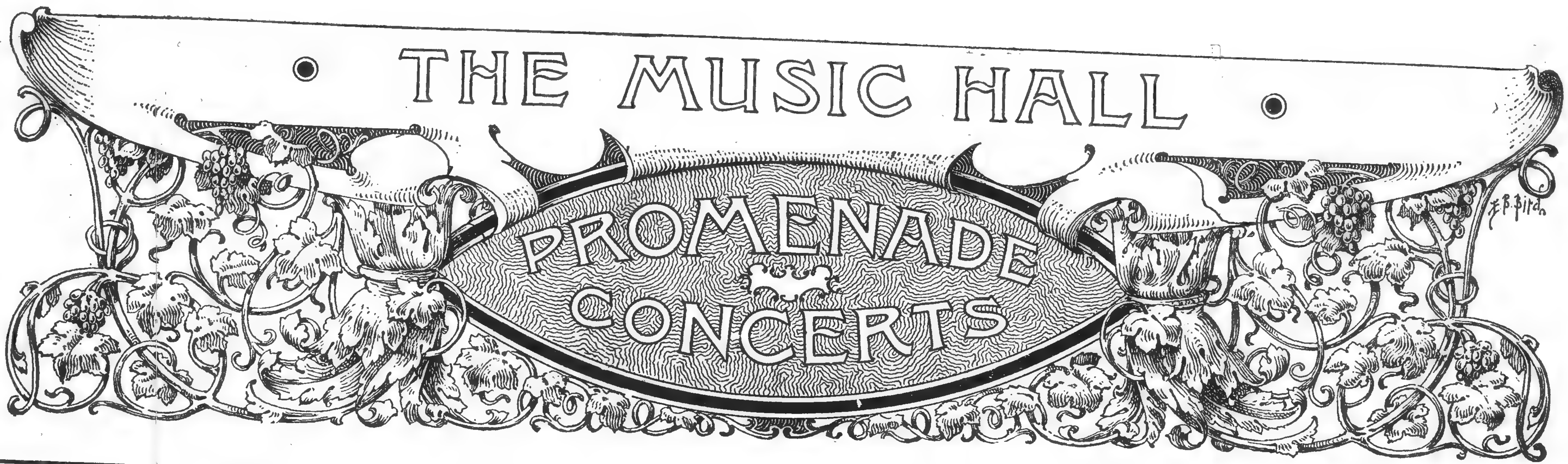

THE MUSIC HALL
PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, WEDNESDAY, MAY 22, 1895.

SUMMER SEASON.
Vol. X. No. 9.

THE MUSIC HALL... Promenade Concerts

...TENTH SEASON...

C. A. ELLIS, Manager. **F. R. COMEE, Assistant Manager.**
Sig. A. de NOVELLIS, Conductor.

WEDNESDAY, MAY 22, 1895.

PROGRAMME.

1. MARCH, "Exposition" (First time.) . . . . Fahrbach
2. OVERTURE, "Merry Wives of Windsor" . . . . Nicolai
3. WALTZ, "Seid umschlungen Millionen" . . . . Strauss
4. SELECTION, "Cavalleria Rusticana" . . . . Mascagni

5. BALLET MUSIC, "Faust" . . . . Gounod
6. OVERTURE, "Mignon" . . . . A. Thomas
7. a. "TRAUMEREI" . . . . Schumann
   b. "MOTO PERPETUO" (Musical Joke) (First time at these concerts.) . . . . Straus
   The audience is respectfully requested to preserve silence during the performance of this number.
8. SELECTION, "Poor Jonathan" . . . . Millöcker

9. OVERTURE, "Zampa" . . . . Herold
10. WALTZ, "Amour et Printemps" . . . . Waldteufel
11. POLKA, "Woman's Heart" . . . . Strauss
12. MARCH, "The Flag" . . . . Ziehrer

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PROMENADE CONCERTS

PUBLISHED BY
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BOSTON, THURSDAY, MAY 23, 1895.

SUMMER SEASON.
Vol. X. No. 10.

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. . . TENTH SEASON . . .

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Sig. A. de NOVELLIS, Conductor.

THURSDAY, MAY 23, 1895.

PROGRAMME.

1.	MARCH, "Jonathan"	Millöcker
2.	OVERTURE, "Masaniello"	Auber
3.	WALTZ, "Harlequin en Voyage" Conducted by the composer.	Zach
4.	SELECTION, "Rigoletto"	Verdi
5.	MARCH, "Indienne"	Meyerbeer
6	OVERTURE, "Oberon"	Weber
7.	a. "MINUET"	Bulzoni
	b. "HYMN TO ST. CECILIA"	Gounod
8.	SELECTION, "Fencing Master"	De Koven
9.	OVERTURE, "Light Cavalry"	Suppé
10.	WALTZ, "Grubenlichter"	Zeller
11.	POLKA, "La Mousmé," Mazourka Japonaise (First time.)	Ganné
12.	MARCH, "Hochlands Kläenge"	Millöcker

SPECIAL NOTICE. *Owing to long-standing engagements of Music Hall, there will be no concerts on the evenings of Monday, Tuesday, Wednesday, and Thursday, May 27, 28, 29, and 30. The concerts will be continued every evening except Sunday, beginning Friday, May 31.*

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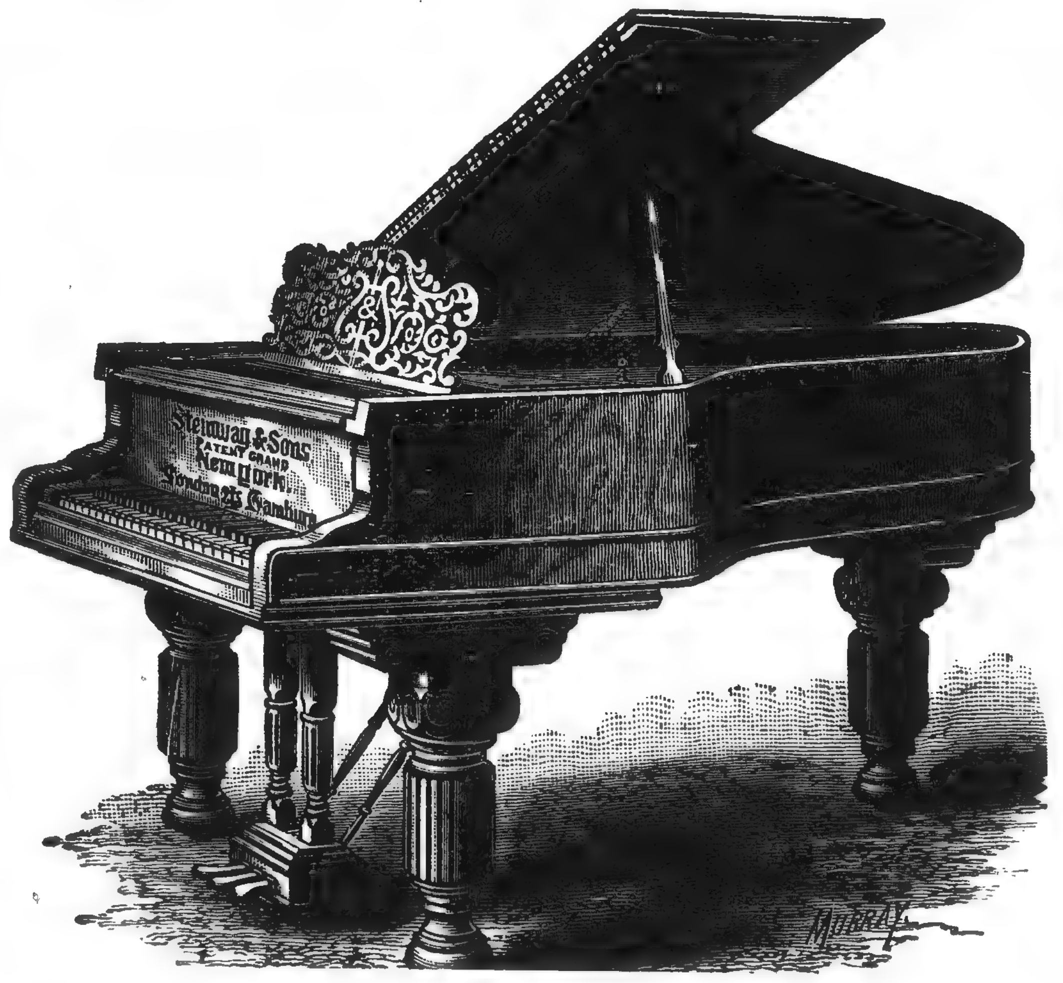

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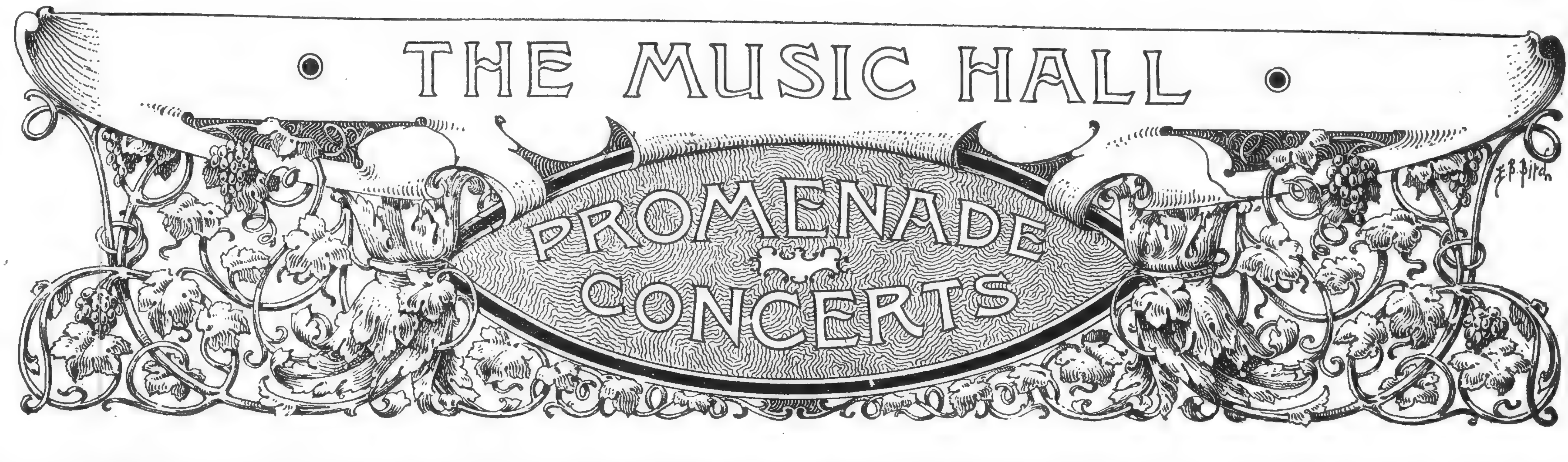

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PUBLISHED BY C. A. ELLIS, MUSIC HALL.
BOSTON, FRIDAY, MAY 24, 1895.
SUMMER SEASON. Vol. X. No. 11.

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THE MUSIC HALL Promenade Concerts

. . . TENTH SEASON . . .

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Sig. A. de NOVELLIS, Conductor.

FRIDAY, MAY 24, 1895.

PROGRAMME.

1.	MARCH, "Austria"	Zach
2.	OVERTURE, "Tannhäuser"	Wagner
3.	WALTZ, "Blue Danube"	Strauss
4.	SELECTION, "Chimes of Normandy"	Planquette
5.	OVERTURE, "Si j'étais Roi"	Adam
6.	INTERMEZZO, "Blissful Dream" (First Time.)	Meyer-Helmund
7.	SERENATA The audience is respectfully requested to preserve silence during the performance of this number.	Moszkowsk
8.	SELECTION, "Pirates of Penzance"	Sullivan
9.	OVERTURE, "Banditenstreiche"	Suppé
10.	WALTZ, "Près de Toi" (First time.)	Waldteufel
11.	POLKA, "Violanta"	Knecht
12.	MARCH, "Child of Fortune" (First Time.)	Millöcker

SPECIAL NOTICE. *Owing to long-standing engagements of Music Hall, there will be no concerts on the evenings of Monday, Tuesday, Wednesday, and Thursday, May 27, 28, 29, and 30. The concerts will be continued every evening except Sunday, beginning Friday, May 31.*

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THE MUSIC HALL
PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
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BOSTON, SATURDAY, MAY 25, 1895.

SUMMER SEASON.
Vol. X. No. 12.

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THE MUSIC HALL Promenade Concerts

... TENTH SEASON ...

C. A. ELLIS, Manager. **F. R. COMEE, Assistant Manager.**
Sig. A. de NOVELLIS, Conductor.

SATURDAY, MAY 25, 1895.

PROGRAMME.

1.	MARCH, "Washington Post"	Sousa
2.	OVERTURE, "L'Enfant Prodigue"	Auber
3.	WALTZ, "Legends of the Forest"	Strauss
4.	SELECTION, "The Merry War"	Strauss
5.	PRELUDE ACT III., "Lohengrin"	Wagner
6.	POLONAISE	Liszt
7.	a. "FLIRTATION"	Steck
	b. MENUET, "Diane Chasseresse" (First Time.)	Chesnau
	The audience is respectfully requested to preserve silence during the performance of this number.	
8.	SELECTION, "Rob Roy"	De Koven
9.	OVERTURE, "Poet and Peasant"	Suppé
10.	WALTZ, "Tales from the Orient"	Strauss
11.	POLKA MAZOURKA, "Mignonette"	Zach
12.	MARCH, "Grüss Gott" (First Time.)	Komzak

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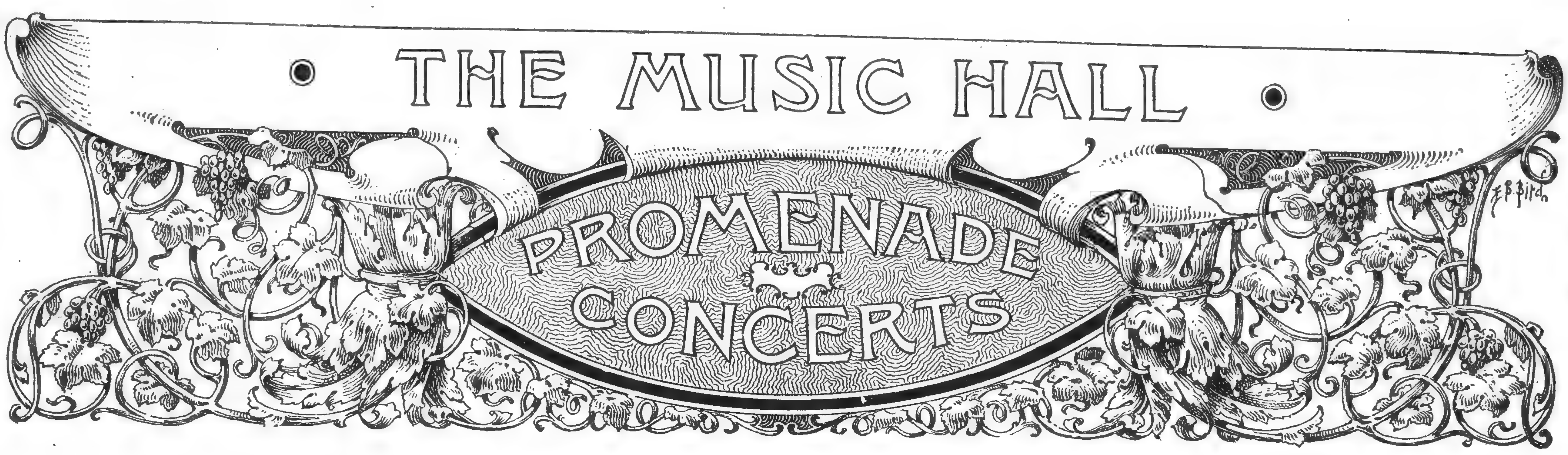

PUBLISHED BY
C. A. ELLIS,
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BOSTON, FRIDAY, MAY 31, 1895.

SUMMER SEASON.
Vol. X. No. 13.

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Promenade Concerts

. . . TENTH SEASON . . .

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Sig. A. de NOVELLIS, Conductor.

FRIDAY, MAY 31, 1895.

PROGRAMME.

1.	MARCH, "Coronation"	Meyerbeer
2.	OVERTURE, "Stradella"	Flotow
3.	WALTZ, "Violets"	Waldteufel
4.	SELECTION, "Princesse de Trebizonde"	Offenbach
5.	FINALE, ACT I., "Lohengrin"	Wagner
6.	OVERTURE, "William Tell"	Rossini
7.	SERENATA, "Mandolin" The audience is respectfully requested to preserve silence during the performance of this number.	Eilenberg
8.	WALTZ, "Espana"	Waldteufel
9.	OVERTURE, "Raymond"	Thomas
10.	WALTZ, "Les Lagunes"	Strauss
11.	POLKA, "La Tzigane"	Ganné
12.	MARCH, "Budapest"	Kral

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THE MUSIC HALL
PROMENADE CONCERTS
F. B. Bird

PUBLISHED BY C. A. ELLIS, MUSIC HALL.
BOSTON, SATURDAY, JUNE 1, 1895.
SUMMER SEASON. Vol. X. No. 14.

THE MUSIC HALL Promenade Concerts

...TENTH SEASON...

C. A. ELLIS, Manager. **F. R. COMEE, Assistant Manager.**
Sig. A. de NOVELLIS, Conductor.

SATURDAY, JUNE 1, 1895.

PROGRAMME.

1. MARCH, "Queen of Sheba" . . . . Gounod
2. OVERTURE, "Martha" . . . . Flotow
3. WALTZ, "Rêves de Jeunesse" . . . . P. Müller
(First Time.)
4. SELECTION, "Sphinx" . . . . Thompson
(By request)

5. OVERTURE, "Orpheus aux Enfers" . . . . . . Offenbach
6. POLKA, "La Mousmé," Mazourka Japonaise . . . . Ganné
7. a. "Clair de Lune"
b. Pizzicati . . . . Gillet
The audience is respectfully requested to preserve silence during the performance of this number.
8. SELECTION, "La Traviata" . . . . Verdi

9. OVERTURE, "La Part du Diable" . . . . Auber
10. WALTZ, "Fin de Siècle" . . . . Knecht
(Conducted by the composer)
11. POLKA, "White Roses" . . . . Fahrbach
12. MARCH, "Bei uns daheim" . . . . Wagner

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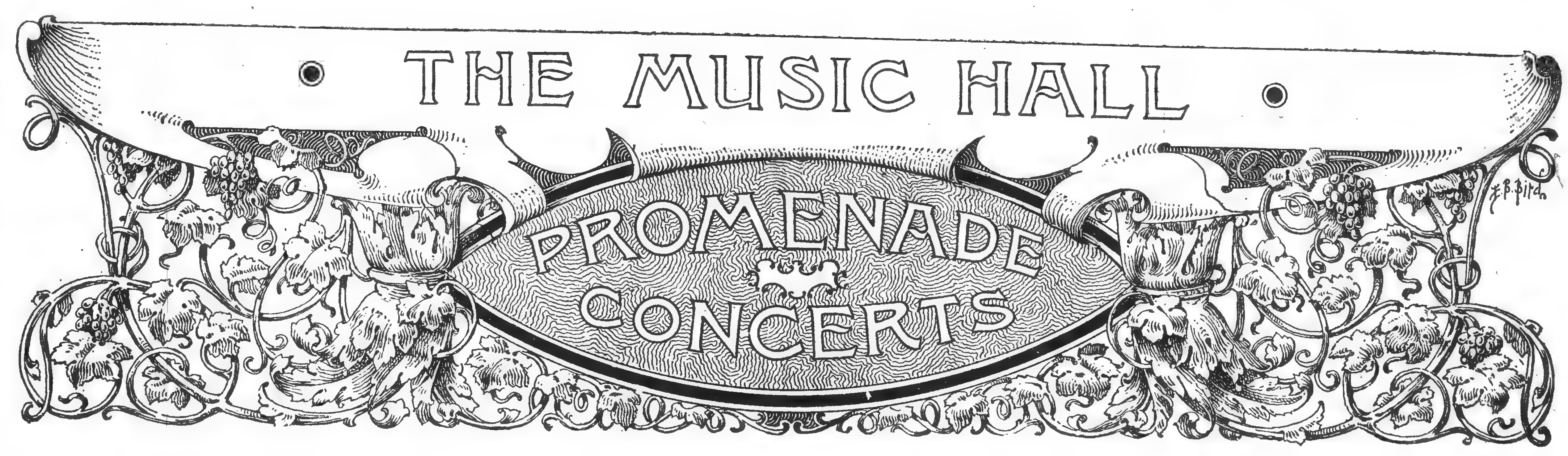

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BOSTON, MONDAY, JUNE 3, 1895.

SUMMER SEASON.
Vol. X. No. 15.

THE MUSIC HALL . . . Promenade Concerts

. . . TENTH SEASON . . .

C. A. ELLIS, Manager. **F. R. COMEE, Assistant Manager.**
Sig. A. de NOVELLIS, Conductor.

MONDAY, JUNE 3, 1895.

PROGRAMME.

1.	PERSIAN MARCH	Strauss
2.	OVERTURE, "Gazza Ladra"	Rossini
3.	WALTZ, "Meerleuchten" (First time.)	Ziehrer
4.	SELECTION, "Aïda"	Verdi
5.	OVERTURE, "Freischütz"	Weber
6.	FLORENTINE SERENADE The audience is respectfully requested to preserve silence during the performance of this number.	Godard
7.	LARGO (First Time.) Violin Solo, Mr. J. HOFFMANN. The audience is respectfully requested to preserve silence during the performance of this number.	Händel
8.	SELECTION, "The Gondoliers"	Sullivan
9.	OVERTURE, "Prince Pro Tem"	Thompson
10.	WALTZ, "Amour et Printemps"	Waldteufel
11.	GAVOTTE, "La Coquette"	Sudessi
12.	MARCH, "The Flag"	Ziehrer

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PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
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BOSTON, TUESDAY, JUNE 4, 1895.

SUMMER SEASON.
Vol. X. No. 16.

THE . . . . MUSIC . . HALL . . . Promenade Concerts

. . . TENTH SEASON . . .

C. A. ELLIS, Manager. **F. R. COMEE, Assistant Manager.**
Sig. A. de NOVELLIS, Conductor.

TUESDAY, JUNE 4, 1895.

PROGRAMME.

1.	MARCH, from Suite	Lachner
2.	OVERTURE, "Le Roi d'Ys"	Lalo
3.	WALTZ, "Meerleuchten"	Ziehrer
4.	SELECTION, "Falka"	Chassaigne
5.	COLUMBIAN MARCH (Conducted by the composer)	Schulz
6.	"BLISSFUL DREAM"	Meyer-Helmund
7.	a. "ON TIPTOE" (First time.)	Hosmer
	b. MINUET The audience is respectfully requested to preserve silence during the performance of this number.	Bulzoni
8.	SELECTION, "Faust"	Gounod
9.	OVERTURE, "Rienzi"	Wagner
10.	WALTZ, "Grubenlichter"	Zeller
11.	"LA MOUSMÉ," Mazourka Japonaise (By request.)	Ganné
12.	MARCH, "Tabasco"	Chadwick

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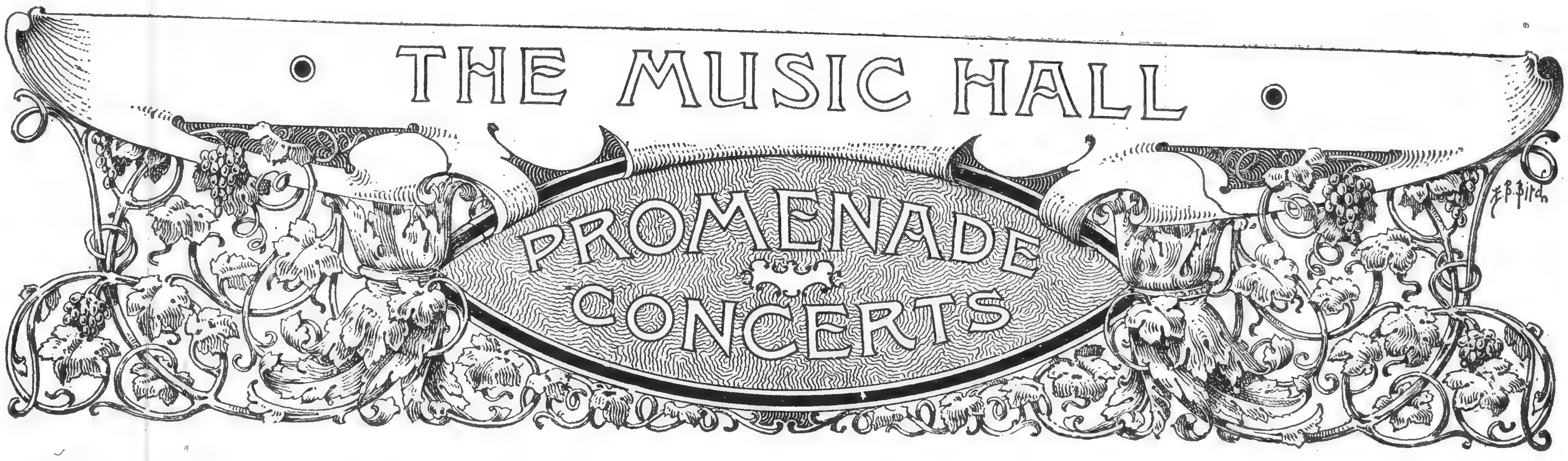

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BOSTON, WEDNESDAY, JUNE 5, 1895.

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Promenade Concerts

. . . TENTH SEASON . . .

C. A. ELLIS, Manager. **F. R. COMEE, Assistant Manager.**
Sig. A. de NOVELLIS, Conductor.

WEDNESDAY, JUNE 5, 1895.

PROGRAMME.

1	MARCH, "Kosciuszko"	Zach
2.	OVERTURE, "Merry Wives of Windsor"	Nicolai
3.	WALTZ, "Vienna Blood"	Strauss
4.	SELECTION, "Rob Roy"	De Koven
5.	OVERTURE, "Semiramide"	Rossini
6.	INTERMEZZO, "Naila"	Délibes
7.	GAVOTTA (First Time.)	Bulzoni
8.	SELECTION, "Ruddygore"	Sullivan
9.	OVERTURE, "Zampa"	Herold
10.	WALTZ, "Kaiser"	Strauss
11.	POLKA, "Czarina"	Ganné
12.	MARCH, "The Flag"	Ziehrer

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PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
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BOSTON, THURSDAY, JUNE 6, 1895.

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Vol. X. No. 18.

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... TENTH SEASON ...

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Sig. A. de NOVELLIS, Conductor.

THURSDAY, JUNE 6, 1895.

PROGRAMME.

1. MARCH, "Fort William Henry" . . . . Knecht
2. OVERTURE, "Fra Diavolo" . . . . Auber
3. WALTZ, "Dream of Love" . . . . Fahrbach
(First Time.)
4. SELECTION, "Cavalleria Rusticana" . . . . . Mascagni

5. OVERTURE, "Mignon" . . . . Thomas
6. "INVITATION TO DANCE" . . . . Weber
7. a. "FLIEGEN MINUET" . . . . Czibulka
(First Time.)
b. "ON TIPTOE" . . . . Hosmer
(By request.)
The audience is respectfully requested to preserve silence during the performance of this number.
8. SELECTION, "Carmen" . . . . Bizet

9. OVERTURE, "Si j'étais Roi" . . . . Adam
10. WALTZ, "Marien" . . . . Bayer
(First time.)
11. POLKA, "Unparteiische Kritik" . . . . . . Strauss
12. MARCH, "Hochlands Klänge" . . . . . . Millöcker

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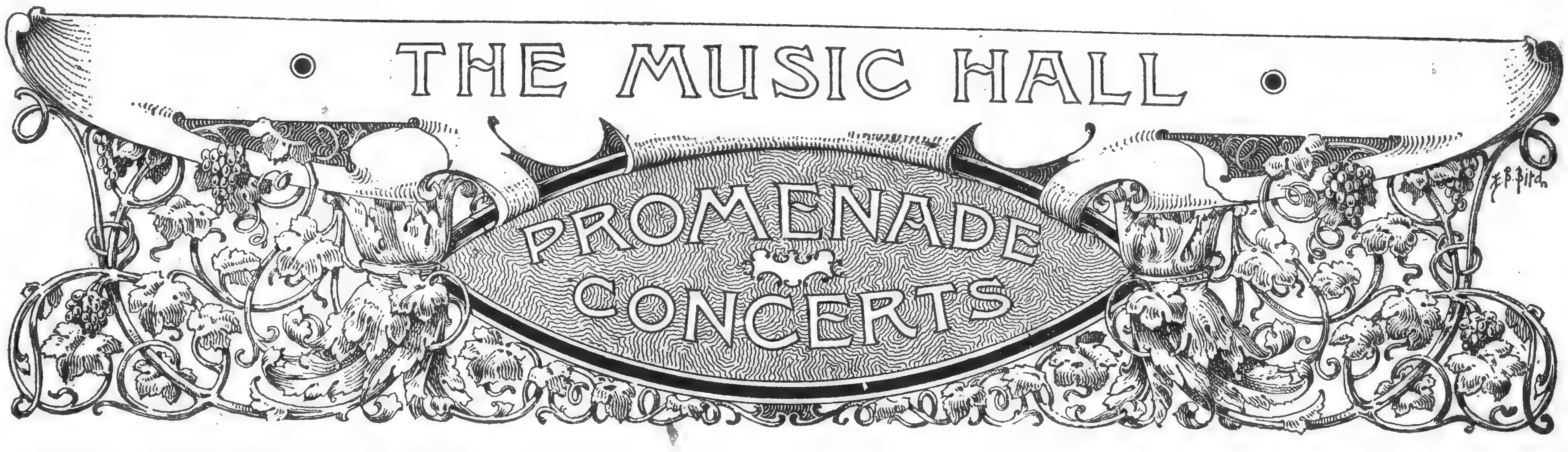

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BOSTON, FRIDAY, JUNE 7, 1895.

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... TENTH SEASON ...

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Sig. A. de NOVELLIS, Conductor.

FRIDAY, JUNE 7, 1895.

PROGRAMME.

1. MARCH, "The Liberty Bell" . . . . Sousa
2. OVERTURE, "Les Dragons de Villars" . . . . . Maillard
3. WALTZ, "Unsere Frauen" . . . . Fahrbach
(First time.)
4. SELECTION, "Rigoletto" . . . . Verdi

---

5. PATRIOTIC OVERTURE . . . . Schulz
(First time.)
(Conducted by the composer.)
6. FLORENTINE SERENADE . . . . Godard
(By request.)
7. "MOTO PERPETUO" (Musical Joke) . . . . . Strauss
8. SELECTION, "Poor Jonathan" . . . . . . Millöcker

---

9. OVERTURE, "Oberon" . . . . Weber
10. WALTZ, "Artist's Life" . . . . Strauss
11. POLKA, "Queen of my Heart" . . . . . . Strauss
(First Time.)
12. MARCH, "Exposition" . . . . Fahrbach

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BOSTON, SATURDAY, JUNE 8, 1895.

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...TENTH SEASON...

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Sig. A. de NOVELLIS, Conductor.

SATURDAY, JUNE 8, 1895.

PROGRAMME.

1. MARCH, "Under the Double Eagle" . . . . . J. F. Wagner
(First Time.)
2. OVERTURE, "Banditenstreiche" . . . . . . Suppé
3. WALTZ, "Spirits of the Forest" . . . . Zach
(Conducted by the composer)
4. SELECTION, "Lucia di Lammermoor" . . . . . Donizetti

5. OVERTURE, "Raymond" . . . . A. Thomas
6. a. GAVOTTE from "The Royal Barber" . . . . Dennée
(First time.)
b. INTERMEZZO from the "Symphony Pittoresque" . . Baille
7. PRELUDE, "Lohengrin" . . . . Wagner
The audience is respectfully requested to preserve silence during the performance of this number.
8. SELECTION, "Robin Hood" . . . . De Koven

9. OVERTURE, "Fledermaus" . . . . Strauss
10. WALTZ, "Grubenlichter" . . . . Zeller
11. POLKA, "Libelle" . . . . Strauss
12. MARCH, "Manhattan Beach" . . . . Sousa

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THE MUSIC HALL PROMENADE CONCERTS

PUBLISHED BY
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BOSTON, MONDAY, JUNE 10, 1895.

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Vol. X. No. 21.

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...TENTH SEASON...

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Sig. A. de NOVELLIS, Conductor.

MONDAY, JUNE 10, 1895.

PROGRAMME.

1.	POLONAISE	Chopin
2.	OVERTURE, "Stradella"	Flotow
3.	WALTZ, "Wine, Woman, and Song"	Strauss
4.	SELECTION, "Brigands"	Offenbach
5.	OVERTURE, "Light Cavalry"	Suppé
6.	BALLET MUSIC, "Faust"	Gounod
7.	a. INTERMEZZO, "I Pagliacci" b. GAVOTTA (By request.)	Leoncavallo Bulzoni
8.	SELECTION, "Fencing Master"	De Koven
9.	OVERTURE, "Tabasco"	Chadwick
10.	WALTZ, "Les Patineurs"	Waldteufel
11.	POLKA, "Queen of my Heart"	Strauss
12.	MARCH, "Liberty Bell"	Sousa

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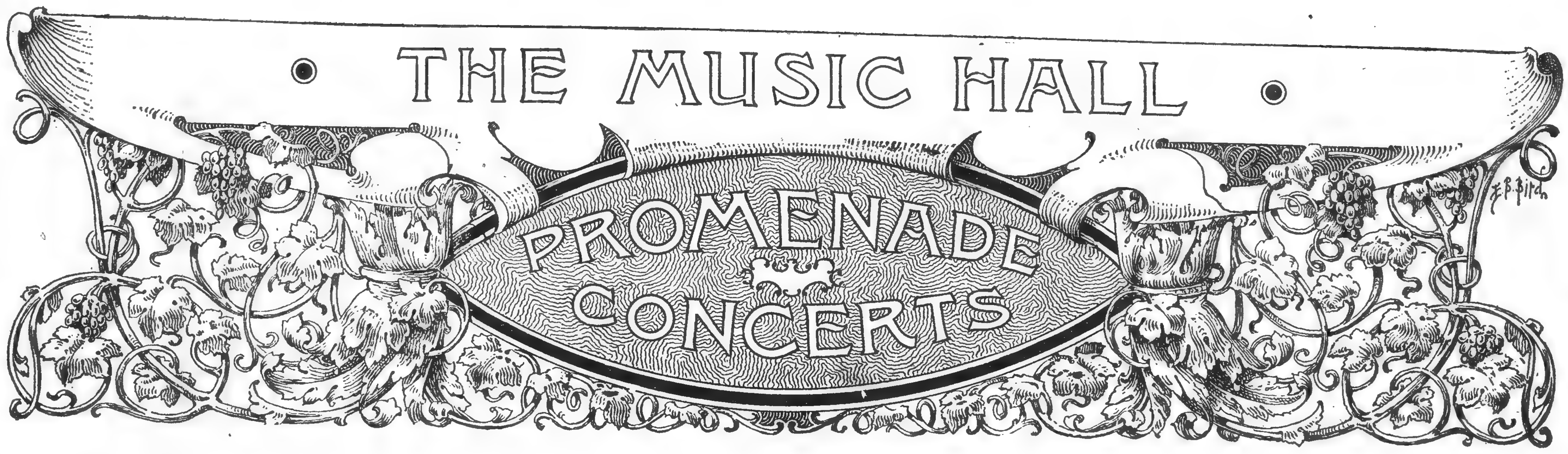

PUBLISHED BY
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BOSTON, TUESDAY, JUNE 11, 1895.

SUMMER SEASON.
Vol. X. No. 22.

THE MUSIC HALL Promenade Concerts

...TENTH SEASON...

C. A. ELLIS, Manager. **F. R. COMEE, Assistant Manager.**
Sig. A. de NOVELLIS, Conductor.

TUESDAY, JUNE 11, 1895.

PROGRAMME.

1.	MARCH from Suite	Lachner
2.	OVERTURE, "La Dame Blanche"	Boieldieu
3.	WALTZ, "La Serenade"	Metra
4.	SELECTION, "Traviata"	Verdi
5.	OVERTURE, "Poet and Peasant"	Suppé
6.	BALLET MUSIC, "Korrigan"	Widor
7.	SERENATA	Moszkowski
8.	SELECTION, "Princesse Trebizonde"	Offenbach
9.	PRELUDE, ACT III., "Lohengrin"	Wagner
10.	WALTZ, "Amour et Printemps"	Waldteufel
11.	POLKA, "La Tzigane"	Ganné
12	MARCH, "Manhattan Beach"	Sousa

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BOSTON, WEDNESDAY, JUNE 12, 1895.

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. . . TENTH SEASON . . .

C. A. ELLIS, Manager. **F. R. COMEE**, Assistant Manager.
Sig. A. de NOVELLIS, Conductor.

WEDNESDAY, JUNE 12, 1895.

PROGRAMME.

1. MARCH, "Manhattan Beach" . . . . Sousa
2. OVERTURE, "Tannhäuser" . . . . Wagner
3. WALTZ, "Life of Joy" . . . . Strauss
4. SELECTION, "Trovatore" . . . . Verdi

---

5. OVERTURE, "Orpheus aux Enfers" . . . . . . Offenbach
6. BALLET MUSIC, "Sylvia" . . . . Délibes
7. a. "CRADLE SONG" . . . . Theo. Bendix
   b. "BUTTERFLY" . . . . Theo. Bendix
   The audience is respectfully requested to preserve silence during the performance of this number.
8. SELECTION, "Rob Roy" . . . . De Koven

---

9. OVERTURE, "In the Mountains" . . . . . . A. Foote
10. WALTZ, "Path of Flowers" . . . . Waldteufel
11. POLKA, "Beehive" . . . . Zach
12. MARCH, "Hoch Habsburg" (First time.) . . . . Kral

---

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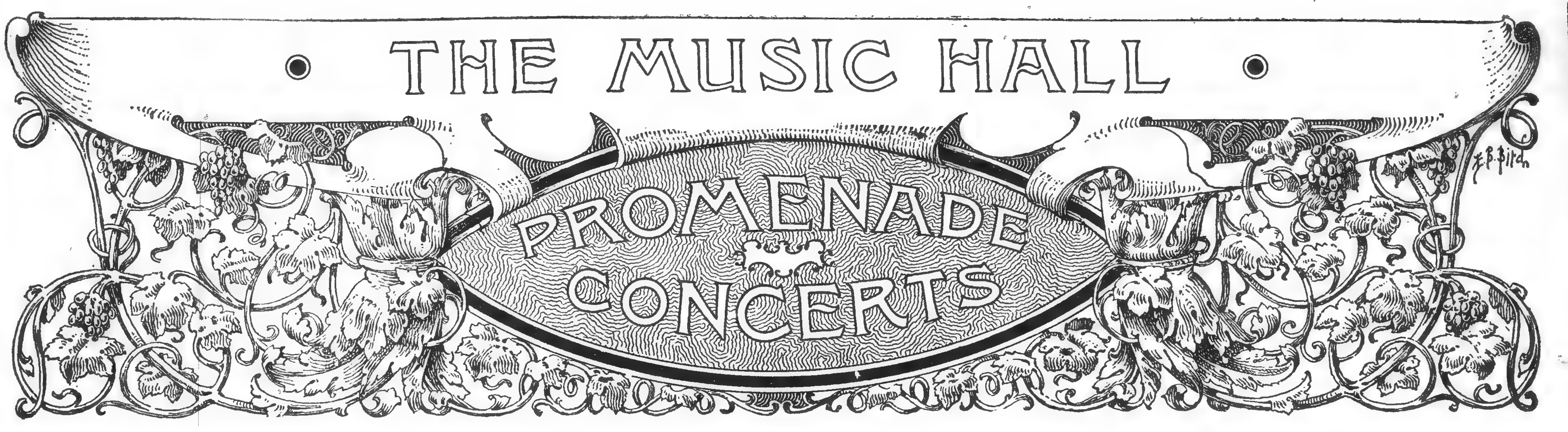

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BOSTON, THURSDAY, JUNE 13, 1895.

SUMMER SEASON. Vol. X. No. 24.

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Promenade Concerts

. . . TENTH SEASON . . .

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Sig. A. de NOVELLIS, Conductor.

THURSDAY, JUNE 13, 1895.

PROGRAMME.

1.	MARCH, "Under the Double Eagle"	J. F. Wagner
2.	OVERTURE, "Nabucodonosor"	Verd
3.	WALTZ, "Espana"	Waldteufel
4.	SELECTION, "Mignon"	A. Thomas
5.	OVERTURE, "Martha"	Flotow
6.	"BAL MASQUÉ" The audience is respectfully requested to preserve silence during the performance of this number.	Mrs. H. H. A. Beach
7.	CAVATINA	Raff
8.	SELECTION, "Gondoliers"	Sullivan
9.	WALTZ, "Fin de Siècle" (Conducted by the composer.)	Knecht
10.	OVERTURE, "La Gazza Ladra"	Rossini
11.	POLKA, "Unparteiische Kritik"	Strauss
12.	MARCH, "Washington Post"	Sousa

Tuesday, June 18 - - - - SULLIVAN NIGHT

The Great Success of the London Comic Opera Season,
THE NEW OPERA,
THE CHIEFTAIN.
Libretto by F. C. BURNAND. Music by ARTHUR SULLIVAN.
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THE MUSIC HALL
PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL. BOSTON, FRIDAY, JUNE 14, 1895. SUMMER SEASON. Vol. X. No. 25.

THE MUSIC HALL Promenade Concerts

...TENTH SEASON...

C. A. ELLIS, Manager. **F. R. COMEE**, Assistant Manager.
Sig. A. de **NOVELLIS**, Conductor.

FRIDAY, JUNE 14, 1895.

PROGRAMME.

1.	MARCH, "Bonny Poland"	Strube
2.	OVERTURE, "Euryanthe"	Weber
3.	WALTZ, "Thousand and One Nights"	Strauss
4.	SELECTION, "Faust"	Gounod
5.	OVERTURE, "Phèdre"	Massenet
6.	"GRACEFUL DANCE"	Sullivan
7.	"LA VILANELLA" (First Time.) Solo Violin, Mr. SCHNITZLER.	Allard
8.	SELECTION, "Erminie"	Jakobowski
9.	OVERTURE, "Masaniello"	Auber
10.	WALTZ, "Nid d'Amour"	Waldteufel
11.	POLKA, "Coeur de Dame"	Strauss
12.	MARCH, "Tzigane" (First Time.)	Lacome

The audience is respectfully requested to preserve silence during the performance of this number.

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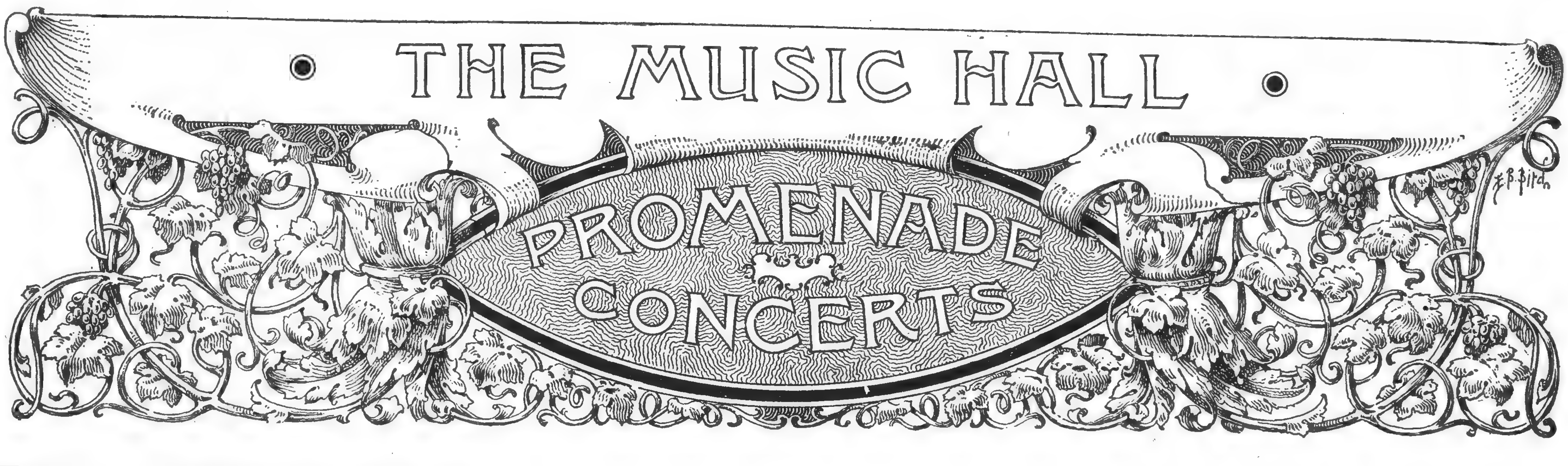

THE MUSIC HALL PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, SATURDAY, JUNE 15, 1895.

SUMMER SEASON.
Vol. X. No. 26.

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. . . TENTH SEASON . . .

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Sig. A. de NOVELLIS, Conductor.

SATURDAY, JUNE 15, 1895.

PROGRAMME.

1.	MARCH, "Tannhäuser"	Wagner
2.	OVERTURE, "Mikado"	Sullivan
3.	WALTZ, "Près de Toi"	Waldteufel
4.	SELECTION, "Aïda"	Verdi
5.	OVERTURE, "William Tell"	Rossini
6.	"LA BALLERINE," Morceau de Salon	Gillet
7.	"HYMN TO ST. CECILIA" (First time.) The audience is respectfully requested to preserve silence during the performance of this number.	Gounod
8.	SELECTION, "Carmen"	Bizet
9.	COLUMBIAN MARCH (By request)	Schulz
10.	WALTZ, "Boston" (Conducted by the composer.)	Pierre Muller
11.	POLKA GALOP, "Ideal Railway" (First Time.)	Knecht
12.	MARCH, "Home, Sweet Home"	Strube

Tuesday, June 18 - - - - SULLIVAN NIGHT

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THE NEW OPERA,

THE CHIEFTAIN.

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Music by
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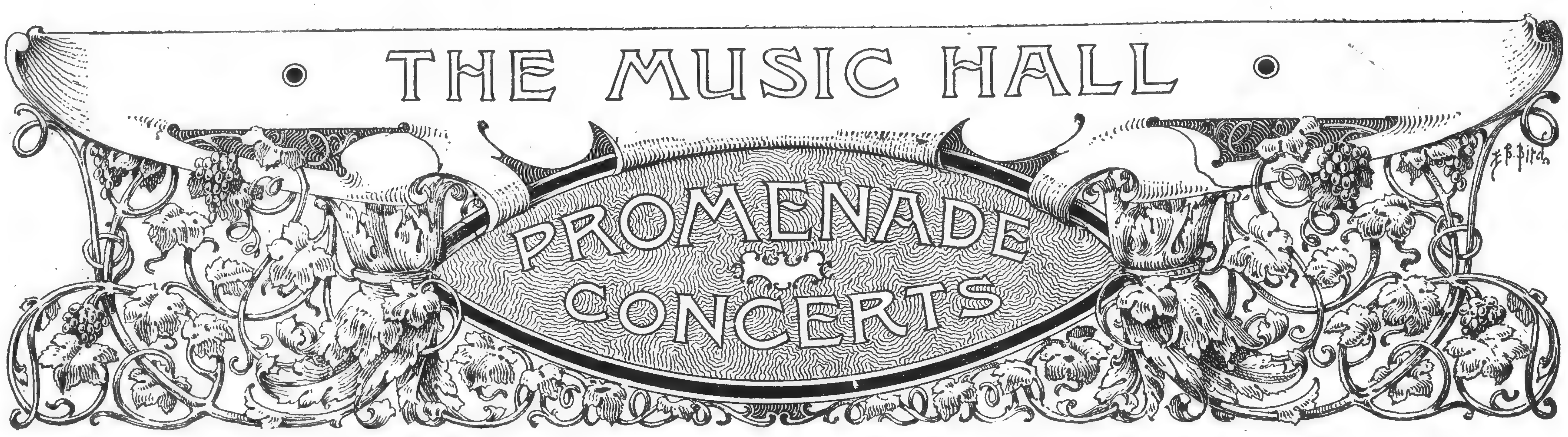

THE MUSIC HALL PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL. | BOSTON, MONDAY, JUNE 17, 1895. | SUMMER SEASON. Vol. X. No. 27.

THE MUSIC HALL Promenade Concerts

...TENTH SEASON...

C. A. ELLIS, Manager. **F. R. COMEE, Assistant Manager.**
Sig. A. de NOVELLIS, Conductor.

MONDAY, JUNE 17, 1895.

PROGRAMME.

1.	SCHILLER MARCH (First time.)	Meyerbeer
2.	OVERTURE, "Marriage of Figaro"	Mozart
3.	WALTZ, "Promotionen"	Strauss
4.	SELECTION, "Don Carlos" (First time.)	Verdi
5.	OVERTURE, "Rienzi"	Wagner
6.	BALLET MUSIC, "Feramors"	Rubinstein
7.	"BLISSFUL DREAM"	Meyer-Helmund
	The audience is respectfully requested to preserve silence during the performance of this number.	
8.	SELECTION, "Boccaccio"	Suppé
9.	OVERTURE, "Freischütz"	Weber
10.	WALTZ, "Path of Flowers"	Waldteufel
11.	POLKA, "The Beautiful Bostonian" (First Time.)	Abloescher
12.	MARCH, "Tzigane"	Lacome

Tuesday, June 18 - - - - SULLIVAN NIGHT

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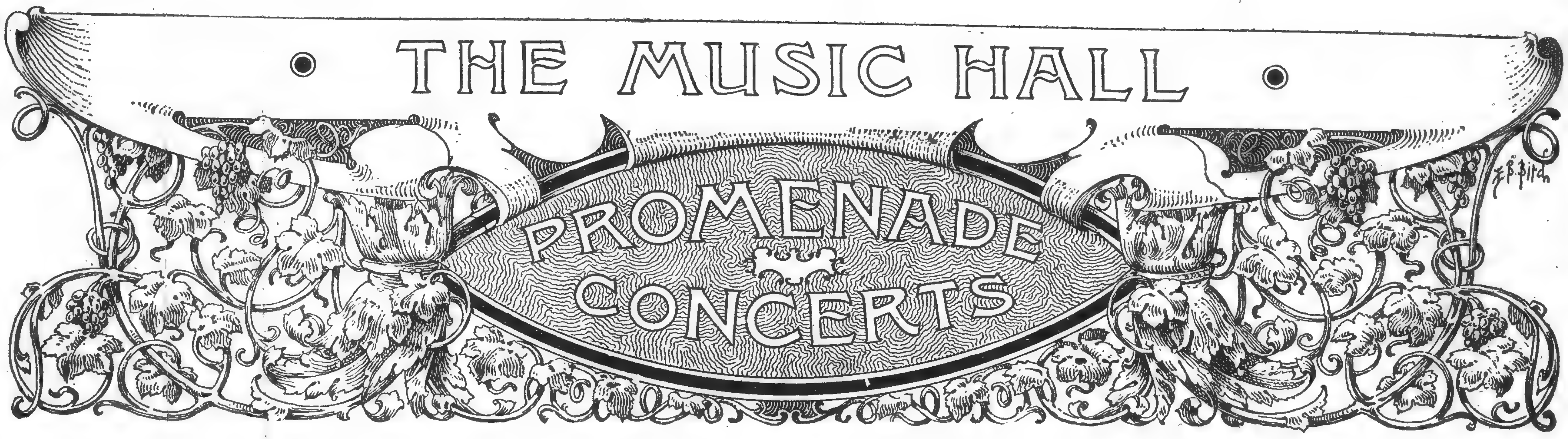

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PUBLISHED BY
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BOSTON, TUESDAY, JUNE 18, 1895.

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THE MUSIC HALL ...

Promenade Concerts

... TENTH SEASON ...

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Sig. A. de NOVELLIS, Conductor.

TUESDAY, JUNE 18, 1895.

SULLIVAN NIGHT.

PROGRAMME.

1. "WEDDING MARCH" . . . . Mendelssohn
2. OVERTURE, "Mikado" . . . . Sullivan
3. WALTZ, "Grubenlichter" . . . . Zeller
4. SELECTION, "Gondoliers" . . . . Sullivan

---

5. OVERTURE, "Iolanthe" . . . . Sullivan
6. "GRACEFUL DANCE" . . . . Sullivan
7. a. MINUET . . . . Bulzoni
   b. "ON TIPTOE" . . . . Hosmer

   The audience is respectfully requested to preserve silence during the performance of this number.
8. SELECTION, "Ruddygore" . . . . Sullivan

---

9. OVERTURE, "Si j'étais Roi" . . . . Adam
10. WALTZ, "Cagliostro" . . . . Strauss
11. POLKA, "Ideal Railway" . . . . Knecht
12. MARCH, "Tabasco" . . . . Chadwick

Thursday, June 20 - - - Italian Composers' Night

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THE NEW OPERA,

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Libretto by
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Music by
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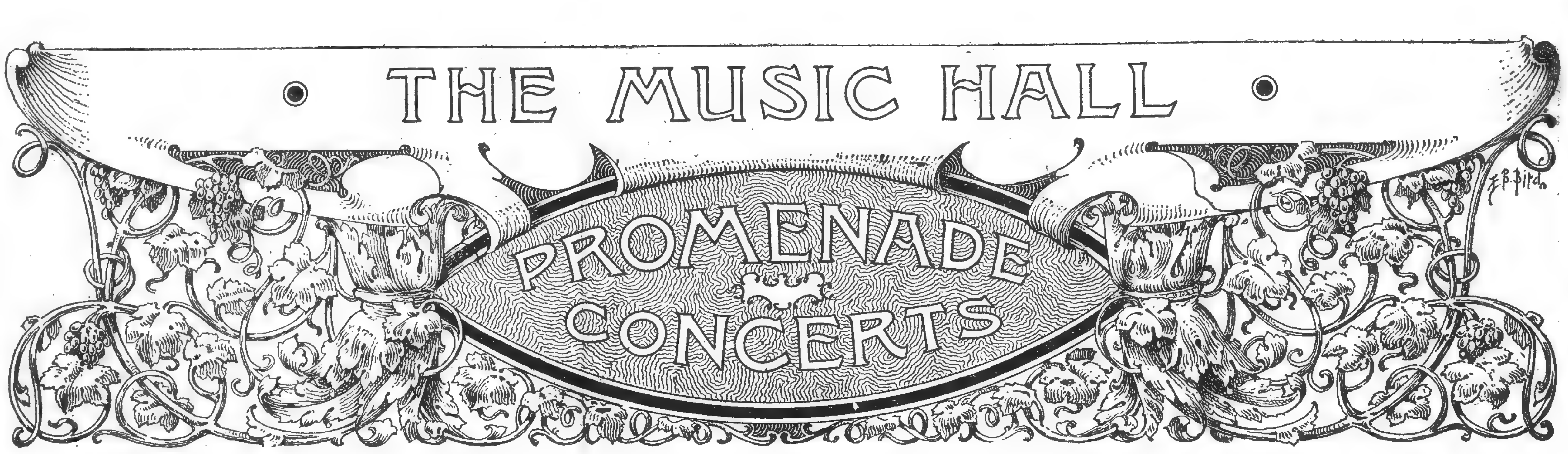

THE MUSIC HALL PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
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BOSTON, WEDNESDAY, JUNE 19, 1895.

SUMMER SEASON.
Vol. X. No. 29.

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THE MUSIC HALL Promenade Concerts

...TENTH SEASON...

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Sig. A. de NOVELLIS, Conductor.

WEDNESDAY, JUNE 19, 1895.

PROGRAMME.

1. MARCH, "Jonathan" . . . . Millöcker
2. OVERTURE, "Ruy Blas" . . . . Mendelssohn
3. WALTZ, "Dreams of Spring-time" . . . . . . Strauss
4. SELECTION, "Beggar Student" . . . . . . Millöcker

5. OVERTURE, "Lohengrin" . . . . Wagner
6. BALLET MUSIC, "Boabdil" . . . . . . Moszkowski
7. a. "SPANISH SERENADE" . . . . . . Eilenberg
   b. "TO YOU," Valse Serenade . . . . . . Czibulka
   The audience is respectfully requested to preserve silence during the performance of this number.
8. SELECTION, "Fencing Master" . . . . . . De Koven

9. OVERTURE, "Prince Pro Tem" . . . . . . Thompson
10. WALTZ, "Estudiantina" . . . . Waldteufel
11. POLKA, "La Mousmé," Mazourka Japonaise . . . . Ganné
12. MARCH, "Budapest" . . . . Kral

Thursday, June 20 - - - Italian Composers' Night

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THE CHIEFTAIN.
Libretto by
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THE MUSIC HALL PROMENADE CONCERTS

PUBLISHED BY
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BOSTON, THURSDAY, JUNE 20, 1895.

SUMMER SEASON.
Vol. X. No. 30.

THE . . . . MUSIC . . . HALL . . . Promenade Concerts

. . . TENTH SEASON . . .

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Sig. A. de NOVELLIS, Conductor.

THURSDAY, JUNE 20, 1895.

ITALIAN COMPOSERS' NIGHT.

PROGRAMME.

1.	"CORONATION MARCH"	Meyerbeer
2.	OVERTURE, "Nabucodonosor"	Verdi
3.	WALTZ, "Serenade"	Metra
4.	SELECTION, "Lucia di Lammermoor"	Donizetti
5.	OVERTURE, "Semiramide"	Rossini
6.	INTERMEZZO, "I Pagliacci"	Leoncavallo
7.	a. MINUET	Bulzoni
	b. GAVOTTA The audience is respectfully requested to preserve silence during the performance of this number.	Bulzoni
8.	SELECTION, "Cavalleria Rusticana"	Mascagni
9.	OVERTURE on the Themes from "Stabat Mater" (First Time.)	Mercadante
10.	WALTZ, "Les Lagunes"	Strauss
11.	POLKA, "Militaire Française"	P. Muller
12.	"FORT WILLIAM HENRY MARCH"	Knecht

Monday, June 24 - - - Vienna Composers' Night

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THE NEW OPERA,

THE CHIEFTAIN.

Libretto by
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Music by
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THE MUSIC HALL
PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL.
BOSTON, FRIDAY, JUNE 21, 1895.
SUMMER SEASON. Vol. X. No. 31.

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. . . TENTH SEASON . . .

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Sig. A. de NOVELLIS, Conductor.

FRIDAY, JUNE 21, 1895.

PROGRAMME.

1.	MARCH, "Austria"	Zach
2.	OVERTURE, "Merry Wives of Windsor"	Nicolai
3.	WALTZ, "Boston"	P. Muller
4.	SELECTION, "Rob Roy" (By request.)	De Koven
5.	OVERTURE, "1812"	Tschaikowsky
6.	FLORENTINE SERENADE	Godard
7.	INTRODUCTION TO "RATCLIFFE" (First time in America.)	Mascagni
8.	SELECTION, "Gioconda"	Ponchielli
9.	OVERTURE, "Fledermaus"	Strauss
10.	WALTZ, "Grubenlichter" (By request.)	Zeller
11.	POLKA, "Violanta"	Knecht
12.	MARCH, "Boccaccio"	Suppé

Monday, June 24 - - - Vienna Composers' Night
Wednesday, June 26 - - French Composers' Night

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BOSTON, SATURDAY, JUNE 22, 1895.

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Sig. A. de NOVELLIS, Conductor.

SATURDAY, JUNE 22, 1895.

PROGRAMME.

1.	"RAKOCZY MARCH"	Berlioz
2.	OVERTURE, "Le Roi d'Ys"	Lalo
3.	WALTZ, "Blue Danube"	Strauss
4.	SELECTION, "Rigoletto"	Verdi
5.	OVERTURE, "King's Frolic"	B. E. Woolf
6.	SUITE, "Peer Gynt"	Grieg
7.	TEMPO DI MINUETTO (First Time.)	Menozzi
8.	SELECTION, "The Brigands"	Offenbach
9.	OVERTURE, "Mignon"	A. Thomas
10.	WALTZ, "Diesen Kuss der ganzen Welt"	Ziehrer
11.	POLKA, "Herzens Königin"	Strauss
12.	MARCH, "Kosciuszko"	Zach

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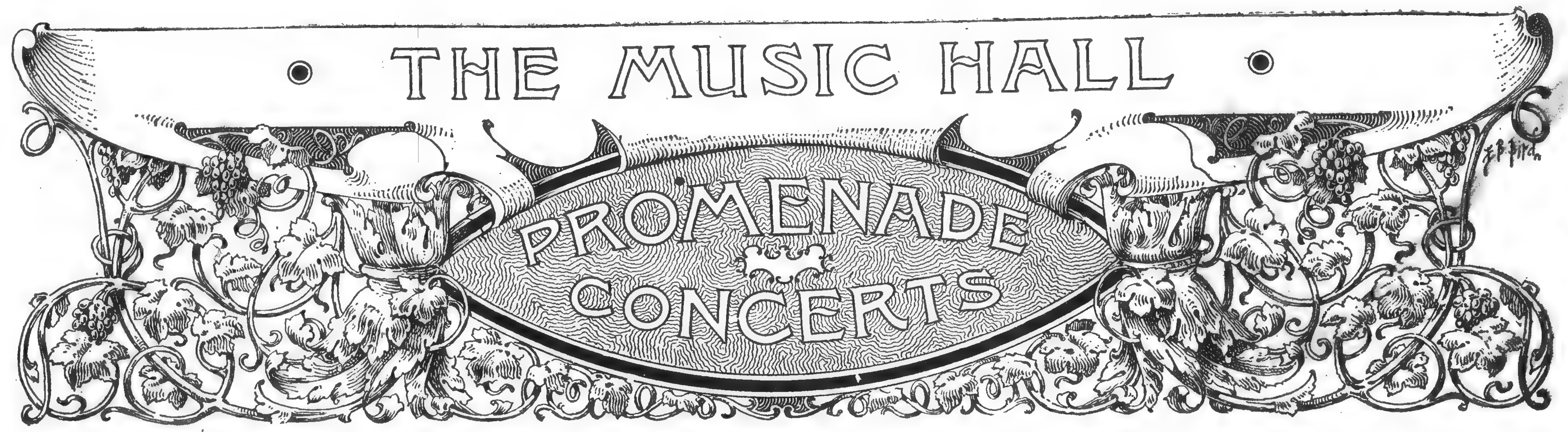

THE MUSIC HALL
PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
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BOSTON, MONDAY, JUNE 24, 1895.

SUMMER SEASON.
Vol. X. No. 33.

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Sig. A. de NOVELLIS, Conductor.

MONDAY, JUNE 24, 1895.
VIENNA COMPOSERS' NIGHT.

PROGRAMME.

1.	PERSIAN MARCH	Strauss
2.	OVERTURE, "Light Cavalry"	Suppé
3.	WALTZ, "Kaiser"	Strauss
4.	SELECTION, "Fatinitza"	Suppé
5.	OVERTURE, "Banditenstreiche"	Suppé
6.	a. FLY MINUET	Czibulka
	b. "A TOI" The audience is respectfully requested to preserve silence during the performance of this number.	Czibulka
7.	FLORENTINE SERENADE	Godard
8.	SELECTION, "Merry War"	Strauss
9.	OVERTURE, "Poet and Peasant"	Suppé
10.	WALTZ, "Pesther"	Lanner
11.	POLKA, "Les Fleurs"	Ziehrer
12.	MARCH, "Jonathan"	Millöcker

Wednesday, June 26 - - French Composers' Night
Friday, June 28 - - - - - - Wagner Night

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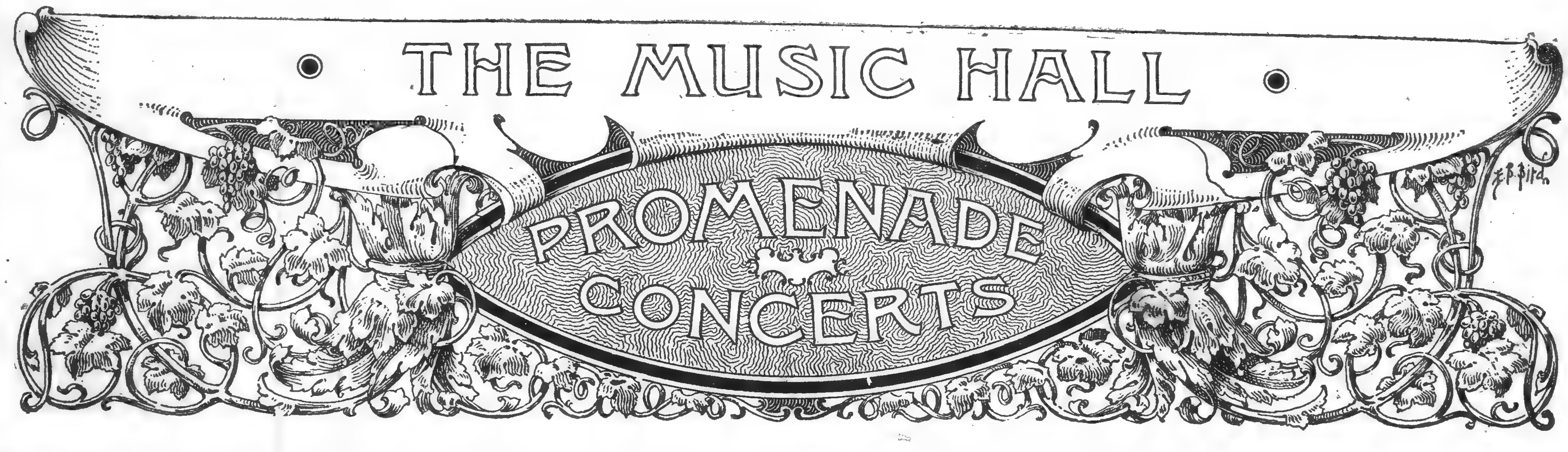

PUBLISHED BY
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BOSTON, TUESDAY, JUNE 25, 1895.

SUMMER SEASON.
Vol. X. No. 34.

THE MUSIC HALL Promenade Concerts

...TENTH SEASON...

C. A. ELLIS, Manager. **F. R. COMEE, Assistant Manager.**
Sig. A. de NOVELLIS, Conductor.

TUESDAY, JUNE 25, 1895.

PROGRAMME.

1. MARCH, "Under the Double Eagle" . . . . . . Wagner
2. OVERTURE, "Ruy Blas" . . . . . . Mendelssohn
3. WALTZ, "Nid d'Amour" . . . . . . Waldteufel
4. SELECTION, "Don Carlos" . . . . . . Verdi

---

5. OVERTURE, "Die Meistersinger" . . . . . . Wagner
6. ENTR'ACTE, "Mariposa" . . . . . . Diaz (First Time.)
7. a. "CLAIR DE LUNE" . . . . . . Gillet
   b. "FLIRTATION" . . . . . . Steck
   The audience is respectfully requested to preserve silence during the performance of this number.
8. SELECTION, "Robin Hood" . . . . . . De Koven

---

9. OVERTURE, "La Gazza Ladra" . . . . . . Rossini
10. WALTZ, "Artists' Life" . . . . . . Strauss
11. POLKA, "Blanche" . . . . . . Wadsworth (First time.)
12. MARCH, "Militaire" . . . . . . L'Orage (First time.)

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Friday, June 28 - - - - - - Wagner Night

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E. B. Bird

PUBLISHED BY
C. A. ELLIS,
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BOSTON, WEDNESDAY, JUNE 26, 1895.

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Sig. A. de NOVELLIS, Conductor.

WEDNESDAY, JUNE 26, 1895.

FRENCH COMPOSERS' NIGHT.

PROGRAMME.

1.	MARCH, "Queen of Sheba"	Gounod
2.	OVERTURE, "Phèdre"	Massenet
3.	WALTZ, "Rêve de Jeunesse"	P. Muller
4.	SELECTION, "Carmen"	Bizet
5.	OVERTURE, "Raymond"	A. Thomas
6.	BALLET MUSIC, "Henry VIII."	Saint-Saëns
7.	ROMANZA, "Non e Ver" (Arranged for Cornet Solo by P. Muller.) Solo Cornet, P. MULLER.	T. Mattei

The audience is respectfully requested to preserve silence during the performance of this number.

8.	SELECTION, "Giroflé-Girofla"	Lecocq
9.	OVERTURE, "L'Enfant Prodigue"	Auber
10.	WALTZ, "Prequette"	Metra
11.	POLKA, "Enthusiasm"	Muller
12.	MARCH, "Tzigane"	Lacome

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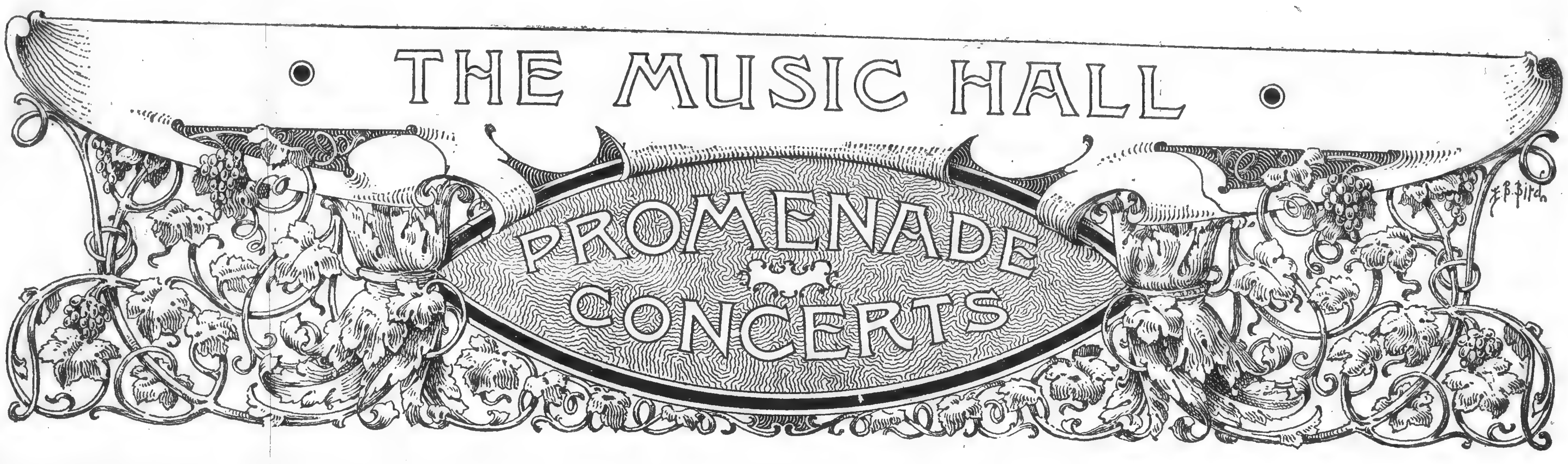

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THURSDAY, JUNE 27, 1895.

PROGRAMME.

1.	WEDDING MARCH	Mendelssohn
2.	OVERTURE, "Chimes of Normandy"	Planquette
3.	WALTZ, "Wine, Woman, and Song"	Strauss
4.	SELECTION, "Favorita"	Donizetti
5.	OVERTURE, "Oberon"	Weber
6.	"DANSE MACABRE"	Saint-Saëns
7.	a. "TRAEUMEREI"	Schumann
	b. FUNERAL MARCH OF A MARIONETTE The audience is respectfully requested to preserve silence during the performance of this number.	Gounod
8.	SELECTION, "Gondoliers"	Sullivan
9.	OVERTURE on the Themes of "Stabat Mater"	Mercadante
10.	WALTZ, "Les Patineurs"	Waldteufel
11.	POLKA, "Ideal Railway"	Knecht
12.	MARCH, "Hochlands Klänge"	Millöcker

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THE MUSIC HALL
PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, FRIDAY, JUNE 28, 1895.

SUMMER SEASON.
Vol. X. No. 37.

THE ... MUSIC ... HALL ... Promenade Concerts

... TENTH SEASON ...

C. A. ELLIS, Manager. **F. R. COMEE**, Assistant Manager.
Sig. A. de NOVELLIS, Conductor.

FRIDAY, JUNE 28, 1895.
WAGNER NIGHT.

PROGRAMME.

1.	MARCH, "Tannhäuser"	Wagner
2.	OVERTURE, "Rienzi"	Wagner
3.	WALTZ, "Waves of the Danube"	Ivanovich
4.	"RIDE OF THE WALKYRIES"	Wagner
5.	PRELUDE, "Lohengrin" The audience is respectfully requested to preserve silence during the performance of this number.	Wagner
6.	"FIRE CHARM" from "Die Götterdämmerung"	Wagner
7.	AIR, "Louis XIII."	Ghys
8.	SELECTION, "Erminie"	Jakobowski
9.	OVERTURE, "Tannhäuser"	Wagner
10.	WALTZ, "New Vienna"	Strauss
11.	POLKA, "Enthusiasm"	P. Muller
12.	MARCH, "Under the Double Eagle"	Wagner

Tuesday, July 2 - - - - - Comic Opera Night

The Great Success of the London Comic Opera Season,
THE NEW OPERA,

THE CHIEFTAIN.

Libretto by **F. C. BURNAND.** Music by **ARTHUR SULLIVAN.**

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PUBLISHED BY
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BOSTON, SATURDAY, JUNE 29, 1895.

SUMMER SEASON.
Vol. X. No. 38.

THE . . . . MUSIC . . HALL . . . Promenade Concerts

. . . TENTH SEASON . . .

C. A. ELLIS, Manager. **F. R. COMEE, Assistant Manager.**
Sig. A. de NOVELLIS, Conductor.

SATURDAY, JUNE 29, 1895.

PROGRAMME.

1. MARCH, "Coronation" . . . . Meyerbeer
2. OVERTURE, "Zampa" . . . . Herold
3. WALTZ, "Promotionen" . . . . Strauss
4. SELECTION, "Il Trovatore" . . . . Verdi

. OVERTURE, "Orpheus aux Enfers" . . . . . . Offenbach
6. ENTR'ACTE, "Mariposa" . . . . Diaz
(By request.)
7. "BLISSFUL DREAM" . . . . Meyer-Helmund
The audience is respectfully requested to preserve silence during the performance of this number.
8. SELECTION, "Rob Roy" . . . . De Koven

9. OVERTURE, "1812" . . . . Tschaikowsky
10. WALTZ, "Espana" . . . . Waldteufel
11. POLKA, "Unparteische Kritik" . . . . Strauss
12. "Hasty Pudding Club Centennial March" . . . . . Purdon

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Wednesday, July 3 - - American Composers' Night

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THE MUSIC HALL PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL.
BOSTON, MONDAY, JULY 1, 1895.
SUMMER SEASON. Vol. X. No. 39.

THE MUSIC HALL Promenade Concerts

... TENTH SEASON ...

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Sig. A. de NOVELLIS, Conductor.

MONDAY, JULY 1, 1895.

PROGRAMME.

1.	POLONAISE	Chopin
2.	OVERTURE, "Rosamunde"	Schubert
3.	WALTZ, "Path of Flowers"	Waldteufel
4.	SELECTION, "Lucia di Lammermoor"	Donizetti
5.	OVERTURE, "Martha"	Flotow
6.	"LA VILANELLA" Violin Solo, Mr. SCHNITZLER.	Alard
7.	PRELUDE, "Ratcliffe"	Mascagni
8.	SELECTION, "The Brigands"	Offenbach
9.	OVERTURE, "Sphinx"	Thompson
10.	WALTZ, "Thousand and One Nights"	Strauss
11.	POLKA, "Blanche"	Wadsworth
12.	MARCH, "Excelsior, Jr."	Tracy

The audience is respectfully requested to preserve silence during the performance of this number.

Tuesday, July 2 - - - - - Comic Opera Night
Wednesday, July 3 - - American Composers' Night
Thursday, July 4 - - - - - - Patriotic Music

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PUBLISHED BY
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BOSTON, TUESDAY, JULY 2, 1895.

SUMMER SEASON.
Vol. X. No. 40.

THE MUSIC HALL Promenade Concerts

... TENTH SEASON ...

C. A. ELLIS, Manager. **F. R. COMEE, Assistant Manager.**
Sig. A. de NOVELLIS, Conductor.

TUESDAY, JULY 2, 1895.
COMIC OPERA NIGHT.

PROGRAMME.

1.	MARCH, "Poor Jonathan"	Millöcker
2.	OVERTURE, "Mikado"	Sullivan
3.	WALTZ, "Vienna" (Conducted by the composer)	Eugene Grünberg
4.	SELECTION, "Fencing Master"	De Koven
5.	OVERTURE, "Fledermaus"	Strauss
6.	SELECTION, "Brigands"	Offenbach
7.	"GRACEFUL DANCE"	Sullivan
8.	SELECTION, "Beggar Student"	Millöcker
9.	OVERTURE, "Sphinx"	Thompson
10.	SELECTION, "Ruddygore"	Sullivan
11.	WALTZ, "Les Patineurs"	Waldteufel
12.	MARCH, "Tabasco"	Chadwick

Wednesday, July 3	American Composers' Night
Thursday, July 4	Patriotic Music
Friday, July 5	Request Night

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PUBLISHED BY C. A. ELLIS, MUSIC HALL.
BOSTON, WEDNESDAY, JULY 3, 1895.
SUMMER SEASON. Vol. X. No. 41.

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... TENTH SEASON ...

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Sig. A. de NOVELLIS, Conductor.

WEDNESDAY, JULY 3, 1895.
AMERICAN COMPOSERS' NIGHT.

PROGRAMME.

1.	MARCH, "Hasty Pudding Club Centennial"	Purdon
2.	OVERTURE, "King's Frolic"	Woolf
3.	POLKA, "Caractéristique"	Pearlie
4.	SUITE, "Spirits of the Forest"	MacDowell
5.	OVERTURE, "Prince Pro Tem"	Thompson
6.	a. "CRADLE SONG"	Bendix
	b. "BUTTERFLIES" The audience is respectfully requested to preserve silence during the performance of this number.	Bendix
7.	"ON TIPTOE"	Hosmer
8.	SELECTION, "Tabasco"	Chadwick
9.	SELECTION, "Rob Roy"	De Koven
10.	WALTZ, "Doctrinen"	Strauss
11.	POLKA, "Blanche"	Wadsworth
12.	MARCH, "Excelsior, Jr."	Tracy

Thursday, July 4 - - - - - - Patriotic Music
Friday, July 5 - - - - - - Request Night
Saturday, July 6, Closing Night and Grand Complimentary Testimonial to Sig. A. de Novellis

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E. B. Bird

PUBLISHED BY C. A. ELLIS, MUSIC HALL.

BOSTON, THURSDAY, JULY 4, 1895.

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. . . TENTH SEASON . . .

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Sig. A. de NOVELLIS, Conductor.

THURSDAY, JULY 4, 1895.

PATRIOTIC MUSIC.

PROGRAMME.

1.	MARCH, "Walküre"	Sontag
2.	OVERTURE, "Jubel"	Weber
3.	WALTZ, "Espana"	Waldteufel
4.	SELECTION, "Obispah"	Bendix
5.	OVERTURE, "Galatea"	Suppé
6.	SERENADE, "Mandolin"	Eilenberg
7.	"HYMN TO ST. CECILIA" Solo Violin, Mr. SCHNITZLER. The audience is respectfully requested to preserve silence during the performance of this number.	Gounod
8.	SELECTION, "Lucia di Lammermoor"	Donizetti
9.	OVERTURE, "Light Cavalry"	Suppé
10.	WALTZ, "Violets"	Waldteufel
11.	POLKA, "Woman's Heart"	Strauss
12.	MARCH, "Manhattan Beach"	Sousa

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PROMENADE CONCERTS
F. B. Birch

PUBLISHED BY
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BOSTON, FRIDAY, JULY 5, 1895.

SUMMER SEASON.
Vol. X. No. 43.

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FRIDAY, JULY 5, 1895.

REQUEST NIGHT.

PROGRAMME.

1.	WEDDING MARCH	Mendelssohn
2.	OVERTURE, "Festival"	E. Severn, Jr.
3.	WALTZ, "Harlequin en Voyage" (Conducted by the composer.)	Zach
4.	SELECTION, "Faust"	Gounod
5.	OVERTURE, "Le Roi d'Ys"	Lalo
6.	a. INTERMEZZO from "Ratcliffe" (First time.)	Mascagni
	b. PARAPHRASE, "Loreley" The audience is respectfully requested to preserve silence during the performance of this number.	Nesvadba
7.	LARGO Solo Violin, Mr. SCHNITZLER.	Händel
8.	SELECTION, "Robin Hood"	De Koven
9.	OVERTURE, "La Gazza Ladra"	Rossini
10.	WALTZ, "Path of Flowers"	Waldteufel
11.	POLKA, "Tout à la Joie"	Fahrbach
12.	MARCH, "Walküre"	Sontag

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PROMENADE CONCERTS
F.B. Bird

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C. A. ELLIS,
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BOSTON, SATURDAY, JULY 6, 1895.

SUMMER SEASON.
Vol. X. No. 44.

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Sig. A. de NOVELLIS, Conductor.

SATURDAY, JULY 6, 1895.

Closing Night and
Grand Complimentary Testimonial to Sig. A. de Novellis.

PROGRAMME.

1. POLONAISE . . . . Liszt
2. OVERTURE, "Rienzi" . . . . Wagner
3. WALTZ, "L'Amour et Printemps" . . . . Waldteufel
4. SELECTION, "Aïda" . . . . Verdi

5. OVERTURE, "William Tell" . . . . Rossini
6. FANTASIA CAPRICCIO for Flute . . . . Calliazie
Flute Solo, Mons. Charles Mole.
7. a. MINUET . . . . Bulzoni
b. "BLISSFUL DREAM" . . . . Meyer-Helmund
The audience is respectfully requested to preserve silence during the performance of this number.
8. SELECTION, "Carmen" . . . . Bizet

9. WALTZ, "Graziella" . . . . Knecht
(First time.)
Dedicated to Sig. A. de Novellis.
(Conducted by the composer.)
10. OVERTURE, "Tannhäuser" . . . . Wagner
11. WALTZ, "Grubenlichter" . . . . Zeller
12. HUNGARIAN MARCH from "Damnation of Faust" . . Berlioz

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THE MUSIC HALL
PROMENADE CONCERTS
F. B. Bird

PUBLISHED BY C. A. ELLIS, MUSIC HALL.
BOSTON, MONDAY, MAY 11, 1896.
SUMMER SEASON. Vol. XI. No. 1.

THE . . . . MUSIC . . HALL . . . Promenade Concerts

ELEVENTH SEASON

The 568th Performance.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

MONDAY, MAY 11.

PROGRAMME.

1. POLONAISE in E . . . . Liszt
2. OVERTURE, "Merry Wives of Windsor" . . . . Nicolai
3. WALTZ, "Freut euch des Lebens" . . . . . Joh. Strauss
4. SELECTION, "Aïda" . . . . Verdi

5. SCENES PITTORESQUES . . . . Massenet
   - *a.* March.
   - *b.* Air de Ballet.
   - *c.* Angelus.
   - *d.* Fête Bohème.
6. NARCISSUS . . . . Ethelbert Nevin
   The audience is respectfully requested to preserve silence during the performance of this number.
7. ADAGIO AND GAVOTTE (For String Orchestra) . . . Bach
   The audience is respectfully requested to preserve silence during the performance of this number.
8. HUNGARIAN RHAPSODY in F . . . . Liszt

9. OVERTURE, "Si j'étais Roi" . . . . Adam
10. WALTZ, "Grubenlichter" . . . . Zeller
11. MAZOURKA, "La Mousmé" . . . . Gane
12. MARCH, "Am I a Wizard?" from "The Wizard of the Nile" Victor Herbert

(First Time.)

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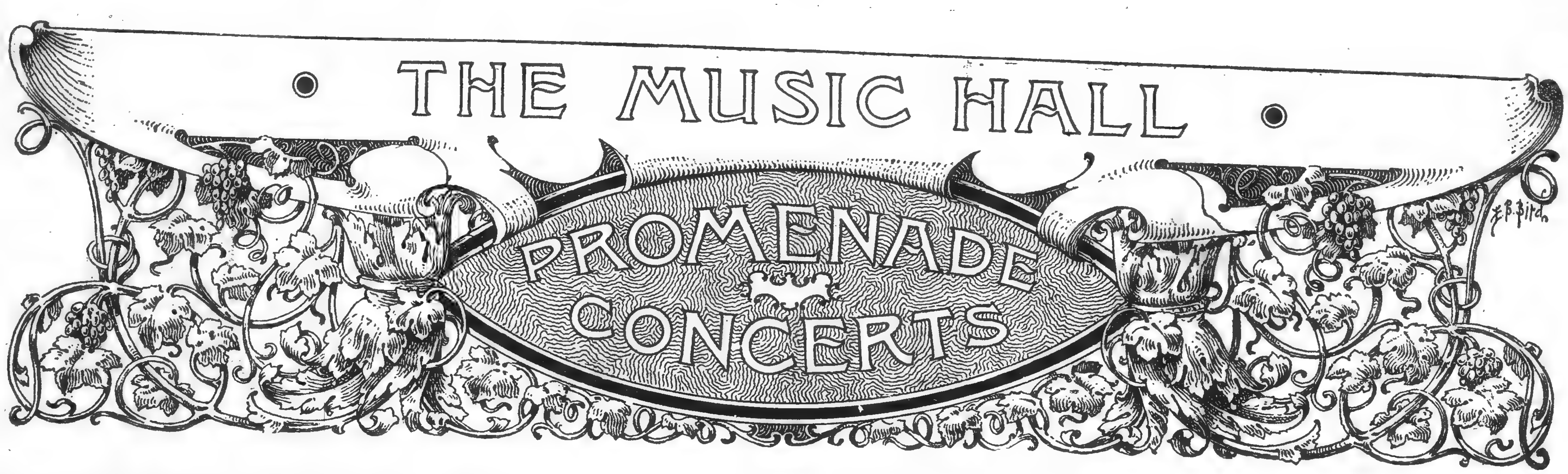

PUBLISHED BY
C. A. ELLIS,
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BOSTON, TUESDAY, MAY 12, 1896.

SUMMER SEASON.
Vol. XI. No. 2.

THE . . . . MUSIC . . HALL . . . Promenade Concerts

ELEVENTH SEASON

The 569th Performance.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

TUESDAY, MAY 12.

PROGRAMME.

1.	CORONATION MARCH from "Le Prophète"	Meyerbeer
2.	OVERTURE, "Raymond"	A. Thomas
3.	WALTZ, "Trau, Schau, Wein" (First Time.)	Joh. Strauss
4.	SELECTION, "Faust"	Gounod
5.	SUITE, "Peer Gynt" I. Morning Dawn. II. Aase's Death. III. Anitra's Dance. IV. In the Halls of the King of the Dovre Mountains. The Imps are chasing Peer Gynt.	Grieg
6.	PRELUDE from "Gouverneur de Tours"	Reinecke
7.	TWO SLAVONIC DANCES	Dvorák
8.	OVERTURE, "Rienzi"	Wagner
9.	SELECTION, "Mikado"	Sullivan
10.	WALTZ, "Schönbrunner"	Lanner
11.	POLKA, "Tyrolean"	Zeller
12.	MARCH, "Hoch Habsburg" (First Time.)	Kral

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THE MUSIC HALL
PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL.

BOSTON, WEDNESDAY, MAY 13, 1896.

SUMMER SEASON. Vol. XI. No. 3.

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C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. MAX ZACH, Conductor.

WEDNESDAY, MAY 13.

PROGRAMME.

1. MARCH from Suite . . . . Lachner
2. OVERTURE, "Barber of Seville" . . . . . . Rossini
3. WALTZ, "Kaiser" . . . . Joh. Strauss
4. SELECTION, "Robin Hood" . . . . De Koven

---

5. BALLET MUSIC, "Feramors" . . . . Rubinstein
6. MINUET . . . . Bulzoni
   The audience is respectfully requested to preserve silence during the performance of this number.
7. OVERTURE, "Poet and Peasant" . . . . Suppé
8. RIDE OF THE VALKYRIES . . . . Wagner

---

9. SELECTION, "Cavalleria Rusticana" . . . . . . Mascagni
10. WALTZ, "Les Patineurs" . . . . Waldteufel
11. GALOP, "Kosakenritt" . . . . Millöcker
12. PERSIAN MARCH . . . . Strauss

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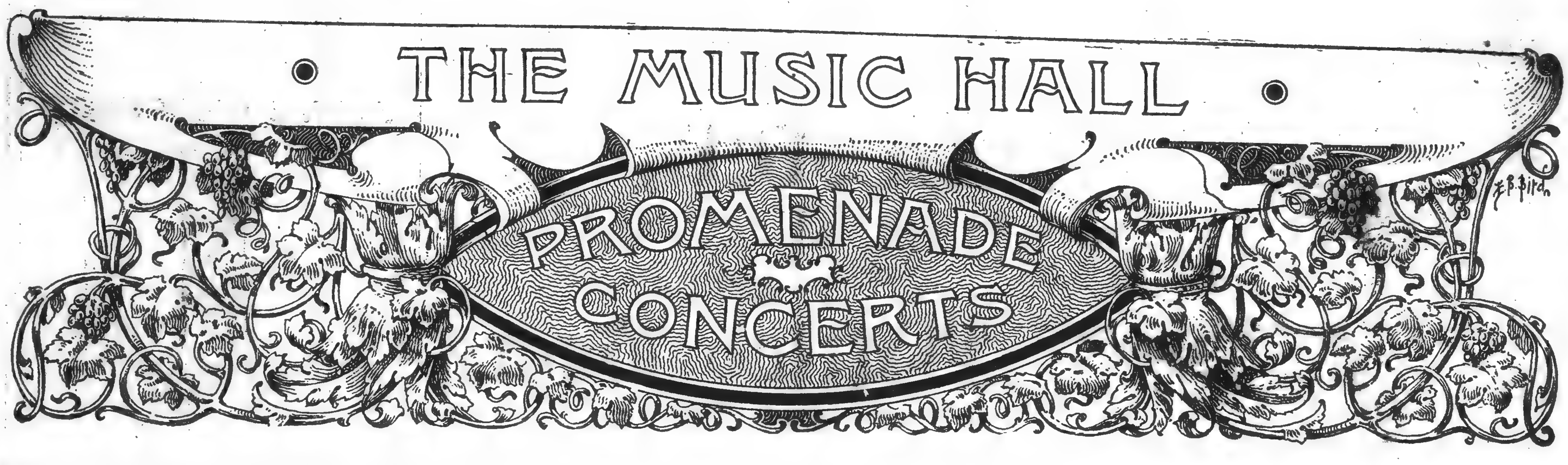

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BOSTON, THURSDAY, MAY 14, 1896.
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ELEVENTH SEASON

The 571st Performance.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. MAX ZACH, Conductor.

THURSDAY, MAY 14.

PROGRAMME.

1. TANNHAEUSER MARCH . . . . Wagner
2. OVERTURE, "Semiramide" . . . . . . Rossini
3. WALTZ, "Vienna Blood" . . . . . . Joh. Strauss
4. SELECTION, "Poor Jonathan" . . . . . . Millöcker

---

5. BALLET MUSIC from "Queen of Sheba" . . . . . . Goldmark
6. INTERMEZZO, "Forget-me-not" . . . . . Allen Macbeth
   (First Time.)
   The audience is respectfully requested to preserve silence during the performance of this number.
7. HYMN, "St. Cecilia" . . . . Gounod
   Solo Violin, MR. I. SCHNITZLER.
   The audience is respectfully requested to preserve silence during the performance of this number.
8. THIRD MOVEMENT from Symphony No. 6 . . Tschaikowsky
   (First Time at these concerts.)

---

9. OVERTURE, "La Part du Diable" . . . . . . Auber
10. WALTZ, "Arlequin en Voyage" . . . . Zach
11. ON TIPTOE . . . . Hosmer
12. MARCH from "Trial Kiss" . . . . Millöcker
    (First Time.)

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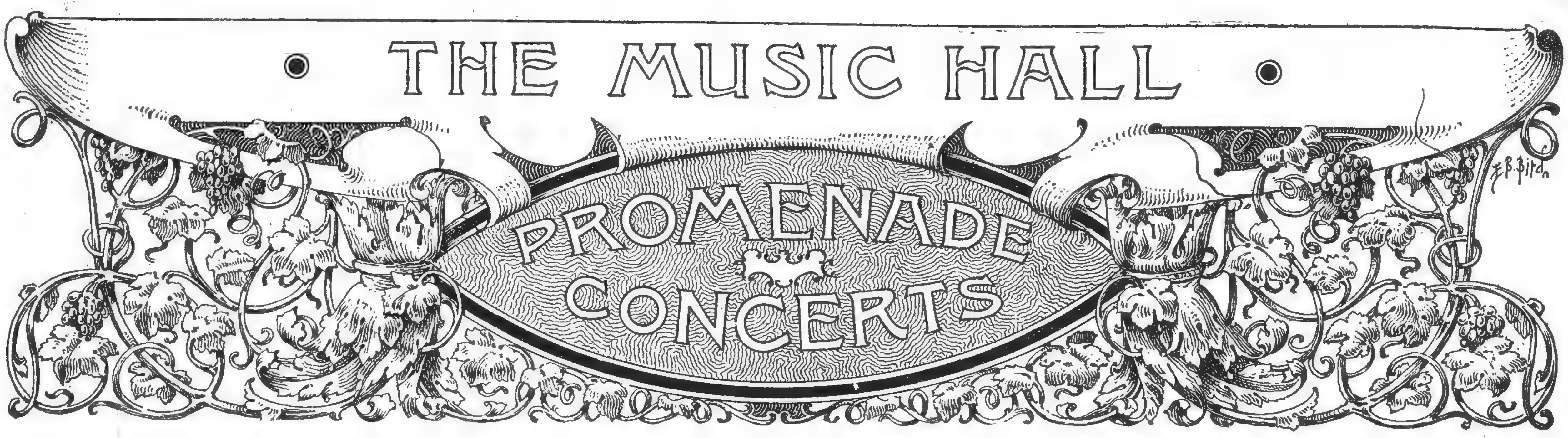

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C. A. ELLIS,
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BOSTON, FRIDAY, MAY 15, 1896.

SUMMER SEASON.
Vol. XI. No. 5.

THE MUSIC HALL Promenade Concerts

ELEVENTH SEASON

The 572d Performance.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

FRIDAY, MAY 15.

PROGRAMME.

1.	ROYAL TAMBOUR ET VIVANDIERE from "Bal Costumé"	Rubinstein
2.	OVERTURE, "Donna Diana" (First Time at these concerts.)	Reznicek
3.	WALTZ, "Seid umschlungen Millionen"	Strauss
4.	SELECTION, "Carmen"	Bizet
5.	PRELUDE TO ACT I., "LOHENGRIN"	Wagner
6.	FUNERAL MARCH OF A MARIONETTE	Gounod
7.	LE DERNIER SOMMEIL DE LA VIERGE The audience is respectfully requested to preserve silence during the performance of this number.	Massenet
8.	OVERTURE, "Orpheus aux Enfers"	Offenbach
9.	SELECTION, "Erminie"	Jakobowsky
10.	WALTZ, "Blue Danube"	Strauss
11.	POLKA from "Gypsy Baron" (First Time.)	Strauss
12.	TEUFELSMARSCH	Suppé

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THE MUSIC HALL
PROMENADE
CONCERTS

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, SATURDAY, MAY 16, 1896.

SUMMER SEASON.
Vol. XI. No. 6.

THE MUSIC HALL Promenade Concerts

ELEVENTH SEASON

The 573d Performance.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. MAX ZACH, Conductor.

SATURDAY, MAY 16.

PROGRAMME.

1.	MARCH, "Austria"	Zach
2.	OVERTURE, "Tannhäuser"	Wagner
3.	WALTZ, "Barcarole"	Waldteufel
4.	SELECTION, "Fatinitza"	Suppé
5.	TWO MOVEMENTS FROM "BAL COSTUMÉ"	Rubinstein
6.	CAVATINA	Raff
7.	"CLAIR DE LUNE" The audience is respectfully requested to preserve silence during the performance of this number.	Gillet
8.	OVERTURE, "Oberon"	Weber
9.	SELECTION, "The Brigands"	Offenbach
10.	SERENADE, "À toi"	Czibulka
11.	PIZZICATO POLKA	Strauss
12.	MARCH, "Fra Bombarda"	Czibulka

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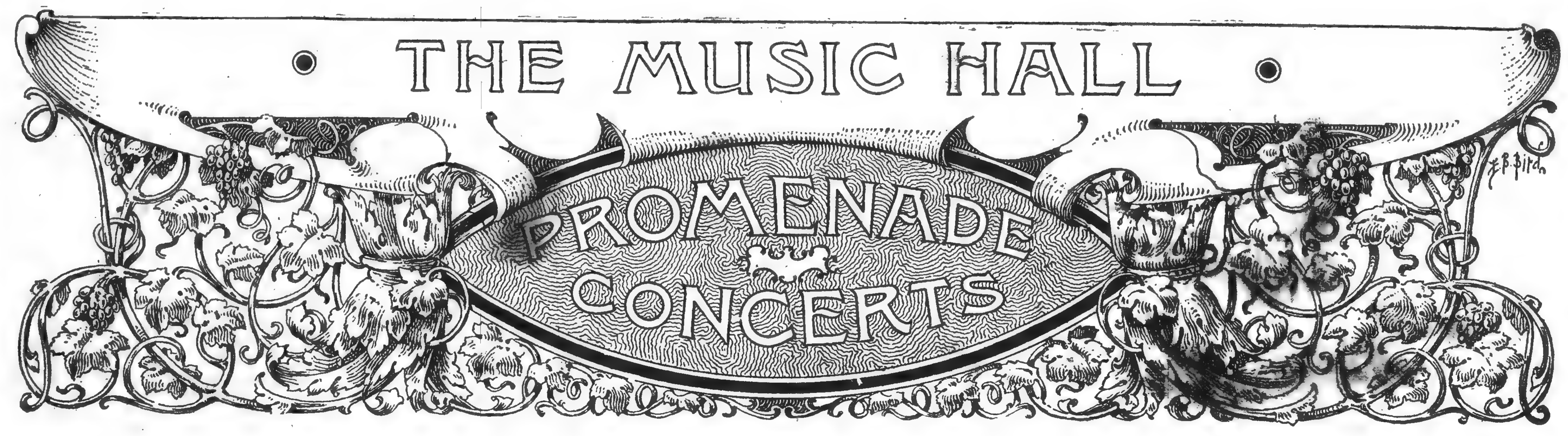

THE MUSIC HALL
PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL.

BOSTON, MONDAY, MAY 18, 1896.

SUMMER SEASON. Vol. XI. No. 7.

THE MUSIC HALL Promenade Concerts

ELEVENTH SEASON

The 574th Performance.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. MAX ZACH, Conductor.

MONDAY, MAY 18.

PROGRAMME.

1.	SWEDISH WEDDING MARCH	Soedermann
2.	OVERTURE, "Mignon"	A. Thomas
3.	WALTZ, "Fesche Geister"	Strauss
4.	SELECTION, "Gondoliers"	Sullivan
5.	SCHERZO, NOTTURNO, AND WEDDING MARCH,	Mendelssohn
6.	INTERMEZZO from "Naila"	Délibes
7.	ENTRÉE TRIOMPHALE DES BOYARDS (First Time.)	Joh. Halvorsen
8.	MAZOURKA from "Hälka" (First Time.)	Moniuszko
9.	OVERTURE, "Le Brasseur de Preston"	Adam
10.	WALTZ, "O Schöner Mai," from "Prince Methusalem"	Strauss
11.	JOCKEY GALOP (First Time.)	Bayer
12.	MARCH, "Under the Double Eagle"	Wagner

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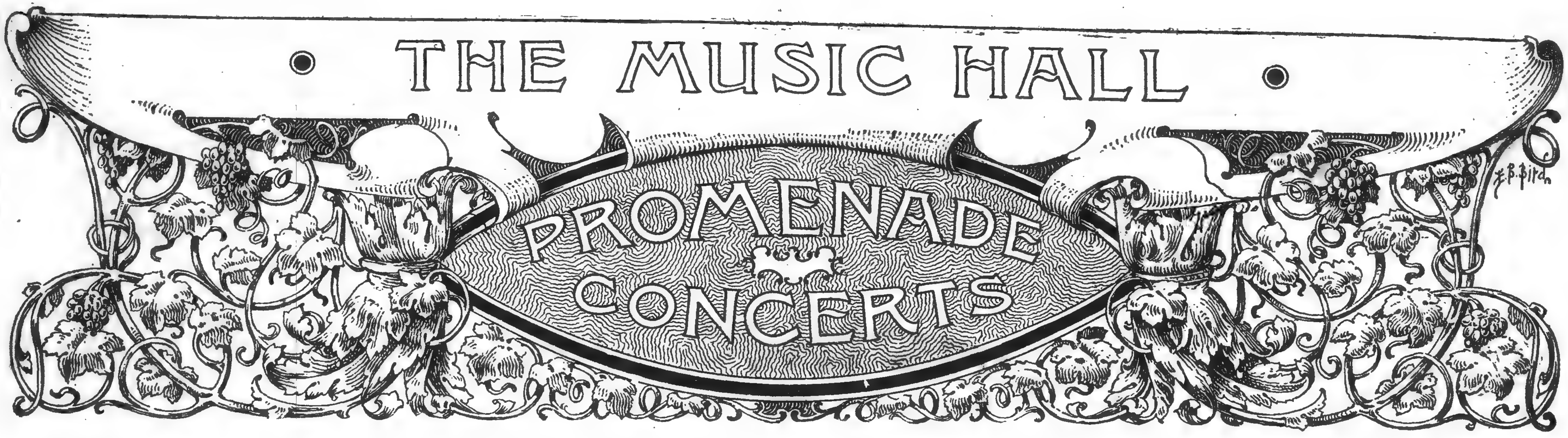

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, TUESDAY, MAY 19, 1896.

SUMMER SEASON.
Vol. XI. No. 8.

THE.... MUSIC.. HALL... Promenade Concerts

ELEVENTH SEASON

The 575th Performance.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. MAX ZACH, Conductor.

TUESDAY, MAY 19.

PROGRAMME.

1.	MARCH, "Queen of Sheba"	Gounod
2.	OVERTURE, "Fra Diavolo"	Auber
3.	WALTZ, "Cagliostro"	Strauss
4.	FINALE TO ACT I., "LOHENGRIN"	Wagner
5.	BALLET MUSIC, from "Le Cid"	Massenet
6.	THE DELUGE Solo Violin, Mr. SCHNITZLER. The audience is respectfully requested to preserve silence during the performance of this number.	Saint-Saëns
7.	PIZZICATI	Gillet
8.	TWO HUNGARIAN DANCES	Brahms
9.	OVERTURE, "Zampa"	Hérold
10.	WALTZ, "Pomone" (First Time.)	Waldteufel
11.	MAZOURKA, "Le Cœur des Femmes"	Joh. Strauss
12.	RADETZKY MARCH	Joh. Strauss, Sr.

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PUBLISHED BY C. A. ELLIS, MUSIC HALL.

BOSTON, WEDNESDAY, MAY 20, 1896.

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ELEVENTH SEASON

The 576th Performance.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. MAX ZACH, Conductor.

WEDNESDAY, MAY 20.

PROGRAMME.

1.	POLONAISE	Chopin
2.	OVERTURE, "La Jolie Parfumeuse"	Offenbach
3.	WALTZ, "Gross-Wien"	Strauss
4.	SELECTION, "La Fille de Madame Angot"	Lecocq
5.	L'ARLÉSIENNE, No. 1	Bizet
6.	TRAEUMEREI The audience is respectfully requested to preserve silence during the performance of this number.	Schumann
7.	AIR, "Louis XIII."	Ghys
8.	*a.* DANSE DES SYLPHES, *b.* MARCHE HONGROISE, } from "Damnation of Faust" The audience is respectfully requested to preserve silence during the performance of this number.	Berlioz
9.	OVERTURE, "Beautiful Galatea"	Suppé
10.	WALTZ, "Obispah"	Knight
11.	POLKA, "The Mill"	Strauss
12.	FLAG MARCH	Ziehrer

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THE MUSIC HALL
PROMENADE
CONCERTS
E. B. Bird

PUBLISHED BY
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BOSTON, THURSDAY, MAY 21, 1896.

SUMMER SEASON.
Vol. XI. No. 10.

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Promenade Concerts

ELEVENTH SEASON

The 577th Performance.

C. A. ELLIS, Manager. **F. R. COMEE, Assistant Manager.**
Mr. MAX ZACH, Conductor.

THURSDAY, MAY 21.

PROGRAMME.

1.	TABASCO MARCH	Chadwick
2.	OVERTURE, "Abu Hassan"	Weber
3.	WALTZ from "Puppenfee" (First Time.)	Bayer
4.	SELECTION, "Pirates of Penzance"	Sullivan
5.	"SYLVIA" BALLET MUSIC	Délibes
6.	NARCISSUS The audience is respectfully requested to preserve silence during the performance of this number.	Ethelbert Nevin
7.	MANDOLIN SERENADE	Eilenberg
8.	OVERTURE, "Phèdre"	Massenet
9.	SELECTION, "Boccaccio"	Suppé
10.	WALTZ, "Doctrinen"	Ed. Strauss
11.	MENUET, "Diane Chasseresse"	Chesneau
12.	"PRINCESS NINETTA" MARCH (First Time.)	Strauss

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PROMENADE
CONCERTS
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PUBLISHED BY
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BOSTON, FRIDAY, MAY 22, 1896.

SUMMER SEASON.
Vol. XI. No. 11.

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The 578th Performance.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. MAX ZACH, Conductor.

FRIDAY, MAY 22.

PROGRAMME.

1.	BOCCACCIO MARCH	Suppé
2.	OVERTURE, "Stradella"	Flotow
3.	WALTZ, "Thousand and One Nights"	Strauss
4.	SELECTION, "Fencing-master"	De Koven
5.	MARCIA ALLA TURCA	Beethoven
6.	*a.* SCHERZO WALTZ *b.* MALAGUENA } from "Boabdil"	Moszkowski
7.	LA COLOMBE The audience is respectfully requested to preserve silence during the performance of this number.	Gounod
8.	INVITATION TO DANCE	Weber-Berlioz
9.	OVERTURE, "Light Cavalry"	Suppé
10.	WALTZ, "Avec Lui"	Mackay
11.	POLKA from "Puppenfee" (First Time.)	Bayer
12.	MARCH, "Tzigane"	Lacome

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THE MUSIC HALL

PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, SATURDAY, MAY 23, 1896.

SUMMER SEASON.
Vol. XI. No. 12.

THE MUSIC HALL Promenade Concerts

ELEVENTH SEASON

The 579th Performance.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. MAX ZACH, Conductor.

SATURDAY, MAY 23.

PROGRAMME.

1. MARCH, "Excelsior, Jr." . . . . Tracey
2. OVERTURE, "Sphinx" . . . . Thompson
3. WALTZ, "Arlequin en Voyage" . . . . Zach
4. SELECTION, "Beggar Student" . . . . . . Millöcker

5. INTRODUCTION TO ACT III., "Lohengrin" . . . Wagner
6. LOVE'S DREAM AFTER THE BALL . . . . Czibulka
   The audience is respectfully requested to preserve silence during the performance of this number.
7. MAZOURKA, "La Czarine" . . . . Ganné
8. OVERTURE, "William Tell" . . . . Rossini

9. SELECTION, "Robin Hood" . . . . De Koven
10. WALTZ, "Grubenlichter" . . . . Zeller
11. TYROLEAN POLKA . . . . Zeller
12. MARCH, "Poor Jonathan" . . . . Millöcker

SPECIAL NOTICE. *Owing to long-standing engagements of Music Hall, there will be no concerts on the evenings of Monday, Tuesday, Wednesday, and Thursday, May 25, 26, 27, and 28. The concerts will be continued every evening except Sunday, beginning Friday, May 29.*

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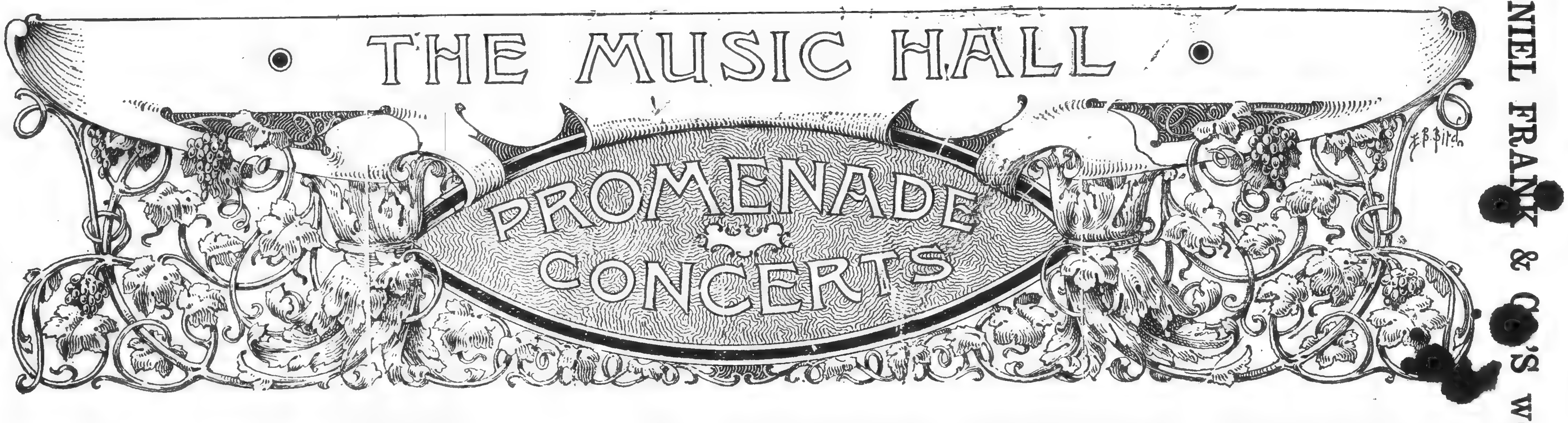

THE MUSIC HALL
PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, FRIDAY, MAY 29, 1896.

SUMMER SEASON.
Vol. XI. No. 13.

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ELEVENTH SEASON

The 580th Performance.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. MAX ZACH, Conductor.

FRIDAY, MAY 29.

PROGRAMME.

1.	"BOCCACCIO" MARCH	Suppé
2.	"IOLANTHE," Overture	Sullivan
3.	"CAGLIOSTRO," Waltz	Strauss
4.	"Y'S, LE ROI DE," Overture	Lalo
5.	"CAVALLERIA RUSTICANA," Intermezzo	Mascagni
6.	LARGO Solo Violin, MR. SCHNITZLER. The audience is respectfully requested to preserve silence during the performance of this number.	Haendel
7.	"ERMINIE," Selection	Jakobowsky
8.	"NARCISSUS"	Nevin
9.	"I PAGLIACCI," Selection	Leoncavallo
10.	"GRUBENLICHTER," Waltz	Zeller
11.	"HERZENS KOENIGIN," Polka	Strauss
12.	"TABASCO" MARCH	Chadwick

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THE MUSIC HALL
PROMENADE CONCERTS

PUBLISHED BY
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BOSTON, SATURDAY, MAY 30, 1896.

SUMMER SEASON.
Vol. XI. No. 14.

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ELEVENTH SEASON

The 581st Performance.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. MAX ZACH, Conductor.

SATURDAY, MAY 30.

PROGRAMME.

1. MARCH, "Vorwärts," from "Merry War" . . . . Strauss
(First Time.)
2. OVERTURE, "Semiramide" . . . . Rossini
3. WALTZ, "Violettes" . . . . Waldteufel
4. SELECTION, "Faust" . . . . Gounod

5. POLONAISE . . . . Liszt
6. INTERMEZZO, "Forget-me-not" . . . . . . Allen Macbeth
The audience is respectfully requested to preserve silence during the performance of this number.
7. SELECTION, "Girofle-Girofla" . . . . Lecocq
8. FIRE-CHARM from "Valkyrie" . . . . . . Wagner

9. OVERTURE, "Tabasco" . . . . Chadwick
10. WALTZ, "Kaiser" . . . . Strauss
11. POLKA from "Queen Indigo" . . . . . . Strauss
12. MARCH, "Donna Juanita" . . . . Suppé

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TROIS PRELUDES MELODIQUES, Op. 84. No 1 in A minor.
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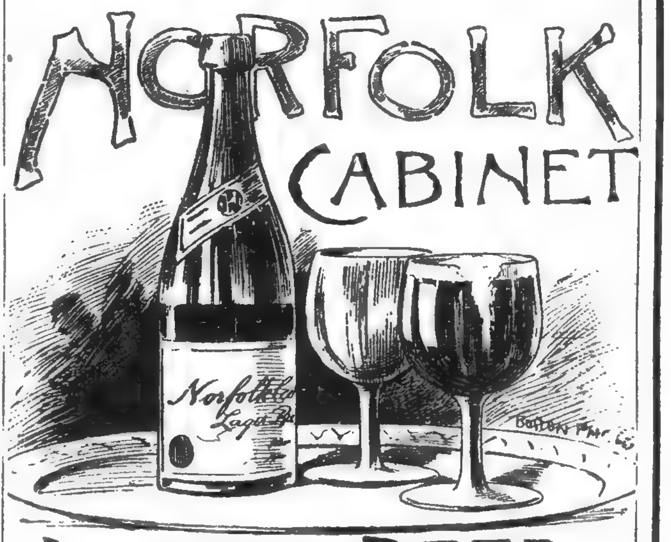

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THE MUSIC HALL
PROMENADE CONCERTS

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BOSTON, MONDAY, JUNE 1, 1896.

SUMMER SEASON.
Vol. XI. No. 15.

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ELEVENTH SEASON

The 582d Performance.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. MAX ZACH, Conductor.

MONDAY, JUNE I.

NOVELTY NIGHT.

PROGRAMME.

1. MARCH from "Puppenfee" . . . . Bayer
(First Time.)
2. FRENCH COMEDY OVERTURE . . . . . . Kéler-Béla
(First Time.)
3. WALTZ, "Tales from the Orient" . . . . . . Strauss
4. SELECTION, "The Huguenots" . . . . . . Meyerbeer
(First Time.)

5. RETRAITE CROATE . . . . Gabriel-Marie
(First Time.)
6. TWO SLAVONIC DANCES . . . . Dvorák
7. RONDE D'AMOUR . . . . Westerhout
(First Time.)
The audience is respectfully requested to preserve silence during the performance of this number.
8. OVERTURE, "Martha" . . . . Flotow

9. SELECTION, "Grande Duchesse" . . . . . . Offenbach
10. WALTZ, "España" . . . . Waldteufel
11. MAZOURKA, "La Mésange" . . . . Müller
(First Time.)
12. "JACK" MARCH from "Jack and the Beanstalk" . . Sloane
(First Time.)

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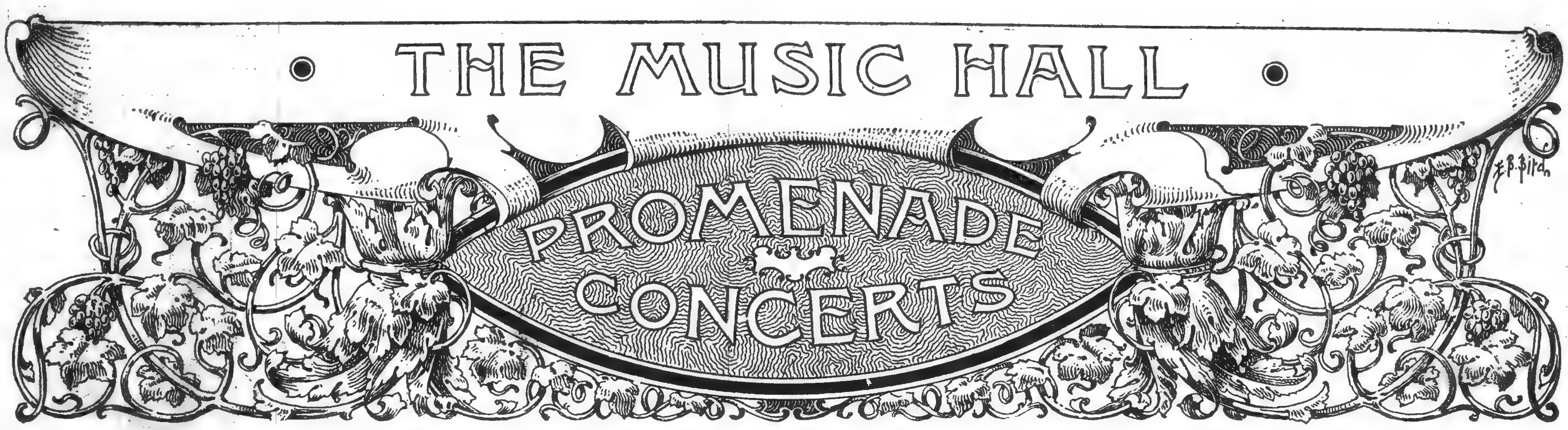

PUBLISHED BY
C. A. ELLIS,
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BOSTON, TUESDAY, JUNE 2, 1896.

SUMMER SEASON.
Vol. XI. No. 16.

THE MUSIC HALL Promenade Concerts

ELEVENTH SEASON

The 583d Performance.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. MAX ZACH, Conductor.

TUESDAY, JUNE 2.

PROGRAMME.

1.	MANHATTAN BEACH MARCH	Sousa
2.	OVERTURE, "Merry Wives of Windsor"	Nicolai
3.	WALTZ, "Treasure"	Strauss
4.	SELECTION, "Carmen"	Bizet
5.	TWO HUNGARIAN DANCES	Brahms
6.	AUBADE AUX MARIÉS (First Time.)	Lacombe
7.	LOIN DU BAL	Gillet
	The audience is respectfully requested to preserve silence during the performance of this number.	
8.	ENTRÉE TRIOMPHALE DES BOYARDS	Halvorsen
9.	OVERTURE, "Masaniello"	Auber
10.	WALTZ, "Santiago"	Corbin
11.	POLKA, "Sängerlust"	Strauss
12.	MERRY WAR (First Time.)	Strauss

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THE MUSIC HALL
PROMENADE
CONCERTS
F. B. Bird

PUBLISHED BY
C. A. ELLIS,
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BOSTON, WEDNESDAY, JUNE 3, 1896.

SUMMER SEASON.
Vol. XI. No. 17.

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Mr. MAX ZACH, Conductor.

WEDNESDAY, JUNE 3.

PROGRAMME.

1.	MARCH, "Kosciuszko"	Zach
2.	OVERTURE, "Tannhäuser"	Wagner
3.	WALTZ, "O Schöner Mai"	Strauss
4.	SELECTION, "Aïda"	Verdi
5.	INTRODUCTION TO ACT III., "Lohengrin"	Wagner
6.	*a.* DON CÉSAR DE BAZAN	Massenet
	b. SERENATA	Moszkowski
7.	MENUET FOR STRINGS The audience is respectfully requested to preserve silence during the performance of this number.	Boccherini
8.	OVERTURE, "Phèdre"	Massenet
9.	OVERTURE, "Les Dragons de Villars"	Maillart
10.	WALTZ, "Pomone"	Waldteufel
11.	"FEU D'ARTIFICE" POLKA	Strauss
12.	MARCH from Ballet, "Sun and Earth" (First Time.)	Bayer

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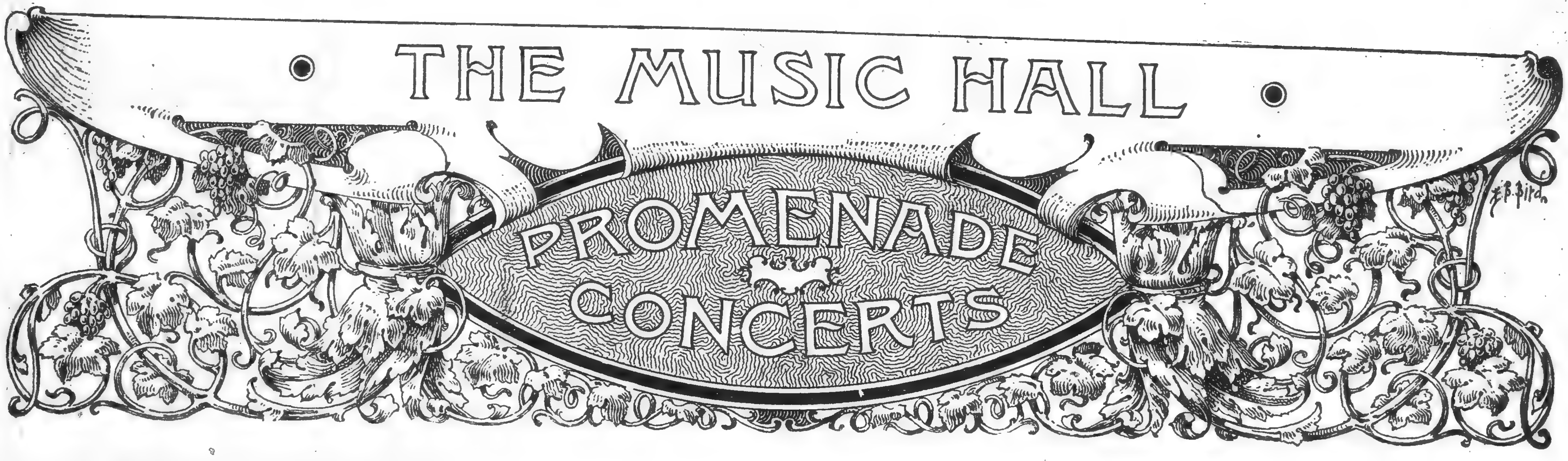

THE MUSIC HALL
PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, THURSDAY, JUNE 4, 1896.

SUMMER SEASON.
Vol. XI. No. 18.

THE MUSIC HALL Promenade Concerts

ELEVENTH SEASON

The 585th Performance.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

THURSDAY, JUNE 4.

PROGRAMME.

1. MARCH from "Wizard of the Nile" . . . . . . Herbert
2. OVERTURE, "Mignon" . . . . A. Thomas
3. WALTZ, "Roses of the South" . . . . Strauss
4. SELECTION, "Ruddygore" . . . . Sullivan

5. SUITE, "Peer Gynt" . . . . Grieg
   - II. Aase's Death.
   - III. Anitra's Dance.
   - IV. In the Halls of the King of the Dovre Mountains. The Imps are chasing Peer Gynt.
6. NEAPOLITAN MANDOLIN PLAYER . . . . . Reinecke
   (First Time.)
   The audience is respectfully requested to preserve silence during the performance of this number.
7. ENTR'ACTE, "Philémon et Baucis," . . . . . . Gounod
8. SYMPHONIC POEM, "Omphale's Spinning-wheel," . Saint-Saëns
   The audience is respectfully requested to preserve silence during the performance of this number.

9. OVERTURE, "Fledermaus" . . . . Strauss
10. WALTZ, "Meerleuchten" . . . . Ziehrer
   (First Time.)
11. POLKA, "Enthusiasm" . . . . Müller
12. MARCH, "Under the Double Eagle" . . . . Wagner

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Sung by Mrs. G. HENSCHEL.
"FIONA," 4 keys, Stephen Adams, ... 60c.
Sung by Mr. EDWARD LLOYD.
"DEARER FAR," Armando Seppilli, ... 60c.

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THE MUSIC HALL

PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, FRIDAY, JUNE 5, 1896.

SUMMER SEASON.
Vol. XI. No. 19.

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THE MUSIC HALL . . . Promenade Concerts

ELEVENTH SEASON

The 586th Performance.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. MAX ZACH, Conductor.

FRIDAY, JUNE 5.

PROGRAMME.

1. MARCH, "Princess Ninetta" . . . . Strauss
2. OVERTURE, "Pique Dame" . . . . Suppé
(First Time.)
3. WALTZ, "Artist's Life" . . . . Strauss
(First Time.)
4. SELECTION, "Rigoletto" . . . . Verdi

5. BALLET MUSIC, "Queen of Sheba" . . . . . . Goldmark
6. MINUET FOR STRING ORCHESTRA . . . . . Balzoni
The audience is respectfully requested to preserve silence during the performance of this number.
7. GRACEFUL DANCE . . . . Sullivan
8. FÊTE BOHÈME . . . . Massenet

9. OVERTURE, "Donna Diana" . . . . Reznicek
10. WALTZ, "Estudiantina" . . . . Waldteufel
11. POLKA, "Tic-Tac" . . . . Strobl
12. MARCH, "Austria" . . . . Zach

See Special Announcement on page 5.

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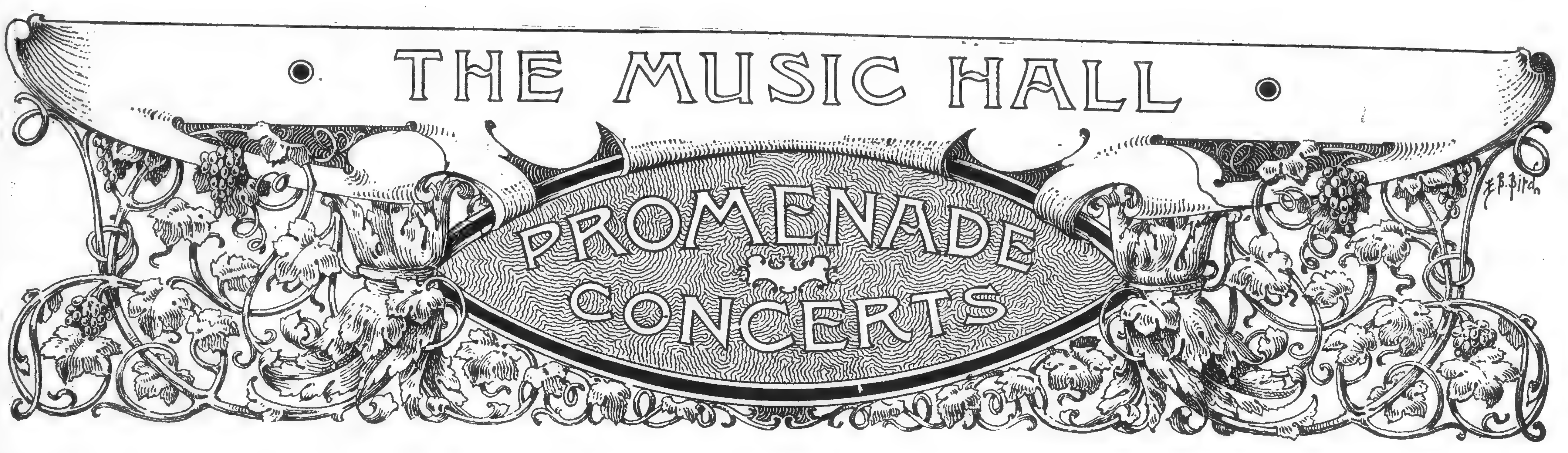

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, SATURDAY, JUNE 6, 1896.

SUMMER SEASON.
Vol. XI. No. 20.

THE . . . . MUSIC . . HALL . . . Promenade Concerts

ELEVENTH SEASON

The 587th Performance.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. MAX ZACH, Conductor.

SATURDAY, JUNE 6.

PROGRAMME.

1. MARCH, "Queen of Sheba" . . . . Gounod
2. OVERTURE, "Raymond" . . . . A. Thomas
3. WALTZ, "Puppenfee" . . . . Bayer
4. SELECTION, "Poor Jonathan" . . . . Millöcker

---

5. SELECTION, "Cavalleria Rusticana" . . . . . . Mascagni
6. BLISSFUL DREAM . . . . Meyer-Helmund
   The audience is respectfully requested to preserve silence during the performance of this number.
7. FUNERAL MARCH OF A MARIONETTE . . . Gounod
8. FINALE TO ACT I, "LOHENGRIN" . . . . . Wagner

---

9. OVERTURE, "Zampa" . . . . Hérold
10. WALTZ, "Grubenlichter" . . . . Zeller
11. POLKA, "The Mill" . . . . Strauss
12. MARCH, "Fra Bombarda" . . . . Czibulka

See Special Announcement on page 5.

Mlle. CHAMINADE'S New Pianoforte Pieces.

RITOURNELLE. Transcription of the famous song
TROIS PRELUDES MELODIQUES, Op. 84, No. 1 in A minor.
No. 2 in F major.
No. 3 in D minor.
TERPSICHORE. 6th Air de Ballet.
CHANSON NAPOLITAINE, Op. 82.

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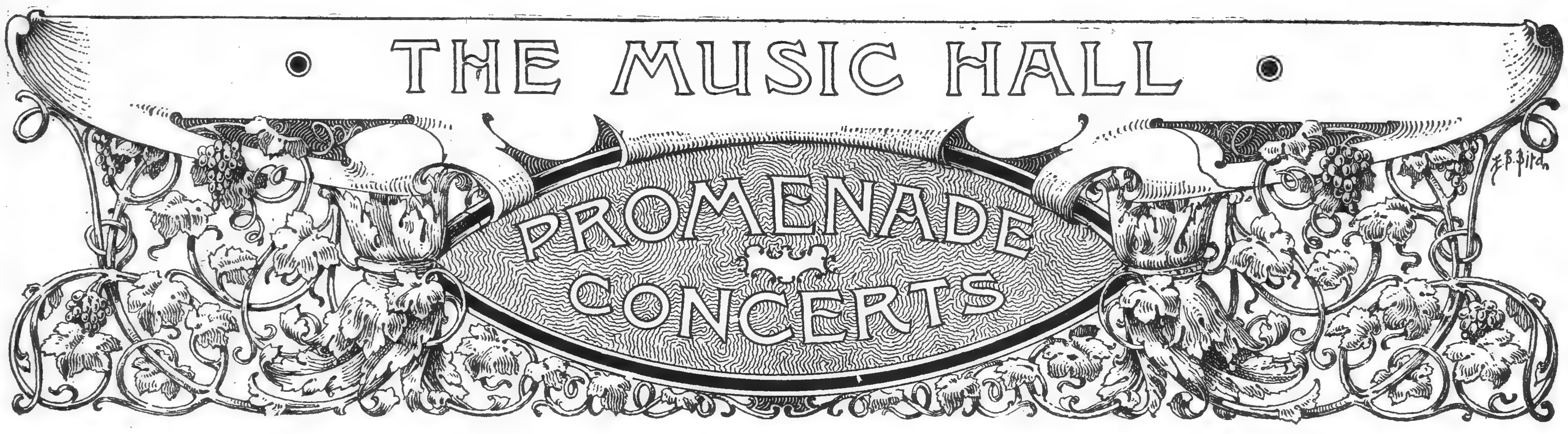

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BOSTON, MONDAY, JUNE 8, 1896.

SUMMER SEASON.
Vol. XI. No. 21.

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The 588th Performance.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

MONDAY, JUNE 8.

PROGRAMME.

1. CORONATION MARCH from "Le Prophète" . . . Meyerbeer
2. OVERTURE, "Barber of Seville" . . . . . . Rossini
3. WALTZ, "Freut euch des Lebens" . . . . . Joh. Strauss
4. SELECTION, "Madame Angot" . . . . Lecocq

5. NARCISSUS . . . . Nevin
6. *a.* SCHERZO WALTZ
   b. MALAGUENA } from "Boabdil" . . . . Moszkowski
7. LOVE'S DREAM AFTER THE BALL . . . . . Czibulka
   The audience is respectfully requested to preserve silence during the performance of this number.
8. OVERTURE, "Rienzi" . . . . Wagner

9. OVERTURE, "Si j'étais Roi" . . . . Adam
10. WALTZ, "Gross-Wien" . . . . Strauss
11. POLKA from "Gypsy Baron" . . . . Strauss
12. MARCH, "Wien bleibt Wien" . . . . Schrammel

See also, Special Announcement on page 5.

SPECIAL. THURSDAY, June 11. "Greek Pirates' March," by Parish-Alvars, with Harp Obligato by Mr. Heinrich Schuecker, Solo Harpist of the Boston Symphony Orchestra.

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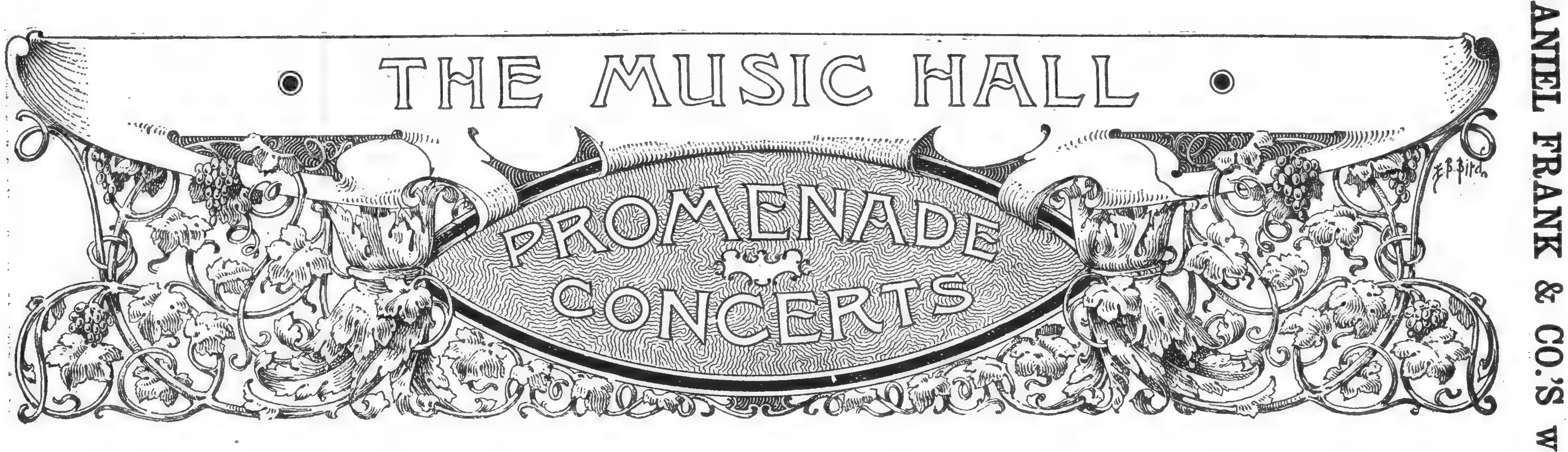

PUBLISHED BY C. A. ELLIS, MUSIC HALL.

BOSTON, TUESDAY, JUNE 9, 1896.

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Vol. XI. No. 22.

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Mr. MAX ZACH, Conductor.

TUESDAY, JUNE 9.

PROGRAMME.

1.	MARCH, "Puppenfee"	Bayer
2.	OVERTURE, "Bandit's Frolic"	Suppé
3.	WALTZ, "La Vague"	Metra
4.	SELECTION, "The Chieftain" (First Time.)	Sullivan
5.	SUITE, "The Nut-cracker" I. Trepak. II. Chinese Dance. III. Waltz of the Flowers.	Tschaikowsky
6.	ENTR'ACTE, "La Colombe" The audience is respectfully requested to preserve silence during the performance of this number.	Gounod
7.	CLAIR DE LUNE	Gil'et
8.	OVERTURE, "William Tell"	Rossini
9.	SELECTION, "Robin Hood"	De Koven
10.	WALTZ, "Wine, Woman, and Song"	Staruss
11.	POLKA, "Tyrolean"	Zeller
12.	MARCH, "Vienna Dude" (First Time.)	J. F. Wagner

See also, Special Announcement on page 5.

SPECIAL. THURSDAY, June 11. "Greek Pirates' March," by Parish-Alvars, with Harp Obligato by Mr. Heinrich Schuecker, Solo Harpist of the Boston Symphony Orchestra.

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THE MUSIC HALL

PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, WEDNESDAY, JUNE 10, 1896.

SUMMER SEASON.
Vol. XI. No. 23.

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ELEVENTH SEASON

The 590th Performance.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. MAX ZACH, Conductor.

WEDNESDAY, JUNE 10.

PROGRAMME.

1. MARCH from "Probekuss" . . . . Millöcker
2. OVERTURE, "Fra Diavolo" . . . . Auber
3. WALTZ, "Mon Rêve" . . . . Waldteufel
4. SELECTION, "Merry War" . . . . Strauss

5. "LA VENDANGE" WALTZ from the Ballet, "Fairy Tale" (First Time.) Brüll
6. TRAEUMEREI . . . . Schumann
   The audience is respectfully requested to preserve silence during the performance of this number.
7. LA CINQUANTAINE . . . . Marie
8. OVERTURE, "The Mastersingers of Nürnberg" . . . Wagner

9. OFFENBACHIANA . . . . Conradi
10. WALTZ, "Neu-Wien" . . . . Strauss
11. MAZOURKA, "La Mousmé" . . . . Ganné
12. MARCH, "Hoch Habsburg" . . . . Kral

See also, Special Announcement on page 5.

SPECIAL. THURSDAY, June 11. "Greek Pirates' March," by Parish-Alvars, with Harp Obligato by Mr. Heinrich Schuecker, Solo Harpist of the Boston Symphony Orchestra.

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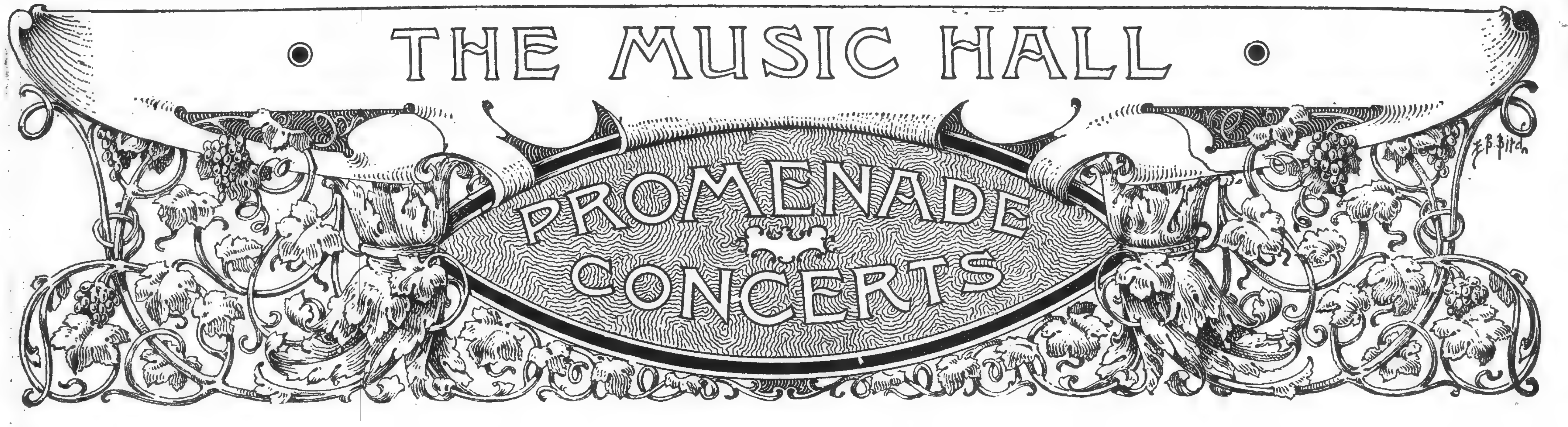

THE MUSIC HALL PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, THURSDAY, JUNE 11, 1896.

SUMMER SEASON.
Vol. XI. No. 24.

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ELEVENTH SEASON

The 591st Performance.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. MAX ZACH, Conductor.

THURSDAY, JUNE 11.

PROGRAMME.

1.	WERNER MARCH . . . . (First Time.)	Ziehrer
2.	OVERTURE, "Benvenuto Cellini"	Berlioz
3.	WALTZ, "Carlotta"	Millöcker
4.	MARCH, "Greek Pirates"	Parish–Alvars

The audience is respectfully requested to preserve silence during the performance of this number.

(First Time.)

Harp Obbligato, Mr. HEINRICH SCHUECKER.

5.	WALTZ AND POLKA from Ballet Music, "Sylvia" .	Délibes
6.	BERCEUSE FOR STRING ORCHESTRA . . .	Clayton Johns

The audience is respectfully requested to preserve silence during the performance of this number.

7.	RETRAITE CROATE	Gabriel–Marie
8.	HUNGARIAN RHAPSODY in F	Liszt
9.	LARGO	Haendel

The audience is respectfully requested to preserve silence during the performance of this number.

Solo Violin, Mr. SCHNITZLER.

10.	WALTZ, "Serenade"	Metra
11.	POLKA, "Bella-Bocca"	Waldteufel
12.	PERSIAN MARCH	Strauss

See Special Announcement on page 5.

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CHANSON NAPOLITAINE, Op. 82.

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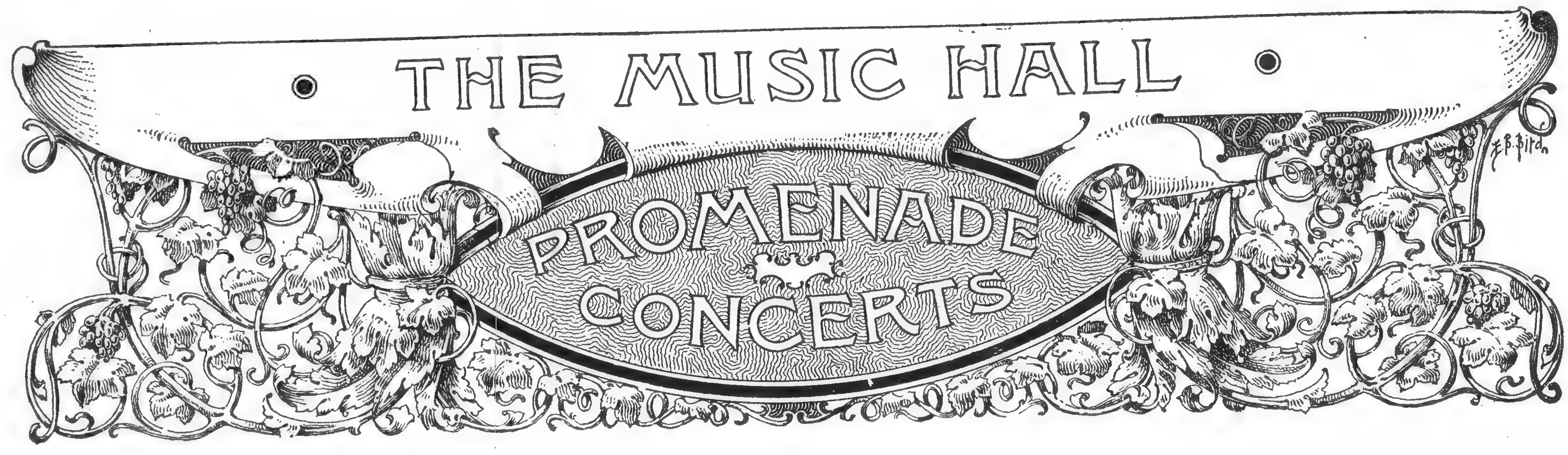

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BOSTON, FRIDAY, JUNE 12, 1896.

SUMMER SEASON.
Vol. XI. No. 25.

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Mr. MAX ZACH, Conductor.

FRIDAY, JUNE 12.

PROGRAMME.

1. MARCH from Suite . . . . Lachner
2. OVERTURE, "Le Domino Noir" . . . . Auber
3. WALTZ, "Trau, schau, wem," from Comic Opera, "Waldmeister" Strauss
4. SELECTION, "Il Trovatore" . . . . Verdi

---

5. TWO INTERMEZZI from "Carmen" . . . . . . Bizet
(First Time.)
The audience is respectfully requested to preserve silence during the performance of this number.
6. PRELUDE TO ACT I., "Lohengrin" . . . . . . Wagner
7. RONDE D'AMOUR . . . . Westerhout
The audience is respectfully requested to preserve silence during the performance of this number.
8. RIDE OF THE VALKYRIES . . . . Wagner

---

9. SELECTION, "Chimes of Normandy" . . . . . Planquette
10. OVERTURE, "Orpheus aux Enfers" . . . . . . Offenbach
11. WALTZ, "Santiago" . . . . Corbin
12. MARCH, "Vorwärts" . . . . Strauss

See Special Announcement on page 5.

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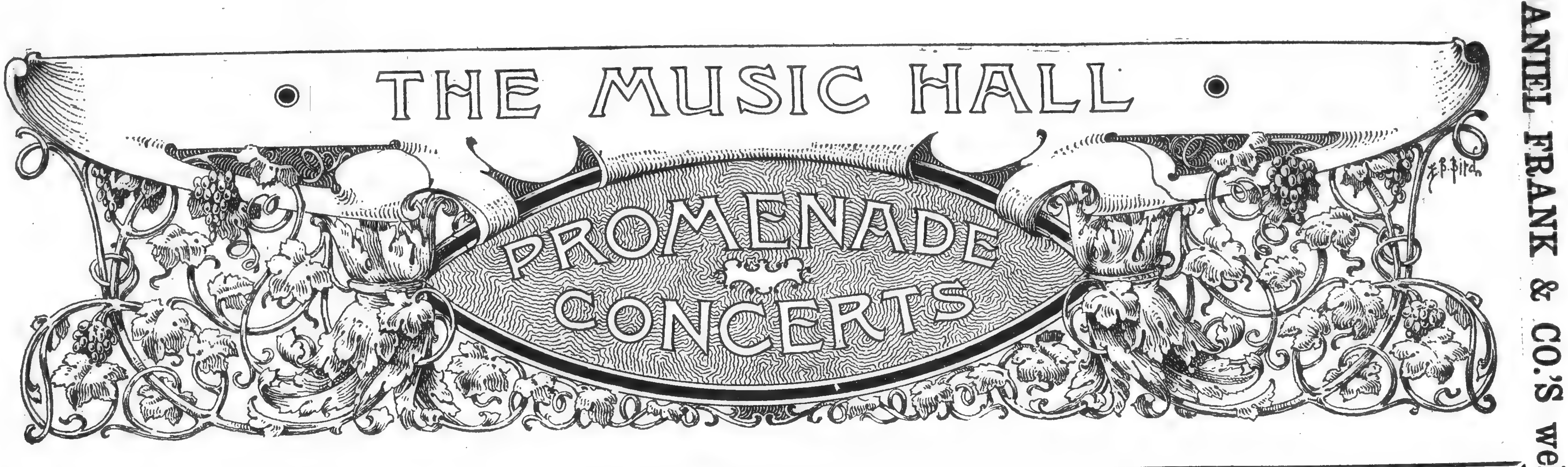

PUBLISHED BY
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BOSTON, SATURDAY, JUNE 13, 1896.

SUMMER SEASON.
Vol. XI. No. 26.

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Mr. MAX ZACH, Conductor.

SATURDAY, JUNE 13.

PROGRAMME.

1. MARCH, "The Flag . . . . Ziehrer
2. OVERTURE, "Martha" . . . . Flotow
3. WALTZ, "Thousand and One Nights" . . . . . . Strauss
4. SELECTION, "Fencing-master" . . . . De Koven

---

5. SUITE, "Peer Gynt" . . . . Grieg
   - I. Morning Dawn.
   - II. Aase's Death.
   - III. Anitra's Dance.
   - IV. In the Halls of the King of the Dovre Mountains. The Imps are chasing Peer Gynt.
6. FLIRTATION . . . . Steck
   The audience is respectfully requested to preserve silence during the performance of this number.
7. MANDOLIN SERENADE . . . . Eilenberg
8. INVITATION TO DANCE . . . . Weber–Berlioz

---

9. OVERTURE, "Beautiful Galatéa" . . . . Suppé
10. WALTZ, "Forest Spirits" . . . . Zach
11. POLKA, "Tic-Tac" . . . . Strobl
12. MARCH, "For the Country" . . . . Millöcker

See Special Announcement on page 5.

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"LA HOUSARDE,"
Military Waltz, . . . Louis Ganne, ... 75c.

"LA SCANDINAVE,"
Norwegian Mazurka, . . Louis Ganne, ... 75c.

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THURSDAY, JUNE 18.

CADET NIGHT.

PROGRAMME.

1.	MARCH, "Excelsior, Jr."	Tracey
2.	OVERTURE, "Light Cavalry"	Suppé
3.	WALTZ MILITAIRE, "La Housarde" (First Time.)	Ganne
4.	SELECTION, "Erminie"	Jakobowsky
5.	OVERTURE, "Tabasco"	Chadwick
6.	BLISSFUL DREAM The audience is respectfully requested to preserve silence during the performance of this number.	Meyer-Helmund
7.	INTERMEZZO, "Tabasco"	Chadwick
8.	WALTZ POTPOURRI, "1492"	Pflueger
9.	OVERTURE, "1812"	Tschaikowsky
10.	WALTZ from "Jack and the Beanstalk"	Sloane
11.	POLKA, "Tyrolean"	Zeller
12.	MARCH from "Jack and the Beanstalk"	Sloane

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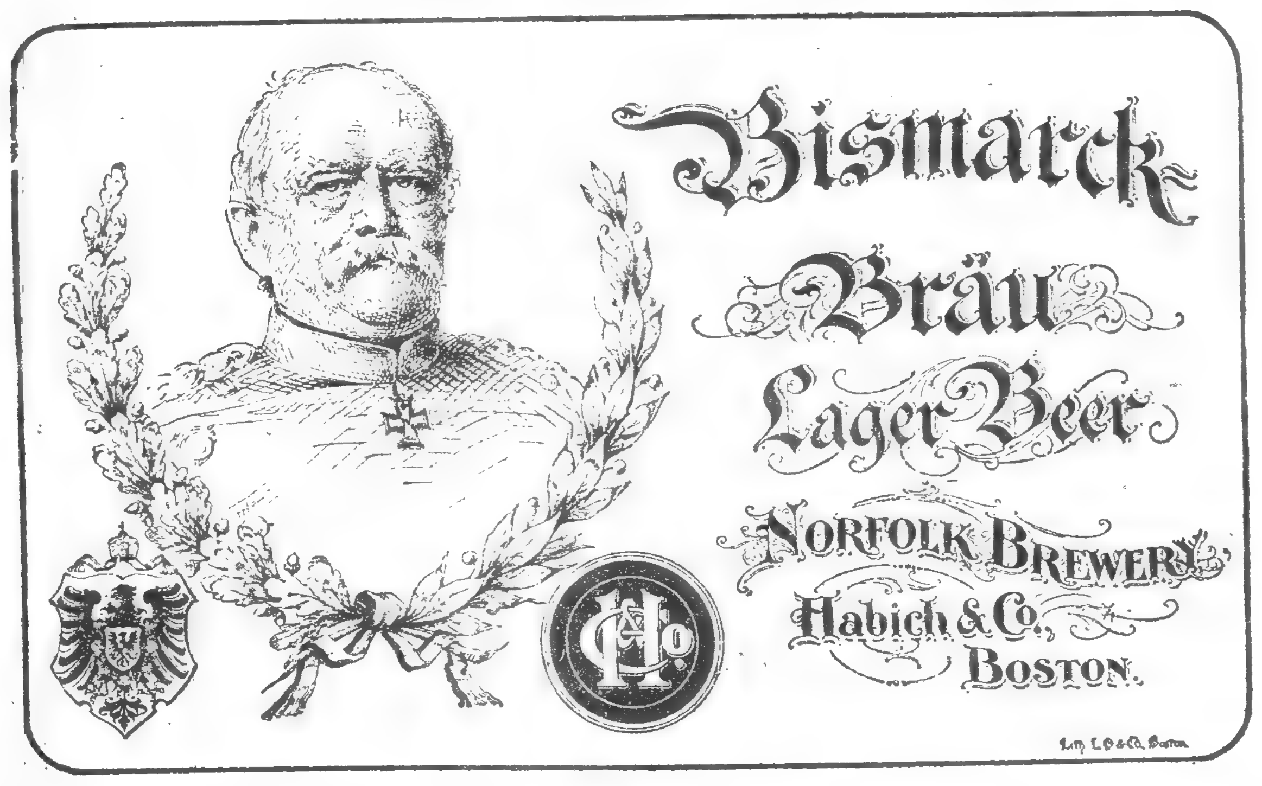

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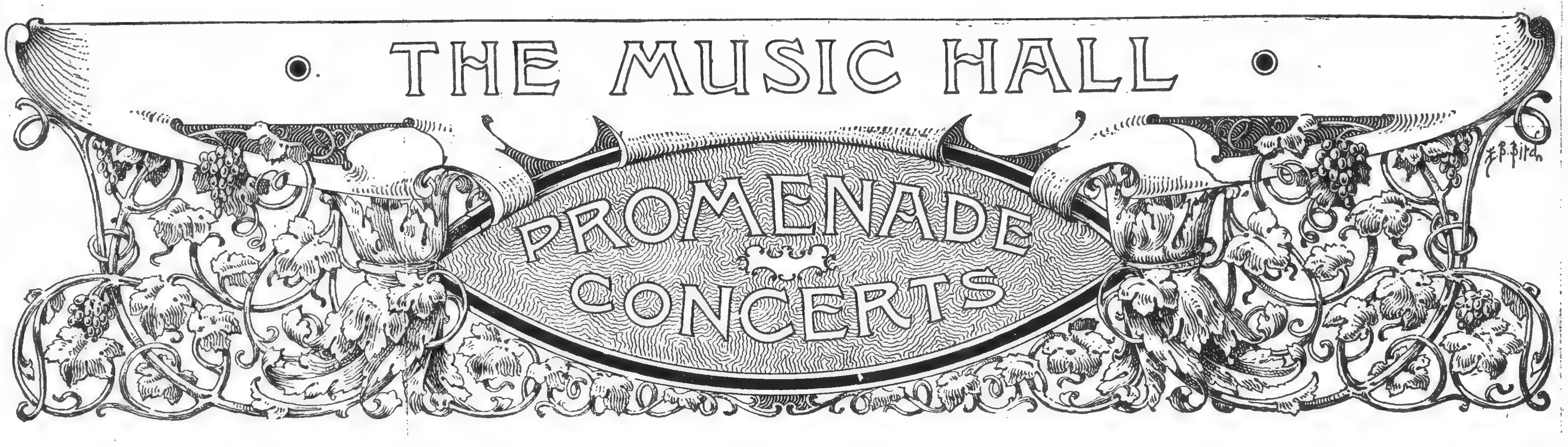

PUBLISHED BY
C. A. ELLIS,
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BOSTON, WEDNESDAY, JUNE 17, 1896.

SUMMER SEASON.
Vol. XI. No. 29.

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ELEVENTH SEASON

The 596th Performance.

C. A. ELLIS, Manager. **F. R. COMEE**, Assistant Manager.
Mr. **MAX ZACH**, Conductor.

WEDNESDAY, JUNE 17.

PROGRAMME.

1.	MARCH, "Our Country"	Adams
2.	OVERTURE, "Pique Dame"	Suppé
3.	WALTZ, "Pomone"	Waldteufel
4.	SELECTION, "The Mikado"	Sullivan
5.	BALLET MUSIC, "Henry VIII."	Massenet
6.	OVERTURE, "Mignon"	A. Thomas
7.	MENUET, "Pearl of Orr's Island" (First Time.)	Thos. Ryan
8.	MARCH (First Time.)	Heinrich Gebhard
9.	HYMN to "St. Cecilia" Solo Violin, MR. I. SCHNITZLER. The audience is respectfully requested to preserve silence during the performance of this number.	Gounod
10.	WALTZ, "Meerleuchten"	Ziehrer
11.	POLKA, "Santa Claus"	Bayer
12.	MARCH, "Am I a Wizard?"	Herbert

SPECIAL ANNOUNCEMENT.

THURSDAY, June 18. CADETS' NIGHT. Selections from the popular successes, "1492," "Tabasco," "Excelsior, Jr.," and "Jack and the Beanstalk." For programme in full, see page 7. See Special Announcement on page 5.

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Norwegian Mazurka,	Louis Ganne,	75c.

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C. A. ELLIS,
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BOSTON, THURSDAY, JUNE 18, 1896.

SUMMER SEASON.
Vol. XI. No. 30.

THE . . . . MUSIC . . HALL . . . Promenade Concerts

ELEVENTH SEASON

The 597th Performance.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. MAX ZACH, Conductor.

THURSDAY, JUNE 18.

CADET NIGHT.

PROGRAMME.

1.	MARCH, "Excelsior, Jr."	Tracey
2.	OVERTURE, "Light Cavalry"	Suppé
3.	WALTZ MILITAIRE, "La Housarde" (First Time.)	Ganne
4.	SELECTION, "Erminie"	Jakobowsky
5.	OVERTURE, "Tabasco"	Chadwick
6.	BLISSFUL DREAM The audience is respectfully requested to preserve silence during the performance of this number.	Meyer-Helmund
7	INTERMEZZO, "Tabasco"	Chadwick
8.	WALTZ POTPOURRI, "1492"	Pflueger
9.	OVERTURE, "1812"	Tschaikowsky
10.	WALTZ from "Jack and the Beanstalk"	Sloane
11.	POLKA, "Sängerlust"	Strauss
12.	MARCH from "Jack and the Beanstalk"	Sloane

See Special Announcement on page 5.

Monday, June 22.

600th NIGHT.

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THE MUSIC HALL
PROMENADE CONCERTS
E. B. Bird.

PUBLISHED BY
C. A. ELLIS,
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BOSTON, FRIDAY, JUNE 19, 1896.

SUMMER SEASON.
Vol. XI. No. 31.

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ELEVENTH SEASON

The 598th Performance.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. MAX ZACH, Conductor.

FRIDAY, JUNE 19.

PROGRAMME.

1. MARCH, "Princess Ninetta" . . . . Strauss
2. OVERTURE, "Stradella" . . . . Flotow
3. WALTZ, "Doctrinen" . . . . Strauss
4. SELECTION, "Faust" . . . . Gounod

5. ENTRÉE TRIOMPHALE DES BOYARDS . . . . Halvorsen
6. *a.* THE SORCERER'S DANCE } from "Tone Pictures" Farwell
   b. THE SAGE'S DANCE }
   The audience is respectfully requested to preserve silence during the performance of this number.
7. INTERMEZZO, "Forget me not" . . . . Macbeth
8. OVERTURE, "Le Roi d'Ys" . . . . Lalo

9. SELECTION, "Gondoliers" . . . . Sullivan
10. WALTZ, "Avec Plaisir" . . . . Strobl
    (First Time.)
11. MAZOURKA, "Unparteische Kritik" . . . . Strauss
12. TEUFELS MARCH . . . . Suppé

See Special Announcement on page 5.

MONDAY, JUNE 22.

600th NIGHT.

Special Programme of all the Favorite Selections of the past two seasons.

Mlle. CHAMINADE'S New Pianoforte Pieces.

RITOURNELLE. Transcription of the famous song.
TROIS PRELUDES MELODIQUES, Op. 84, No. 1 in A minor.
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PROMENADE CONCERTS
F. B. Bird.

PUBLISHED BY
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BOSTON, SATURDAY, JUNE 20, 1896.

SUMMER SEASON.
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The 599th Performance.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. MAX ZACH, Conductor.

SATURDAY, JUNE 20.

PROGRAMME.

1.	TANNHAEUSER MARCH	Wagner
2.	OVERTURE, "Masaniello"	Auber
3.	WALTZ, "Meerleuchten"	Ziehrer
4.	SELECTION, "Carmen"	Bizet
5.	MAZOURKA, "La Scandinave" (First Time.)	Ganne
6.	MENUET for String Orchestra The audience is respectfully requested to preserve silence during the performance of this number.	Boccherini
7.	GAVOTTE, "Louis XIII."	Ghys
8.	OVERTURE, "Poet and Peasant"	Suppé
9.	SELECTION, "Fatinitza"	Suppé
10.	WALTZ, "Vienna Blood"	Strauss
11.	POLKA from "Puppenfee"	Bayer
12.	MARCH from "Puppenfee"	Bayer

See Special Announcement on page 5.

MONDAY, JUNE 22.

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Special Programme of all the Favorite Selections of the past two seasons.

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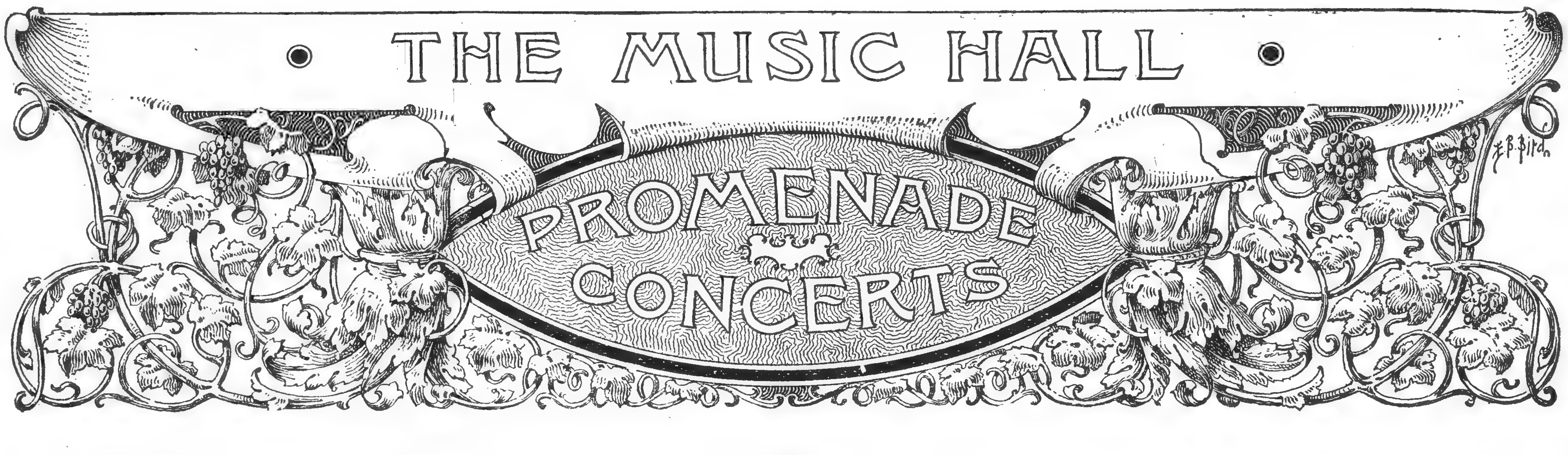

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BOSTON, MONDAY, JUNE 22, 1896.

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The 600th Performance.

C. A. ELLIS, Manager. **F. R. COMEE**, Assistant Manager.
Mr. MAX ZACH, Conductor.

MONDAY, JUNE 22.

600TH PERFORMANCE.

PROGRAMME.

1.	MARCH, "Queen of Sheba"	Gounod
2.	OVERTURE, "William Tell"	Rossini
3.	WALTZ, "Grubenlichter"	Zeller
4.	SELECTION, "Robin Hood"	De Koven
5.	NARCISSUS	Nevin
6.	SUITE, "Peer Gynt" I. Morning Dawn. II. Aase's Death. III. Anitra's Dance. IV. In the Halls of the King of the Dovre Mountains. The Imps are chasing Peer Gynt.	Grieg
7.	LOVE'S DREAM AFTER THE BALL The audience is respectfully requested to preserve silence during the performance of this number.	Czibulka
8.	INTRODUCTION TO ACT III., "Lohengrin"	Wagner
9.	OVERTURE, "Stradella"	Flotow
10.	WALTZ, "Arlequin en Voyage"	Zach
11.	POLKA, "Gypsy Baron"	Strauss
12.	BOCCACCIO MARCH	Suppé

See Special Announcement on page 5.

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Norwegian Mazurka, . . Louis Ganne, . . . 75c.

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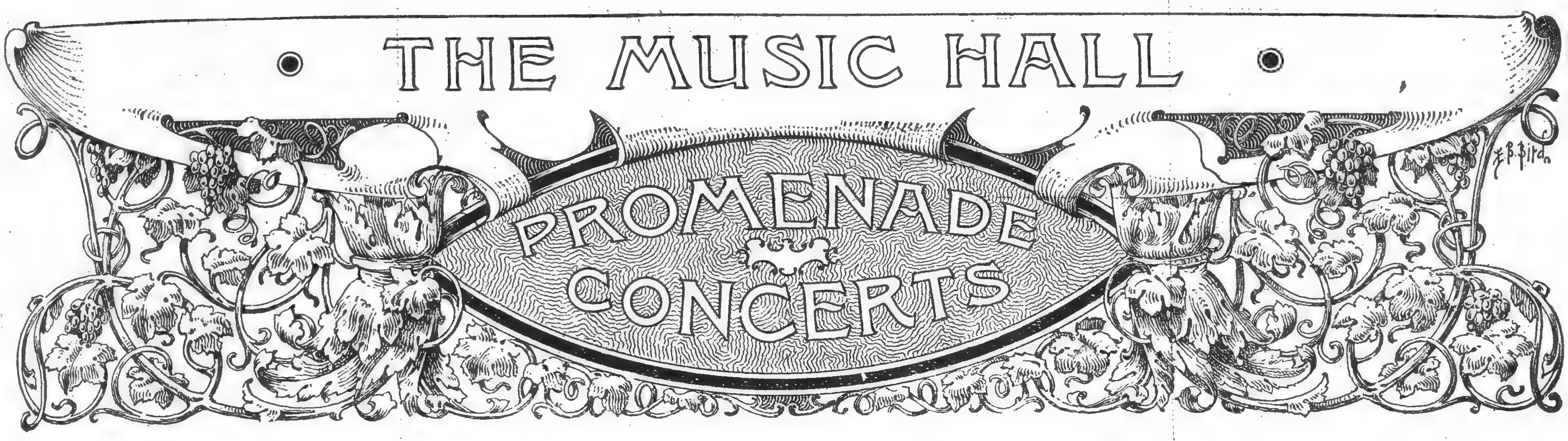

THE MUSIC HALL
PROMENADE CONCERTS

PUBLISHED BY
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BOSTON, TUESDAY, JUNE 23, 1896.

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ELEVENTH SEASON

The 601st Performance.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. MAX ZACH, Conductor.

TUESDAY, JUNE 23.

PROGRAMME.

1. WERNER MARCH	Ziehrer
2. OVERTURE, "Oberon"	Weber
3. WALTZ, "Kaiser"	Strauss
4. SELECTION, "Brigands"	Offenbach
5. TWO SLAVONIC DANCES	Dvorák
6. LA VEILLE DE L'ANGE GARDIEN, for String Orchestra, (First Time.)	Pierné
7. AIR DE BALLET, "Campanellino"	Clark
8. OVERTURE, "Sakuntala"	Goldmark
9. SELECTION, "Cavalleria Rusticana"	Mascagni
10. WALTZ, "Puppenfee"	Bayer
11. POLKA, "Kosakenritt"	Millöcker
12. MARCH, "Wien bleibt Wien"	Schrammel

The audience is respectfully requested to preserve silence during the performance of this number.

See Special Announcement on page 5.

WEDNESDAY, JUNE 24.

First Appearance of the FRENCH HORN QUARTET of the Boston Symphony Orchestra.

MR. HACKEBARTH.
MR. HEIN.
MR. SCHUMANN.
MR. LORBEER.

Mlle. CHAMINADE'S New Pianoforte Pieces.

RITOURNELLE. Transcription of the famous song.
TROIS PRELUDES MELODIQUES, Op. 84, No. 1 in A minor.
No. 2 in F major.
No. 3 in D minor.
TERPSICHORE. 6th Air de Ballet.
CHANSON NAPOLITAINE, Op. 82.

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BOSTON, WEDNESDAY, JUNE 24, 1896.

SUMMER SEASON.
Vol. XI. No. 35.

THE.... MUSIC.. HALL... Promenade Concerts

ELEVENTH SEASON

The 602d Performance.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. MAX ZACH, Conductor.

WEDNESDAY, JUNE 24.

PROGRAMME.

1.	EXPOSITION MARCH	Fahrbach
2.	OVERTURE, "La Dame Blanche"	Boieldieu
3.	WALTZ, "Neu Vienna"	Strauss
4.	SELECTION, "Il Trovatore"	Verdi
5.	SCARF DANCE	Chaminade
6.	ROMANZA, "Am Strande" (First Time.) The audience is respectfully requested to preserve silence during the performance of this number.	Carl Hampe
7.	HORN QUARTET	
	a. "In einem kühlen Grunde"	Gluck
	b. "Der frohe Wandersmann"	Mendelssohn
	c. "When Evening's Twilight"	Hatton
8.	OVERTURE, "Die Meistersinger"	Wagner
9.	POLONAISE	Liszt
10.	WALTZ, "Land of Flowers" (First Time.)	Hadley
11.	POLKA, "Indigo"	Strauss
12.	MARCH, "Grüss Gott"	Komzak

See Special Announcement on page 5.

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PUBLISHED BY
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MUSIC HALL.

BOSTON, THURSDAY, JUNE 25, 1896.

SUMMER SEASON.
Vol. XI. No. 36.

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The 603d Performance.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. MAX ZACH, Conductor.

THURSDAY, JUNE 25.

FRENCH COMPOSERS' NIGHT.

PROGRAMME.

1. CORONATION MARCH from "Le Prophète" . . . Meyerbeer
2. OVERTURE, "The Bronze Horse" . . . . . . Auber
3. WALTZ, "Violets" . . . . Waldteufel
4. SELECTION, "La Fille de Madame Angot" . . . Lecocq

5. BALLET MUSIC, "Coppelia" . . . . Délibes
   - *a.* Notturno.
   - *b.* Music of the Automatons and Waltz.
   - *c.* Czardas.
6. LE DERNIER SOMMEIL DE LA VIERGE . . . . Massenet
   The audience is respectfully requested to preserve silence during the performance of this number.
7. OVERTURE, "La Jolie Parfumeuse" . . . . . . Offenbach
8. DANSE MACABRE . . . . Saint-Saëns
   Solo Violin, MR. SCHNITZLER.

9. LA COLOMBE . . . . Gounod
   The audience is respectfully requested to preserve silence during the performance of this number.
10. OFFENBACHIANA . . . . Conradi
11. LA MOUSMÉ . . . . Ganne
12. MARCHE, "Tzigane" . . . . Lacome

See Special Announcement on page 5.

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BOSTON, FRIDAY, JUNE 26, 1896.

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Vol. XI. No. 37.

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The 604th Performance.

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Mr. MAX ZACH, Conductor.

FRIDAY, JUNE 26.

ITALIAN COMPOSERS' NIGHT.

PROGRAMME.

1. MARCH from "Probekuss" . . . . Millöcker
2. OVERTURE, "La Gazza Ladra" . . . . . . Rossini
3. WALTZ, "Tales from the Orient" . . . . . . Strauss
4. SELECTION, "Aïda" . . . . Verdi

---

5. TWO INTERMEZZI from "Carmen" . . . . . . Bizet
   The audience is respectfully requested to preserve silence during the performance of this number.
6. MENUET FOR STRING ORCHESTRA . . . . Bulzoni
7. *a.* GAVOTTE, "Coquette" . . . . Sudessi
   b. RONDO D'AMOUR . . . . Westerhout
8. OVERTURE, "Semiramide" . . . . Rossini

---

9. INTERMEZZO, "I Pagliacci" . . . . . . Leoncavallo
10. WALTZ, "Promotionen" . . . . Strauss
11. MAZOURKA, "Frauen-Herz" . . . . Strauss
12. MARCH, "Bass Point" . . . . Abloescher
    (First Time.)

See **Special Announcement on page 5.**

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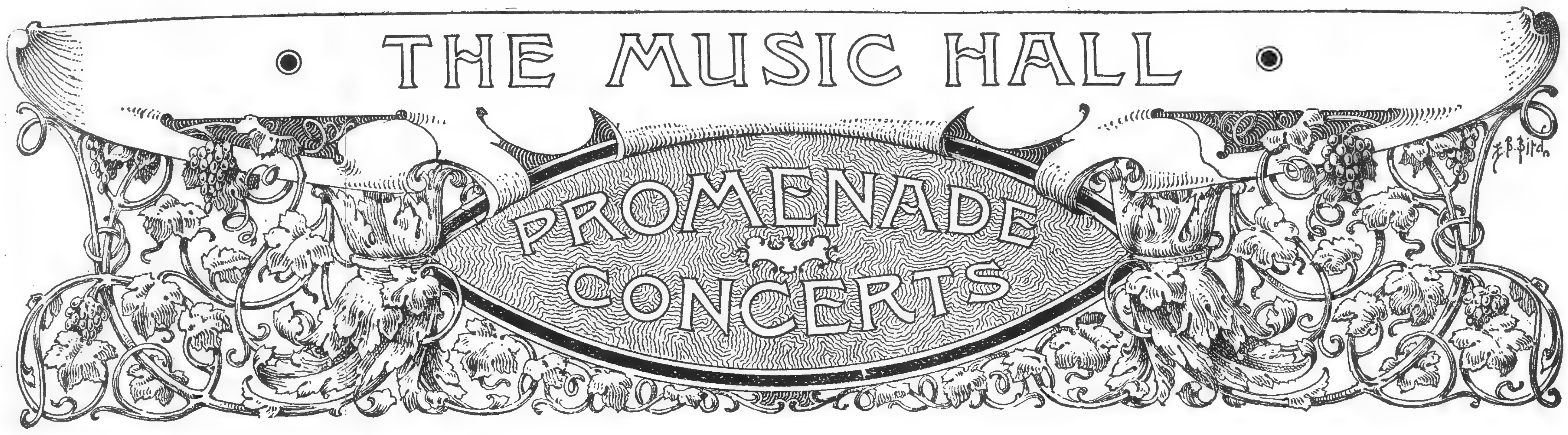

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, SATURDAY, JUNE 27, 1896.

SUMMER SEASON.
Vol. XI. No. 38.

THE MUSIC HALL Promenade Concerts

ELEVENTH SEASON

The 605th Performance.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. MAX ZACH, Conductor.

SATURDAY, JUNE 27.

PROGRAMME.

1.	MARCH, "Austria"	Zach
2.	OVERTURE, "Zampa"	Hérold
3.	WALTZ, "Grubenlichter"	Zeller
4.	SELECTION, "Ruddygore"	Sullivan
5.	TWO HUNGARIAN DANCES	Brahms
6.	RETRAITE CROATE	Gabriel-Marie
7.	LE DÉLUGE Solo Violin, MR. I. SCHNITZLER. The audience is respectfully requested to preserve silence during the performance of this number.	Saint-Saëns
8.	WEDDING MARCH	Mendelssohn
9.	OVERTURE, "Pique Dame"	Suppé
10.	WALTZ, "Barcarolle"	Waldteufel
11.	POLKA, "Tic-Tac"	Strobl
12.	POLKA MARCH	Tracy

See Special Announcement on page 5.

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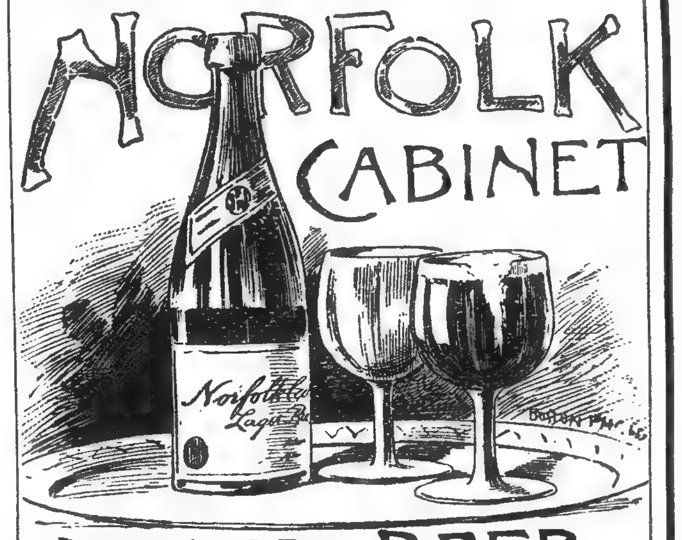

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BOSTON, MONDAY, JUNE 29, 1896.

SUMMER SEASON.
Vol. XI. No. 39.

THE MUSIC HALL Promenade Concerts

ELEVENTH SEASON

The 605th Performance.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. MAX ZACH, Conductor.

MONDAY, JUNE 29.

AMERICAN COMPOSERS' NIGHT.

PROGRAMME.

1.	MARCH, "Washington Post"	Sousa
2.	OVERTURE, "Sphinx"	Thompson
3.	WALTZ, "Waves of the Danube"	Ivanovici
4.	SELECTION, "Fencing-master"	De Koven
5.	SUITE *a.* In a Haunted Forest. *b.* Summer Idyll. *c.* The Shepherdess's Song. *d.* Forest Spirits.	MacDowell
6.	ON TIPTOE The audience is respectfully requested to preserve silence during the performance of this number.	Hosmer
7.	MINUET, "Pearl of Orr's Island"	Ryan
8.	DANCE AND MARCH OF THE GNOMES	De Koven
9.	*a.* CRADLE-SONG *b.* BUTTERFLIES	Bendix
10.	WALTZ, "Obispah"	Atkinson
11.	POLKA, "Tout à la Joie"	Fahrbach
12.	MARCH, "Up the Street"	Morse

See Special Announcement on page 5.

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BOSTON, TUESDAY, JULY 1, 1896.

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Mr. MAX ZACH, Conductor.

WEDNESDAY, JULY 1.

GERMAN COMPOSERS' NIGHT.

PROGRAMME.

1.	MARCH, "Puppenfee"	Bayer
2.	OVERTURE, "Rosamunde"	Schubert
3.	WALTZ, "Kaiser"	Strauss
4.	OVERTURE, "Tannhäuser"	Wagner
5.	TWO MOVEMENTS FROM SUITE Allegretto. Perpetuum Mobile.	Moszkowski
6.	"AM MEER," arranged for Orchestra, with Trombone Obbligato by CARL HAMPE	Schubert
7.	TRAEUMEREI The audience is respectfully requested to preserve silence during the performance of this number.	Schumann
8.	HULDIGUNG'S MARCH	Wagner
9.	OVERTURE, "Merry Wives of Windsor"	Nicolai
10.	MARCIA ALLA TURCA	Beethoven
11.	WALTZ, "Meerleuchten"	Ziehrer
12.	MARCH, "Hoch Habsburg"	Kral

See Special Announcement on page 5.

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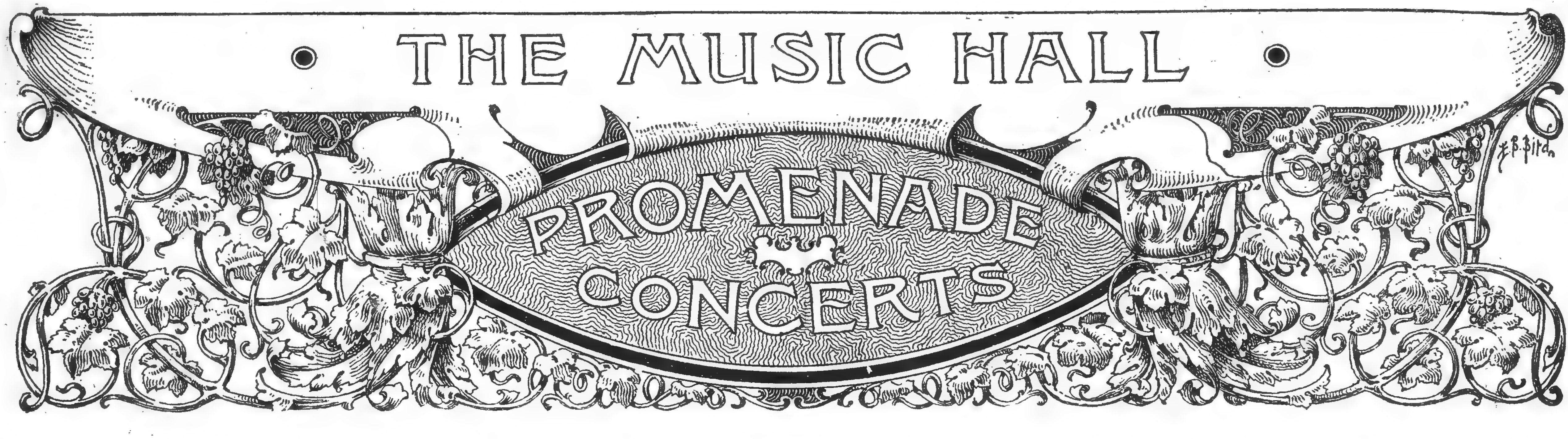

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, THURSDAY, JULY 2, 1896.

SUMMER SEASON.
Vol. XI. No. 42.

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THE MUSIC HALL . . . Promenade Concerts

ELEVENTH SEASON

The 609th Performance.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. MAX ZACH, Conductor.

THURSDAY, JULY 2.

Closing Night and Grand Complimentary Testimonial to Mr. Max Zach.

PROGRAMME.

1. MARCH, "Princess Ninetta" . . . . Strauss
2. OVERTURE, "Mignon" . . . . A. Thomas
3. WALTZ, "Le Retour d'Arlequin" (First Time.) . . . . Zach
4. OVERTURE, "Orpheus aux Enfers" . . . . Offenbach

---

5. ENTR'ACTE, "Rosamunde" . . . . Schubert
   The audience is respectfully requested to preserve silence during the performance of this number.
6. PRELUDE TO ACT I., "Lohengrin" . . . . . Wagner
7. LA COLOMBE . . . . Gounod
8. VIOLIN SOLO with Piano Accompaniment.
   a. Legende . . . . Wieniawski
   b. Spanish Dance . . . . Sarasate
   MR. I. SCHNITZLER. MR. ZACH, Accompanist.

---

9. WALTZ, "Freut euch des Lebens" . . . . Strauss
10. OVERTURE, "Light Cavalry" . . . . Suppé
11. LOVE'S DREAM AFTER THE BALL . . . . . Czibulka
12. MARCH, "Vienna Dude" . . . . Wagner

Owing to the sudden illness of Mr. Schuecker the Harp Solo will be omitted.

The Pianoforte is a Steinway, furnished by M. Steinert & Sons' Company.

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Mr. F. R. Comee, who, in the absence of Mr. C. A. Ellis, has managed the concerts this summer, has done everything possible to promote the comfort and enjoyment of visitors to the hall, and it is owing to his good judgment and untiring efforts that the long series of entertainments has been such a pleasing and successful one.

There was a big crowd Thursday, the last night of the Pops, at the Music Hall, and at the close no end of enthusiasm for Mr. Zach, whose new position has been such as to make for himself a fine reputation in that capacity, as well as a violinist. Indeed, the season has shown emphatically what a success Mr. Comee has been as a manager and Mr. Zach as a conductor. The music and the programmes have been satisfactory throughout, and the majority of the patrons were, until the last week, when they were leaving town for good, made up of the best society and musical set. Mr. Comee has received the heartiest congratulation for the way in which he has carried through this the first series of Pops of which he has had sole charge, and he deserves all that can be said, and more.

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Others there were Mr. John C. Abbott, Mr. Pierre La Rose of Harvard, Mr. and Mrs. Charles Morrill, Capt. and Mrs. Alline, Dr. and Mrs. Fenderson, Mrs. Zach and her brother, Mrs. F. R. Comee, Col. Thomas and party, Mr. E. H. Little, Miss Gertrude Ball and Dr. and Mrs. Mixter.

Miss Kate Soley, the daughter of Lieut. John C. Soley, U. S. N., of New York, is visiting Mrs. Henry T. Spooner. She was with a party at the "Pops" Thursday night.

LAST OF THE "POPS."

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Entra'acte, "Rosamunde"	Schubert
Prelude to Act I., "Lohengrin"	Wagner
La Colombe	Gounod
Violin solo with piano accompaniment. a—Legende	Wieniawski
b—Spanish Dance Mr. I. Schnitzler. Mr. Zach, accompanist.	Sarasate
Waltz, "Freut euch des Lebens"	Strauss
Overture, "Light Cavalry"	Suppe
"Love's Dream After the Ball"	Czibulka
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And why, ask some, does not the season last longer? Why should not the jubilee go on? To answer this Mr. Comee must be brought in; and he says, "because experience has proved it good policy to end the season early in July." Experience applies arbitrary rules to everything.

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INFORMATION OBSCURED

[illegible] "POP[illegible]

[illegible] summer season of [illegible] Music Hall ends [illegible] testimonial to [illegible] Zach has [illegible] tation and gained many [illegible]

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[illegible], "Freut euch des Lebens"	Strauss
[illegible]mezzo, "Cavalleria Rusticana"	Mascagni
[illegible]s Dream After the Ball	Czibul[illegible]
[illegible]ch, "Vienna Dude"	Wagn[illegible]

SUCCESSFUL SEASON ENDED.

No More "Pop" Concerts for Boston This Year.

That of Last Night Brought the Season to a Close—It Was the 609th Since the Inauguration of the Concerts in 1885—Acting Manager Comee Receives Due Credit.

The renowned "Pop" concert season ended last evening, with great applause and many expressions of regret from a houseful of summer folk.

Last night's performance was the 609th since the concert series was begun in 1885. Forty-two entertainments have been given this season, with increased profit to the management. The report for this year's concerts reflects very commendably on Mr. Comee's business ability. In the absence of Manager Ellis, who has been in Europe all the season, Mr. Comee has had entire charge of the entertainments, and there are, at least, two things for which he is happily responsible: A steady improvement in the character of "Pop" patrons, and a general, frank admission of "Pop" patrons of satisfaction with the music and the business service of the house.

Mr. Max Zach, conductor, who sits at the first desk of the violas in the Symphony orchestra, is the sixth conductor chosen from the orchestra. During several years he has been a member of the Adamowski quartet. This year he has acquitted himself with entire satisfaction, if the word of the "Pop" management and the applause of its patrons counts for anything.

Forty-five new selections have been given. Of all the scores Zella's "Grubenlichter" has been the favorite. Manager Comee has been asked again and again to run the piece, either as an encore or as an extra.

The season has closed comparatively early, because the management has found by experience that, although the financial end would not be considered apprehensively, there seems to be no urgent reason for keeping the musicians from a vacation, playing to houses not made up of the regular "Pop" quality.

Gentile Bohemia in Boston has had one more season of popular concerts, and there is no good reason why it should not be content, and look forward to the regular Symphony programme in the winter.

CLOSE OF THE "POP" CONCERTS.

Bouquets and Bravcs for the Musicians in Music Hall.

Genteel bohemia, en masse, was at Music hall last night to say goodby to Mr Max Zach and the dear, delightful allurements of the pops.

The 11th season closed happily all around. The place rang with "bravos" and the musicians were pelted with boutonnieres. Mr F. R. Comee, who has been acting manager for two seasons, had only encouraging things to say of the financial results. He was beaming with good spirits, as a manager may who lives to see his pet enterprise grow popular and prosperous.

The performance was the 609th since the concerts started in 1885. In the present season there have been 42 concerts.

Mr Zach has made himself the admired of all admirers to artistic Boston. In fact he has proved himself a delightful surprise to some of the concert goers. One of the "regulars," who is in close touch with the management and also a musician, said last evening that Mr Zach has been, from every point of view, an ideal conductor; none other had pleased the people better or shown himself a greater master of his art.

Mr Zach is the sixth conductor chosen from the symphony. His judgment has been infallible, his taste excellent, and he has handled his men splendidly. What has made him specially popular is that he rarely refused an encore.

The classic has been properly spiced with the "catchy." At least 45 compositions have been given their first presentation, making an average of more than one each night.

The special favorite of the season has been Zella's inspiring "Grubenlichter," which has been on the program at least once a week and has been played as an "extra" a dozen times more.

Mr Comee would give no figures, but he said there had been a healthy increase over the receipts last season.

[illegible] night. [illegible] the repeated strains of music that have assailed them these many months.

The Music hall promenades will close this evening with a complimentary concert to Mr Max Zach, the conductor. The program will be as follows: March, Princess Ninetta, Strauss; overture, Mignon, A. Thomas; Waltz, Le Retour d'Arlequin, Zach; overture, Orpheus aux Enfers, Offenbach; entr'acte, Rosamunde, Schubert; harp solos, Mr Heinrich Schueoker; Hungarian rhapsody, Liszt; violin solo, with piano accompaniment, Mr I. Schnitzler, Mr Zach accompanist; waltz, Freut euch des Lebens, Strauss; intermezzo, Cavalleria Rusticana, Mascagni; Love's Dream After the Ball, Czibulka; March, Vienna [illegible]de, Wagner.

LAST NIGHT OF "POPS."

The annual summer season of promenade concerts at Music Hall ends tonight with a grand testimonial to Mr. Max Zach, conductor of the orchestra. Mr. Zach has made an excellent reputation and gained many friends.

A remarkably fine programme has been selected, including a violin solo by Mr. Sshnitzer and a harp solo by Mr. Schuecker. The season promises to end as it began, most brilliantly. This is the programme:—

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Love's Dream After the Ball	Czibulka
March, "Vienna Dude"	Wagner

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Overture, "Mignon"	A. Thomas
Waltz, "Le Retour d'Arlequin"	Zach
(First time.)	
Overture, "Orpheus aux Enfers"	Offenbach
Entr'acte, "Rosamunde"	Schubert
Harp solo.	
a. Andante	Rossini-Alvars
b. Mazourka	E. Schuecker
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Hungarian Rhapsody	Liszt
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a. Legende	Wieniawski
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Waltz, "Freut euch des Lebens"	Strauss
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[illegible] a souvenir of the occasion.

For the closing Promenade concert tonight, at Music Hall, a most excellent programme has been selected, including a violin solo by Mr. Schnitzler and a harp solo by Mr. Schuecker. This concert will be a testimonial to the conductor of the orchestra, Mr. Max Zach, who has won such hearty and merited praise for his excellent work. A large audience is assured. The programme in full is: March, "Pincess Ninetta," Strauss; overture, "Mignon," A. Thomas; waltz, "Le Retour d'Arlequin" (first time), Zach; overture, "Orpheus aux Enfers," Offenbach; entr'acte, "Rosamunde," Schubert; harp solo, andante, Rossini-Alvars, mazourka, E. Schuecker, Mr. Heinrich Schuecker; Hungarian rhapsody, Litz; Violin solo, with piano accompaniment, Legende, Wieniawski, Spanish dance, Sarasate, Mr. I. Schnitzler, Mr. Zach accompanist; waltz, "Freut euch des Lebens," Strauss; intermezzo, "Cavalleria Rusticana," Mascagni; "Love's Dream After the Ball," Czibulka; march, "Vienna Dude," Wagner.

LAST TWO NIGHTS OF THE PROMENADES.

The Promenade Concerts at Music Hall are almost at an end for the present season. Tomorrow (Thursday) is the closing night, and will be a grand testimonial to Mr. Max Zach, who has conducted the orchestra so admirably during the season. Mr. Schnitzler has kindly consented to play a violin solo. Mr. Schuecker will also play a harp solo.

Tonight the program is devoted entirely to the works of German composers, and is as follows:

March, "Puppenfee"	Bayer
Overture, "Rosamunde"	Schubert
Waltz, "Kaiser"	Strauss
Overture, "Tannhauser"	Wagner
Two Movements from Suite	Mosskowski
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Perpetuum Mobile.	
"Am Meer," arranged for orchestra, with trombone obligato, by Carl Hampe	Schubert
Traeumerei	Schumann
The audience is respectfully requested to preserve silence during the performance of this number.	
Huldigung's March	Wagner
Overture, "Merry Wives of Windsor"	Nicolai
March, [illegible]	Beethoven
[illegible]	[illegible]

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Programme for Monday night:

March, "Washington Post"	Sousa
Overture, "Sphinx"	Thompson
Waltz, "Waves of the Danube"	Ivanovici
Selection, "Fencing Master"	De Koven
Suite	MacDowell
On Tiptoe	Hosmer
Minuet, "Pearl of Orr's Island"	Ryan
Dance and March of the Gnomes	De Koven
Cradle Song Buttterflies	Bendix
Waltz, "Obispah"	Atkinson
Polka, "Tout a Joie"	Waldteufel
March, "Up the Street"	Morse

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——Mrs. Fiske Warren in the daintiest possible gown of rose colored organdie, trimmed with valenciennes insertion, with pink satin stock and girdle and a large all white picture hat, was far and away the most beautiful woman at the promenade concert, Thursday evening. Mrs. Warren's party included Mr. Warren, Miss Sallie Fairchild and Mr. Jack Fairchild. Miss Fairchild wore a pretty gown of biscuit cloth with yoke and girdle of eminence velvet and small bonnet trimmed with roses. Others in the audience were Mr. and Mrs. Francis Skinner, who occupied a balcony table, Prof. J. J. Hayes of Harvard, Mr. and Mrs. John Taylor, who entertained a party of ten, Miss Minnie Bigelow, Mr. John S. Clark and Mrs. A. Shuman and party.

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This week will bring to a close the very successful season of Promenade Concerts at Music Hall. The interest in these performances is as great as it was during the early part of the season, and the programmes for this week will serve to sustain that interest to the closing night Monday, American Composers' Night. Tuesday, second appearance of the French Horn Quartet of the Boston Symphony Orchestra, Messrs. Hackebarth, Hein, Lorbeer and Schumann. Wednesday, German Composers' Night. Thursday, Closing Night, and grand complimentary testimonial to Mr. Max Zach. Violin solo by Mr. Schnitzler, and harp solo by Mr. Schuecker.

——The Promenade Concert on Friday evening, drew the usual fashionable gathering. Among those noticed, were Mr. and Mrs. Augustus P. Gardner, and the Misses Shattuck, Mr. and Mrs. Arthur Hasrick with Mr. and Mrs. James Means; Mr. and Mrs. Thomas S. Nowell with Miss Simms, Mr. and Mrs. F. R. Comee and friends, and Mr. Emil Paur with Mr. Harry Mason.

——Mr. Max Zach, the leader of the Promenade Concert Orchestra, is sure of a large and brilliant audience on Thursday evening. The final "Pop" concert of the season at Music Hall takes the form of a testimonial to him. A word of praise and thanks is due to Mr. F. R. Comee, who has displayed excellent management of this season's series of entertainments.

Music Hall Promenades.

The summer promenade concerts in Music hall will close next Thursday evening with a testimonial to conductor Max Zach. Included in the program will be a violin solo by Mr Schnitzler and a harp solo by Mr Schuecker. Tomorrow night German composers will be interpreted. The program this evening will be as follows:

March, The Flag	Ziehrer
Overture, "Fingal's Cave	Mendelssohn
Waltz, Wine, Woman and Song	Strauss
Selection, Merry War	Strauss
Ballet music, Queen of Sheba	Goldmark
Overture, Raymond	Thomas
Intermezzo, Naila	Delibes
Selections by the French horn quartet of the Boston Symphony orchestra.	
Finale to act I, Lohengrin	Wagner
Loin du Bal	Gillet
Polka, The Beautiful Bostonian	Abloescher
March, Fra Bombarda	Czibulka

ONLY TWO MORE "POP" CONCERTS.

Tonight and tomorrow evening and the promenade concerts at Music Hall end their present season. For the closing night a grand testimonial will be tendered Mr. Max Zach, who has conducted the orchestra so admirably.

A remarkably fine programme has been arranged, including a violin solo by Mr. Schnitzler, a harp solo by Mr. Schuecker, and a new waltz composed by Mr. Zach. Tonight will be German composers' night, with this programme:—

March, "Puppenfee"	Bayer
Overture, "Rosamunde"	Schubert
Walts, "Kaiser"	Strauss
Overture, "Tannhauser"	Wagner
Two Movements from Suite	Moszkowski
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Huldigung's March	Wagner
[illegible] Wives of Windsor"	[illegible]
[illegible]	[illegible]

[illegible]OMENADE CONCERTS.

There remain only four more of the Music Hall promenade concerts. Thursday, July 2, will be the closing night. These concerts have now been given during the early summer months each season for eleven years, and have delighted thousands. Their fame is not alone confined to Boston. Parties from the West and South who annually spend their summer vacation among the mountains of New Hampshire or the shores of Maine invariably spend a few days in Boston.

The "Pops" or promenade concerts, being one of the most popular summer amusements, receive their patronage. The verdict of these summer tourists is unanimous that there cannot be found in this country an amusement where music and refreshments are served, conducted on so high a standard. The attendance the past week has been more than gratifying to the management and Conductor Zach.

The programmes for the remaining four evenings have been carefully selected by Mr. Zach, and are as follows: Tomorrow (Monday), American composers' night; Tuesday evening, the French Horn Quartet, composed of Messrs. Hackebarth, Hein, Schumann, and Lorbeer; Wednesday, German composers' night. For the closing night, Thursday, a grand testimonial will be tendered Mr. Max Zach, the popular conductor of the orchestra. Among the features of this concert will be a harp solo by Mr. Schuecker, a violin solo by Mr. Schuitzler, with piano accompaniment by Mr. Zach. Mr. Zach has also composed a new waltz, "Le Retour d'Arlequin," a companion to his popular composition, "Arlequin en Voyage."

Tickets should be secured early for the closing concerts, as every season there are many who are disappointed at not being able to secure choice location of seats. The programme in full for tomorow evening is:

March, "Washington Post," Sousa; overure, "Sphinx," Thompson; waltz, "Waves f the Danube," Ivanovici; selection, "Fencing Master," De Koven; suite, MacDowell; "On Tiptoe," Hosmer; minet, "Pearl of Orr's Island," Ryan; "Dance and March of the Gnomes," De Koven; (a) "Cradle Song," (b) "Butterlies," Bendix; waltz, "Obispah," Atkinon; polka, "Tout a Joie," Waldteufel; arch, "Up the Street," Morse.

THE HERALD AND THE "POPS

Colored Picture of Music Hal Much Appreciated.

The Sunday Edition Given as a Souve nir to Patrons of the Promena Concerts—Scenes Last Night at Bo ton's Pleasant Evening Resort—A Excellent Programme.

Music Hall was thronged last eveni with an assemblage of musical, litera dramatic and other people, who enjoy the excellent programme, and incident ly the pleasure of social talk w smoke and beer. Beside the regular tractions, the patrons of the popu promenade concerts were given an tractive souvenir in the shape of Boston Sunday Herald of this we which had on the first page of its colo supplement a beautiful and realistic production of a scene at the "Po concert.

Heralds were placed about the spacl hall on every table, and attracted mu attention. In fact, it was a question times which interested the auditors more, the music or The Herald's sple id colored plate. Heralds were eve where, and none were lying as t were placed by the waiters. W many had seen the colored plate in course of their Sunday reading, but were attracted to them as they w last night, when they looked at the production, and then at the actual sc about them.

A Herald reporter walked about t tables, and found many of the a dience reading the news columns, aft glancing at the artistic representati of the actual picture about them. T Herald's colored supplement was adm ingly commented upon by the fair s and, of course, their escorts thoug "It was just the proper thing." In fa everybody from the management do thought so, too, and the introduct of The Herald at the concert, add much to the evening, especially in moments when the orchestra was tak a brief respite.

During the intermission The Hera was read in preference to the p gramme, and the next number was f gotten for the nonce, in the perusal the many newsy and interesting artic in the big illustrated sheet. One wo naturally suppose that people who h come to indulge in an evening of mu and social pleasure would care lit for a few pages of a Sunday paper, in most cases The Herald's artis colored supplement, containing, as does, not only a vivid scene and recoll tion of the "Pops," but several grap portraitures and a historical sketch London's Ancients' British Honoura Artillery company, was neatly folded and carried away as a souvenir of one the last nights at the promenade co certs in Music Hall.

It was an innovation which was th oughly appreciated by all present, t furnishing by the management of cop of The Herald, and will prove a deligh ful remembrance of a series of m popular concerts, which will be alwa cherished by Boston's music loving p lic.

The complete deadness of the city s mer will have arrived when the "Po cease from popping. It has been a m season in Music Hall, and the remai nights will bring many wanderers halcyon for one more taste of th music, beer [illegible]

INFORMATION OBSCURED

NIGHT OF "POPS."

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mezzo, "Cavalleria Rusticana"....Mascagn
s Dream After the Ball...........Czibulk
ch, "Vienna Dude"...................Wagn

SUCCESSFUL SEASON ENDED.

No More "Pop" Concerts for Boston This Year.

That of Last Night Brought the Season to a Close—It Was the 609th Since the Inauguration of the Concerts in 1885 — Acting Manager Comee Receives Due Credit.

The renowned "Pop" concert season ended last evening, with great applause and many expressions of regret from a houseful of summer folk.

Last night's performance was the 609th since the concert series was begun in 1885. Forty-two entertainments have been given this season, with increased profit to the management. The report for this year's concerts reflects very commendably on Mr. Comee's business ability. In the absence of Manager Ellis, who has been in Europe all the season, Mr. Comee has had entire charge of the entertainments, and there are, at least, two things for which he is happily responsible: A steady improvement in the character of "Pop" patrons, and a general, frank admission of "Pop" patrons of satisfaction with the music and the business service of the house.

Mr. Max Zach, conductor, who sits at the first desk of the violas in the Symphony orchestra, is the sixth conductor chosen from the orchestra. During several years he has been a member of the Adamowski quartet. This year he has acquitted himself with entire satisfaction, if the word of the "Pop" management and the applause of its patrons counts for anything.

Forty-five new selections have been given. Of all the scores Zella's "Grubenlichter" has been the favorite. Manager Comee has been asked again and again to run the piece, either as an encore or as an extra.

The season has closed comparatively early, because the management has found by experience that, although the financial end would not be considered apprehensively, there seems to be no urgent reason for keeping the musicians from a vacation, playing to houses not made up of the regular "Pop" quality.

Gentile Bohemia in Boston has had one more season of popular concerts, and there is no good reason why it should not be content, and look forward to the regular Symphony programme in the winter.

CLOSE OF THE "POP" CONCERTS.

Bouquets and Bravcs for the Musicians in Music Hall.

Genteel bohemia, en masse, was at Music hall last night to say goodby to Mr Max Zach and the dear, delightful allurements of the pops.

The 11th season closed happily all around. The place rang with "bravos" and the musicians were pelted with boutonnieres. Mr F. R. Comee, who has been acting manager for two seasons, had only encouraging things to say of the financial results. He was beaming with good spirits, as a manager may who lives to see his pet enterprise grow popular and prosperous.

The performance was the 609th since the concerts started in 1885. In the present season there have been 42 concerts.

Mr Zach has made himself the admired of all admirers to artistic Boston. In fact he has proved himself a delightful surprise to some of the concert goers. One of the "regulars," who is in close touch with the management and also a musician, said last evening that Mr Zach has been, from every point of view, an ideal conductor; none other had pleased the people better or shown himself a greater master of his art.

Mr Zach is the sixth conductor chosen from the symphony. His judgment has been infallible, his taste excellent, and he has handled his men splendidly. What has made him specially popular is that he rarely refused an encore.

The classic has been properly spiced with the "catchy." At least 45 compositions have been given their first presentation, making an average of more than one each night.

The special favorite of the season has been Zella's inspiring "Grubenlichter," which has been on the program at least once a week and has been played as an "extra" a dozen times more.

Mr Comee would give no figures, but he said there had been a healthy increase over the receipts last season.

Music Hall [illegible] much needed vacation after the "Pops" finish tonight. Its old sides must ache with the repeated strains of music that have assailed them these many months.

The Music hall promenades will close this evening with a complimentary concert to Mr Max Zach, the conductor. The program will be as follows: March, Princess Ninetta, Strauss; overture, Mignon, A. Thomas; Waltz, Le Retour d'Arlequin, Zach; overture, Orpheus aux Enfers, Offenbach; entr'acte, Rosamunde, Schubert; harp solos, Mr Heinrich Schuecker; Hungarian rhapsody, Liszt; violin solo, with piano accompaniment, Mr I. Schnitzler, Mr Zach accompanist; waltz, Freut euch des Lebens, Strauss; intermezzo, Cavalleria Rusticana, Mascagni; Love's Dream fter the Ball, Czibulka;March, Vienna de, Wagner.

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Marcia Alla Turca.................Beethoven
Waltz, "Meerleuchten"..................Ziehrer
March, "Hoch Habsburg"..................Kral

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——The Promenade Concert on Friday evening, drew the usual fashionable gathering. Among those noticed, were Mr. and Mrs. Augustus P. Gardner, and the Misses Shattuck, Mr. and Mrs. Arthur Hasrick with Mr. and Mrs. James Means; Mr. and Mrs. Thomas S. Nowell with Miss Simms, Mr. and Mrs. F R. Comee and friends, and Mr. Emil Paur with Mr. Harry Mason.

—— Mr. Max Zach, the leader of the Promenade Concert Orchestra, is sure of a large and brilliant audience on Thursday evening. The final "Pop" concert of the season at Music Hall takes the form of a testimonial to him. A word of praise and thanks is due to Mr. F. R. Comee, who has displayed excellent management of this season's series of entertainments.

Music Hall Promenades.

The summer promenade concerts in Music hall will close next Thursday evening with a testimonial to conductor Max Zach. Included in the program will be a violin solo by Mr Schnitzler and a harp solo by Mr Schuecker. Tomorrow night German composers will be interpreted. The program this evening will be as follows:

March, The Flag ....Ziehrer
Overture, "Fingal's Cave ....Mendelssohn
Waltz, Wine, Woman and Song ....Strauss
Selection, Merry War ....Strauss
Ballet music, Queen of Sheba ....Goldmark
Overture, Raymond ....Thomas
Intermezzo, Naila ....Delibes
Selections by the French horn quartet of the Boston Symphony orchestra.
Finale to act 1, Lohengrin ....Wagner
Loin du Bal ....Gillet
Polka, The Beautiful Bostonian .....Abloescher
March, Fra Bombarda ....Czibulka

ONLY TWO MORE "POP" CONCERTS.

Tonight and tomorrow evening and the promenade concerts at Music Hall end their present season. For the closing night a grand testimonial will be tendered Mr. Max Zach, who has conducted the orchestra so admirably.

A remarkably fine programme has been arranged, including a violin solo by Mr. Schnitzler, a harp solo by Mr. Schuecker, and a new waltz composed by Mr. Zach. Tonight will be German composers' night, with this programme:—

March, "Puppenfee"...........................Bayer
Overture, "Rosamunde"..................Schubert
Waltz, "Kaiser"..............................Strauss
Overture, "Tannhauser"....................Wagner
Two Movements from Suite..........Moszkowski
Allegretto.
Perpetuum Mobile.
"Am Meer," arranged for orchestra, with trombone obbligato by Carl Hampe..Schubert
Traeumerei.............................Schumann
The audience is respectfully requested to preserve silence during the performance of this number.
Huldigung's March..........................Wagner
Overture, "Merry Wives of Windsor"....Nicolai
Marcia Alla Turca....................Beethoven
Waltz, "Meerleuchten"......................Ziehrer
March, "Hoch Habsburg"......................Kral

PROMENADE CONCERTS.

There remain only four more of the Music Hall promenade concerts, as Thursday, July 2, will be the closing night. These concerts have now been given during the early summer months each season for eleven years, and have delighted thousands. Their fame is not alone confined to Boston. Parties from the West and South who annually spend their summer vacation among the mountains of New Hampshire or the shores of Maine invariably spend a few days in Boston.

The "Pops" or promenade concerts, being one of the most popular summer amusements, receive their patronage. The verdict of these summer tourists is unanimous that there cannot be found in this country an amusement where music and refreshments are served, conducted on so high a standard. The attendance the past week has been more than gratifying to the management and Conductor Zach.

The programmes for the remaining four evenings have been carefully selected by Mr. Zach, and are as follows: Tomorrow (Monday), American composers' night; Tuesday evening, the French Horn Quartet, composed of Messrs. Hackebarth, Hein, Schumann and Lorbeer; Wednesday, German composers' night. For the closing night, Thursday, a grand testimonial will be tendered Mr. Max Zach, the popular conductor of the orchestra. Among the features of this concert will be a harp solo by Mr. Schuecker, a violin solo by Mr. Schuitzler, with piano accompaniment by Mr. Zach. Mr. Zach has also composed a new waltz, "Le Retour d'Arlequin," a companion to his popular composition, "Arlequin en Voyage."

Tickets should be secured early for the closing concerts, as every season there are many who are disappointed at not being able to secure choice location of seats. The programme in full for tomorrow evening is:

March, "Washington Post," Sousa; overture, "Sphinx," Thompson; waltz, "Waves of the Danube," Ivanovici; selection, "Fencing Master," De Koven; suite, MacDowell; "On Tiptoe," Hosmer; minuet, "Pearl of Orr's Island," Ryan; "Dance and March of the Gnomes," De Koven; (a) "Cradle Song," (b) "Butterflies," Bendix; waltz, "Obispah," Atkinson; polka, "Tout a Joie," Waldteufel; march, "Up the Street," Morse.

THE HERALD AND THE "POPS"

Colored Picture of Music Hall Much Appreciated.

The Sunday Edition Given as a Souvenir to Patrons of the Promenad Concerts—Scenes Last Night at Bo ton's Pleasant Evening Resort—A Excellent Programme.

Music Hall was thronged last evenin with an assemblage of musical, literar dramatic and other people, who enjoy the excellent programme, and incidentally the pleasure of social talk wi smoke and beer. Beside the regular tractions, the patrons of the popu promenade concerts were given an tractive souvenir in the shape of Boston Sunday Herald of this we which had on the first page of its colo supplement a beautiful and realistic production of a scene at the "Po concert.

Heralds were placed about the spaci hall on every table, and attracted mu attention In fact, it was a question times which interested the auditors more, the music or The Herald's sple id colored plate. Heralds were eve where, and none were lying as th were placed by the waiters. Wh many had seen the colored plate in course of their Sunday reading, but f were attracted to them as they we last night, when they looked at the production, and then at the actual sce about them.

A Herald reporter walked about t tables, and found many of the a dience reading the news columns, aft glancing at the artistic representati of the actual picture about them. T Herald's colored supplement was adm ingly commented upon by the fair s and, of course, their escorts thoug "It was just the proper thing." In fa everybody from the management do thought so, too, and the introducti of The Herald at the concert, add much to the evening, especially in t moments when the orchestra was taki a brief respite.

During the intermission The Hera was read in preference to the pr gramme, and the next number was fo gotten for the nonce, in the perusal the many newsy and interesting artic in the big illustrated sheet. One wou naturally suppose that people who h come to indulge in an evening of mu and social pleasure would care lit for a few pages of a Sunday paper, b in most cases The Herald's artis colored supplement, containing, as does, not only a vivid scene and recoll tion of the "Pops," but several grap portraitures and a historical sketch London's Ancients' British Honoura Artillery company, was neatly folded and carried away as a souvenir of one the last nights at the promenade co certs in Music Hall.

It was an innovation which was th oughly appreciated by all present, t furnishing by the management of cop of The Herald, and will prove a deligh ful remembrance of a series of mo popular concerts, which will be alwa cherished by Boston's music loving p lic.

The complete deadness of the city su mer will have arrived when the "Po cease from popping. It has been a m season in Music Hall, and the remai nights will bring many wanderers for one more taste of that halcyon bination—smoke, beer and music.

Mrs. J. L. Gardner [illegible] "request" night was [illegible] attractive, and so was the hostess in her green and white organdie made over mauve, with lilac stock and girdle. Her hat was of purple straw with a lot of flowers on it.

On Cadet night Mrs. H. D. Burnham was decidedly the smartest costumed of the society set there. Her gray gown with white lace and a quantity of ribbon on the bodice had the true cachet of style. Her hat was of purple with full ruchings of tulle of the same color. She had a party with her. Mrs. Burnham, by the way, was also noted in the class day throng at the Beck tea for her modish, perfect fitting costume of a fine purple and white stripe, the bodice of violet chiffon, with bertha of deep yellow lace, yellow stock and belt and violet hat.

Nobody in the crowd at the "Pops" on Harvard night, which was Monday, not even the students themselves, enjoyed the fun and excitement more than did Joseph Jefferson, the veteran actor, who was at a table with several friends. It was a very large night altogether. Manager Comee being a Harvard man himself entered into the spirit of the scene con amore, and with an enthusiasm which left nothing undone for the enjoyment and comfort of everybody. The glee club and as many more as could find room on the stage, ranged up in front of and behind the orchestra, made a stunning showing as they sang "Fair Harvard" for all it was worth, every student on the floor and in the galleries joining in to swell the mighty volume of sound.

—Figuratively speaking Music Hall was "painted red" in honor of Harvard Monday night. The electric lights were veiled in crimson shades. Red banners, adorned with the letter H hung from the balconies; over the stage, lettered in crimson, was a placard bearing the names of the "victorious nine." The programs were printed on crimson paper, crimson flowers decked the stage, while even the ushers wore crimson badges and jacqueminot boutonnaires. Among the audience were noted Mr. Joseph Jefferson, Colonel and Mrs. Fairchild, Mr. William Cosgrove, Mr Kenneth Lewis, Mr. and Mrs. Joshua B. Holden, Mr. Godfrey Morse, Mrs. Leopold Morse, Mr. and Mrs. John Dana Shepard, Mrs. Frederick Galloupe, Mrs. Phinheas Adams, Mr. Carl Sobeski, Hon. Robert M. Morse, Hon. Robert M. Morse, Jr., Miss Marion H. Brazier, Mr. Arthur Allen, Miss Gertrude Byrne, Mrs. Henry W. Chapin, Mrs. John G. Blake, President James R. Kendrick, Miss Elizabeth Shaw and Mr. Harry Woodruff.

—"Request Night" at Music Hall on Tuesday evening brought together a goodly showing of society people, prominent among them being Mrs. John L. Gardiner, escorted by Mr. Ingersoll of Philadelphia, Mrs. Frank Perkins, Mrs. Thomas Porter Lovell, with Miss Musette Lovell, Miss Marion Gage and escorts, Mr. Ward M. Tenny, Mr. Carl Brenemen, Miss Sherman, Mme. Wagniere, Mr. George F. Blake, Dr. John S. Phelps and Mr. Sheape Rose, who returned from Paris the previous day.

THE PROMENADES.

The summer season of the popular promenade concerts at Music Hall is near the end. There remains only nine more evenings in which to enjoy the music, smoke and drink a little.

Conductor Zach has arranged a number of special programmes, the next to be on Wednesday, which will be devoted entirely to compositions by French composers. The programme for this evening contains many of the favorite selections played during the earlier part of the season.

Promenade Concerts.

Another successful week of the concerts at Music Hall closes this evening. The week has been especially interesting, inasmuch as there have been several "special" nights, the programmes on those occasions being admirably arranged. For instance, Monday night was "Harvard Night," Tuesday, "First Request Night" and Thursday, "Cadet Night." Under Conductor Zach's direction, the orchestra shows every evidence of skilled training, and each number on the well arranged programmes is admirably played. That the concerts will maintain their popularity until the end of the season there is no doubt, for every evening sees not only the seats around the tables all occupied, but a large number of people occupying balcony seats.

[illegible] Brookline [illegible] her presence [illegible] the one [illegible] dainty gowning [illegible] ring, save perhaps the charming group of fair Lasell girls, chaperoned by Mrs Jeannette Lovell. Mrs Gardner wore a cream organdie made over the palest violet, and made exceedingly simple. A girdle, stock and band at the wrist of her long gathered-in sleeves of violet ribbon was the only bit of adornment, except a sailor-shaped collar of white linen, trimmed with white lace. Her hat was one of the modish purple satin straws with changeable purple wings and a vine of soft purple and white flowers around the front brim. White gloves, veil and patent leather shoes with silver buckles completed one of the most summerish costumes worn yet at the "Pops." The Lovells had for their guest Miss Marion Gage. Others noted were Mrs Frank Perkins, looking unusually well in a dark green and crimson toque; Mr Karl Brenemen, Mr Geo. F. Blake, Mr Ward M. Tenney and a large party from Malden.

—Harvard night at the "Pop" was a red-letter one in point of attendance and color—in fact, everything wore a vermilion hue; the soft red glow of the shaded incandescents and the big arc light beneath the clock lent a deliciously rosy and warm tint to the scene. Many of the ladies, with true loyalty to fair Harvard, wore touches of red about their toilets. A brunette beauty of the young married set carried a huge bunch of jack roses. Mr Fred Comee and all the attaches wore the Harvard crimson, either as a boutonniere or in a ribbon carried across their immaculate shirt fronts. Every table except Mrs John L. Gardner's was occupied. Noticed in and about the ring were Hon and Mrs Joshua Holden, the Misses Holden and friends, Mr and Mrs John Dana Shepard, with Mr Frank Locke, Mr Waldo Heyward, Miss May Piper, Miss Putnam, Mr Irving Locke, Mr and Mrs Charles Cross and Mr Charles Burrill; Mrs Leopold Morse and son, Mr Godfrey Morse, Mr William Cosgrove, Mr Kenneth Lewis, Col and Mrs Charles Fairchild, Mrs Frederick Galloupe with friends, Mr Nelson E. Metcalf, Mr Carl Sobeski, Miss Elizabeth Shaw, Mr Charles S. Brown, Mr and Mrs Robert B. Metcalf, Miss Ethel Alba Davis, Mrs Henry H. Chapin with friends, Mrs Phinehas Adams, Miss Anna S. Robbins, Mr Lipsiger, Mrs Arthur Allen, Mrs Mary E. Blake, Mr Joseph Jefferson and Mr and Mrs James C. Davis.

—A pleasant party at the "Pops" Friday evening was that entertained by Mrs E. M. Palfrey of Boylston st. Her guests included Miss Adelaide M. Kenney, Mrs M. B. Steinauer, Mr George W. Palfrey and Mr William C. Pree of Brookline.

—An unusual program will be presented tomorrow night at the "Pops" to commemorate the 600th performance. Thursday and Friday will be dedicated to France and Italy, when the composers of the two countries will be honored by conductor Zach.

—Cadet night at the Promenade concert, Thursday evening, called forth one of the largest audiences of the season; and quite the most attractive. The gowns of the ladies were almost without exception light and effective, and the hall presented an unusually pleasing appearance, filled, as it was with the youth and flower of Boston's social element. Blue banners were hung at intervals about the balconies, and the programs were printed in cadet blue. Prominent among those present were noted Captain and Mrs. Henry Alline, Mr. Robert Barnet, Mr. Arthur Warren Pope, Mr. Arthur Brigham, Mr. Charles F. Rollins, Mr. Ralph Bartlett, Mr. Arthur Seldridge, Col. Henry Hastings, Mr. and Mrs. George Warren Favor, Miss Elizabeth Ahl, Col. James Ahl, Col. James Lake, Mr. and Mrs. William Scymaur, Mr. and Mrs. Edgar Davenport. Mr. Holker Abbott, Mrs. N. M. Winslow, Mr. and Mrs. John Dana Shepard, Mr. and Mrs. R. B. Metcalf, Mr. John Hayes, Mr. Walter De Land Came, Mr. Arthur Gilman, Miss Sara Laughton and Major and Mrs. Oakes.

Cadet night at the "Pops" Thursday, was the synonym for a big crush, in which the Cadets and their friends naturally figured prominently, and it only added another to the successes which Manager Comee is making of his season of concerts at the Music Hall. Some there were Mr. Bayard Thayer and party, Mr. Robert Barnet, the playwright, Mr. Frank Lawrence, Mr. Edward Leland and party, Mr. and Mrs. John Shepard and friends, Mr. George Warren Favor and his bride (Miss Mary Ahl), Miss Ahl, Mr. H. B. Perkins, Mr. P. Sprague and party, Mr. J. G. White and party, Mr. and Mrs. C. Morrill, Mr. Ernest McKim, Miss Lilian Nichols, Mr. Daniel Lane, Mr. and Mrs. Edgar Davenport, Mr. William Seymour, Mr. Walter De Land Came and party, Mrs. George Winslow, Miss Maud Binney, Mr. Frank Lock and friends, Mr. A. B. Sloan, Mr. Frank Sise, Mr. and Mrs. H. D. Belknap and Mr. William Ulman.

— "Harvard Night," at the Promenade Concert on Monday evening, called out a large and brilliant gathering. Crimson was used artistically in bunting, flags and incandescent lights. Among the large audience were Mrs. Robert M. Morse and her daughter, Miss S. Morse, with her fiancé, Mr. Louis Whiting, who occupied a table with friends; Mr. and Mrs. Lander Bouvé and Miss Helen Bouvé, Mr. Daniel H. Lane and Mr. Harry Robinson. with a party of friends, Mr. and Mrs. Raymond Hayes, Miss Gertrude Davis, Mr. John J. Hayes, Jr., Miss Louise Kimball and Mr. Thatcher Kimball. Others present were Mr. and Mrs. Eugene Knapp and Mr. John Batchelder.

TUESDAY, JUNE 1[illegible]

HARVARD NIGHT AT "POP" CONCERT.

Special Programme, Fine Decorations and Much Enthusiasm.

Notwithstanding the fact that Harvard did not come out victorious in yesterday's game with Brown University, the enthusiasm which had been gathering on account of an expected victory found its outlet at the "Pop" concert, last evening. Manager F. R. Comee had made preparations to recognize in a fitting way success on the part of the Cambridge men, and had they come out ahead, the celebration at Music Hall would have been a notable one. However, Mr. Crane knew that the students would be present in large numbers, and, that they might not mistake their way, the big electric sign, "Promenade Concerts," which spans Hamilton place, was brilliant with red lights, which gave a warm glow to the court and as far out as Tremont street.

Inside, there were banners of red, with a white "H.," hanging all about the hall, and red globes on the electric lights, and red shades on the stage lights, made the scene a brilliant one. The programme, which was on bright red paper, was composed of selections from the many burlesque operas which have been given by the Harvard clubs, and "Fair Harvard" also found a place of honor on the bill. When this was given, as many Harvard men as could went upon the stage and sang under the leadership of Director Zach. All other Harvard students, about the hall, remained standing while the singing was going on. There was a large audience, and much applause throughout the evening.

ONLY TEN MORE "POP" CONCERTS.

The summer season of that favorite amusement attraction, the promenade concerts at Music Hall, is fast nearing the end. There will be only 10 more, as the season will positively close Thursday, July 2. The past week's concerts have been of unusual interest, owing to the excellent programme presented by Conductor Zach. Especially enthusiastic were the audiences on Harvard and Cadet nights, when every seat in the hall was sold before the doors were opened. Patrons contemplating spending an evening at these concerts should bear in mind that in order to secure choice seats at tables it is necessary to secure them several days in advance. During the remaining nights there will be a number of features. Tomorrow night will be the 600th performance, when the orchestra will play the favorite selections of the past two seasons. Next Thursday will be French composers' night; Friday, Italian composers' night; Monday, June 29, American composers' night; Wednesday, July 1, German composers' night. On the closing night, Thursday, July 2, there will be a grand testimonial to the popular conductor of the orchestra, Mr. Max Zach. The programme in full for the 600th performance tomorrow evening is:

March, "Queen of Sheba"……Gounod
Overture, "William Tell"……Rossini
Waltz, "Grubenlichter"……Zeller
Selection, "Robin Hood"……De Koven
Narcissus……Nevin
Suite, "Peer Gynt"……Grieg
  I. Morning Dawn.
  II. Aase's Death.
  III. Anitra's Dance.
  IV. In the Halls of the King of the Dovre Mountains. The Imps are chasing Peer Gynt.
Love's Dream After the Ball……Czibulka
Introduction to Act III., "Lohengrin"……Wagner
Overture, "Stradella"……Flotow
Waltz, "Arlequin en Voyage"……Zach
Polka, "Gypsy Baron"……Strauss
Boccaccio March……Suppe

The Harvard night, Monday, at the "pops" was a resplendent one. The decorations were, appropriately, crimson, and the hall was packed to an overflow with students and their friends. A feature of the occasion was the last selection of the orchestra, "Up the Street," which was composed by R. G. Morse, '96. The editors of the *Crimson* were present and ranged on the platform together with the Glee Club. An interested and sympathetic spectator was Joseph Jefferson.

—All previous gatherings at the Music hall "Pops" pale when compared with that of Thursday—Cadet night—for quality of audience and color in the dainty toilets of the ladies, who outnumbered the men in a large degree. There was the sedate chaperon, the gray-haired mother, the bride and the sweet girl graduate in her white muslin frock, in fact, there were several, arrayed in fairy-like texture, with large white hats laden with blossoms. They were prettily grouped, too, in the ring, making a most pleasing effect viewed from any vantage point. About the balconies were blue banners bearing the corps letters, and on either side of the stage were handsome American flags. The programs were done in cadet blue and white, and the numbers presented by conductor Zach had the true military flavor, which included the music of the Cadet successes. Among many familiar faces were Mr R. A. Barnet, Mr Arthur Warren Pope, Capt and Mrs W. H. Alline, Maj Fred Farrow, Mr Arthur Brigham, Mr Charles Rollins, Mr Ralph Bartlett, Mr Arthur Selfridge, Mr and Mrs R B. Metcalf, Mr Carl J. Fraap, Mr Fitzgerald, Mrs Henry Burnham and party of three, Mr William Seymour, Mr and Mrs Edgar Davenport, Mr Holker Abbott with friends, Col James Lake, Miss Sarah Laughton, Mrs N. M. Winslow, Mr Walter Deland Came, Maj and Mrs Oakes, Mr and Mrs George Warren Favor, Miss Elizabeth Hay Ahl, Col Harry Hastings, Mr and Mrs John Dana Shepard, Mr Frank Locke, Miss Blanche Souther, Miss May Piper, Miss Anna S. Robbins, Miss Putnam, Mr Charles Robbins, Mr and Mrs Charles Cross and Mr [illegible]

[illegible] OF NEW ENGLAND

CRIMSON [illegible]

"Harvard Night" at the Music Hall Promenade Concert—Boys Were There.

"Harvard night" was the attraction at the Music Hall promenade concert last evening, and standing room was indeed at a premium. Under the management of Mr. Comee the crowd of 2500 persons were well cared for, and the different numbers of the programme were loudly applauded. The lights, the programmes and the decorations were all crimson in honor of the occasion, while over the platform was a large placard bearing the fifteen recent victories of the Harvard baseball nine. Representatives of the "Harvard Crimson," college societies and baseball team were seated about the specially reserved tables.

Several of the numbers on the programme were the compositions of students, and when "Fair Harvard" was played by the orchestra the college glee club took possession of the stage and sang the song as it has seldom been sung before.

Thursday will be "Cadets' night," when selections from the popular successes, "1492," "Tabasco," "Excelsior, Jr.," and "Jack and the Beanstalk" will be the special attractions.

This evening at the Music Hall Promenades will be "Harvard Night." The orchestra will play the following selections:

Manhattan Beach March……Sousa
Overture, "Jolly Students"……Suppe
Waltz, "Estudiantina"……Waldteufel
Selection, "Obispah"……Atkinson
Overture, "Sphinx"……Thompson
Overture, "Granada"……Barry
Selection, "Proserpina"……[illegible]
Potpourri from "Brangle-Brink"……Carpenter
Overture, "Alcayde"……Barry
Waltz, "Grubenlichter"……Zeller
Fair Harvard.
March, "Up the Street"……Morse

Boston Journal.
TWELVE PAGES.
TUESDAY, JUNE 16, 1896.

HARVARD NIGHT AT THE "POPS."

Harvard owned Music Hall last night. It was the Crimson night at the "Pops," and notwithstanding Brown's victory at base ball in the afternoon, the celebration was just as glorious as if Capt. Dean's men had been the wallopers. The lights over the entrance in Hayward Place were like balls of fire; the hall was trimmed with the college colors; Harvard men, forgetful of "grinding," crowded themselves into all available and unavailable space, and, to cap the enthusiasm, the Glee Club, accompanied by Conductor Max Zach's orchestra, sang "Fair Harvard." There was a crimson tone to everything.

BOSTON DAILY ADVERTISER.

HARVARD NIGHT AT "POPS."

Everything at Music Hall last night was crimson. It was Harvard night, and as Mgr. Comee is a Harvard man the decorations were especially elaborate. The great sign in Hamilton pl. glared luridly; the chandeliers over the stage danced under crimson tinted skirts; crimson banners bearing a big H hung from the galleries; the programmes [illegible] paper, [illegible] employes wore [illegible] crimson ribbon. Over the stage was a placard bearing a list of Harvard's base-ball victories.

The hall was packed with students and sympathizers. There was much cheering, but no such rampant roystering as has been witnessed in past years. Eight of the 12 musical numbers were compositions of the Pi Eta or Hasty Pudding Society. The last selection, the march "Up the Street," was written by R. G. Morse, a '96 man. Of course the Glee Club and as many more as could find room on the stage ranged up in front of and behind the orchestra and sang "Fair Harvard," while all the other students in the hall rose to their feet. The editors of the Crimson and the members of the Glee Club occupied tables reserved for them by the management. Joseph Jefferson was one of the enthusiasts at a table.

Boston Transcript
FRIDAY, MAY 29, 1896.

Promenade Concert This Evening Planned Especially for Bicyclists.

Again will the big electric "Promenade Concert" sign blaze forth in Hamilton place, this evening, when the series, which was interrupted for a few days, owing to Music Hall's being otherwise engaged, will be continued. The hall was used for a large banquet, last night, and today much quick work was necessary to get the place in readiness for the concerts. Manager F. R. Comee was very early on the scene, and a corps of workmen rapidly took down the special decorations used for the banquet. Then the hundred reserved tables had to be put into position, as well as the large number of other tables. The familiar summer trimmings, the "grove" on the stage, and other decorations all had to be placed as they were before. The rail enclosing the reserved tables was put up again, and the hundreds of chairs brought out from storage. Manager Comee has planned this evening for the special benefit of bicyclists and they may get their wheels [illegible] free at the hall. There are [illegible] numbers on the programme [illegible] have been [illegible] tle "Bic[illegible] Islan[illegible]

Mrs. J. L. Gardner's table at the "Pop" "request" night was unusually attractive, and so was the hostess in her green and white organdie made over mauve, with lilac stock and girdle. Her hat was of purple straw with a lot of flowers on it.

On Cadet night Mrs. H. D. Burnham was decidedly the smartest costumed of the society set there. Her gray gown with white lace and a quantity of ribbon on the bodice had the true cachet of style. Her hat was of purple with full ruchings of tulle of the same color. She had a party with her. Mrs. Burnham, by the way, was also noted in the class day throng at the Beck tea for her modish, perfect fitting costume of a fine purple and white stripe, the bodice of violet chiffon, with bertha of deep yellow lace, yellow stock and belt and violet hat.

Nobody in the crowd at the "Pops" on Harvard night, which was Monday, not even the students themselves, enjoyed the fun and excitement more than did Joseph Jefferson, the veteran actor, who was at a table with several friends. It was a very large night altogether. Manager Comee being a Harvard man himself entered into the spirit of the scene con amore, and with an enthusiasm which left nothing undone for the enjoyment and comfort of everybody. The glee club and as many more as could find room on the stage, ranged up in front of and behind the orchestra, made a stunning showing as they sang "Fair Harvard" for all it was worth, every student on the floor and in the galleries joining in to swell the mighty volume of sound.

—Figuratively speaking Music Hall was "painted red" in honor of Harvard Monday night. The electric lights were veiled in crimson shades. Red banners, adorned with the letter H hung from the balconies; over the stage, lettered in crimson, was a placard bearing the names of the "victorious nine." The programs were printed on crimson paper, crimson flowers decked the stage, while even the ushers wore crimson badges and jacqueminot bouttonaires. Among the audience were noted Mr. Joseph Jefferson, Colonel and Mrs. Fairchild, Mr. William Cosgrove, Mr Kenneth Lewis, Mr. and Mrs. Joshua B. Holden, Mr. Godfrey Morse, Mrs. Leopold Morse, Mr. and Mrs. John Dana Shepard, Mrs. Frederick Galloupe, Mrs. Phinheas Adams, Mr. Carl Sobeski, Hon. Robert M. Morse, Hon. Robert M. Morse, Jr., Miss Marion H. Brazier, Mr. Arthur Allen, Miss Gertrude Byrne, Mrs. Henry W. Chapin, Mrs. John G. Blake, President James R. Kendrick, Miss Elizabeth Shaw and Mr. Harry Woodruff.

—"Request Night" at Music Hall on Tuesday evening brought together a goodly showing of society people, prominent among them being Mrs. John L. Gardiner, escorted by Mr. Ingersoll of Philadelphia, Mrs. Frank Perkins, Mrs. Thomas Porter Lovell, with Miss Musette Lovell, Miss Marion Gage and escorts, Mr. Ward M. Tenny, Mr. Carl Brenemen, Miss Sherman, Mme. Wagniere, Mr. George F. Blake, Dr. John S. Phelps and Mr. Sheape Rose, who returned from Paris the previous day.

—Cadet night at the Promenade concert, Thursday evening, called forth one of the largest audiences of the season; and quite the most attractive. The gowns of the ladies were almost without exception light and effective, and the hall presented an unusually pleasing appearance, filled, as it was with the youth and flower of Boston's social element. Blue banners were hung at intervals about the balconies, and the programs were printed in cadet blue. Prominent among those present were noted Captain and Mrs. Henry Alline, Mr. Robert Barnet, Mr. Arthur Warren Pope, Mr. Arthur Brigham, Mr. Charles F. Rollins, Mr. Ralph Bartlett, Mr. Arthur Seldridge, Col. Henry Hastings, Mr. and Mrs. George Warren Favor, Miss Elizabeth Ahl, Col. James Ahl, Col. James Lake, Mr. and Mrs. William Seymaur, Mr. and Mrs. Edgar Davenport, Mr. Holker Abbott, Mrs. N. M. Winslow, Mr. and Mrs. John Dana Shepard, Mr. and Mrs. R. B. Metcalf, Mr. John Hayes, Mr. Walter De Land Came, Mr. Arthur Gilman, Miss Sara Laughton and Major and Mrs. Oakes.

THE PROMENADES.

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Conductor Zach has arranged a number special programmes, the next to be Wednesday, which will be devoted enrely to compositions by French compors. The programme for this evening ntains many of the favorite selections ayed during the earlier part of the ason.

Promenade Concerts.

Another successful week of the conrts at Music Hall closes this evening. e week has been especially interest, inasmuch as there have been sevl "special" nights, the programmes those occasions being admirably arnged. For instance, Monday night s "Harvard Night," Tuesday, "First quest Night" and Thursday, "Cadet ght." Under Conductor Zach's on, the orchestra shows every evice of skilled training, and each mber on the well arranged promes is admirably played. That concerts will maintain their popuity until the end of the season there o doubt, as every evening sees not the seats around the tables all occpied, but a large number of people cupying balcony seats.

—"Request Night" at the "Pops" called Mrs John L. Gardner in from her Brookline home, and her presence was the one bit of danity gowning in the ring, save perhaps the charming group of fair Lasell girls, chaperoned by Mrs Jeannette Lovell. Mrs Gardner wore a cream organdie made over the palest violet, and made exceedingly simple. A girdle, stock and band at the wrist of her long gathered-in sleeves of violet ribbon was the only bit of adornment, except a sailor-shaped collar of white linen, trimmed with white lace. Her hat was one of the modish purple satin straws with changeable purple wings and a vine of soft purple and white flowers around the front brim. White gloves, veil and patent leather shoes with silver buckles completed one of the most summerish costumes worn yet at the "Pops." The Lovells had for their guest Miss Marion Gage. Others noted were Mrs Frank Perkins, looking unusually well in a dark green and crimson toque; Mr Karl Brenemen, Mr Geo. F. Blake, Mr Ward M. Tenney and a large party from Malden.

—Harvard night at the "Pop" was a red-letter one in point of attendance and color—in fact, everything wore a vermilion hue; the soft red glow of the shaded incandescents and the big arc light beneath the clock lent a deliciously rosy and warm tint to the scene. Many of the ladies, with true loyalty to fair Harvard, wore touches of red about their toilets. A brunette beauty of the young married set carried a huge bunch of jack roses. Mr Fred Comee and all the attaches wore the Harvard crimson, either as a boutonniere or in a ribbon carried across their immaculate shirt fronts. Every table except Mrs John L. Gardner's was occupied. Noticed in and about the ring were Hon and Mrs Joshua Holden, the Misses Holden and friends, Mr and Mrs John Dana Shepard, with Mr Frank Locke, Mr Waldo Heyward, Miss May Piper, Miss Putnam, Mr Irving Locke, Mr and Mrs Charles Cross and Mr Charles Burrill; Mrs Leopold Morse and son, Mr Godfrey Morse, Mr William Cosgrove, Mr Kenneth Lewis, Col and Mrs Charles Fairchild, Mrs Frederick Galloupe with friends, Mr Nelson E. Metcalf, Mr Carl Sobeski, Miss Elizabeth Shaw, Mr Charles S. Brown, Mr and Mrs Robert B. Metcalf, Miss Ethel Alba Davis, Mrs Henry H. Chapin with friends, Mrs Phinehas Adams, Miss Anna S. Robbins, Mr Lipsiger, Mrs Arthur Allen, Mrs Mary E. Blake, Mr Joseph Jefferson and Mr and Mrs James C. Davis.

—A pleasant party at the "Pops" Friday evening was that entertained by Mrs E. M. Palfrey of Boylston st. Her guests included Miss Adelaide M. Kenney, Mrs M. B. Steinauer, Mr George W. Palfrey and Mr William C. Pree of Brookline.

—An unusual program will be presented tomorrow night at the "Pops" to commemorate the 600th performance. Thursday and Friday will be dedicated to France and Italy, when the composers of the two countries will be honored by conductor Zach.

Cadet night at the "Pops" Thursday, was the synonym for a big crush, in which the Cadets and their friends naturally figured prominently, and it only added another to the successes which Manager Comee is making of his season of concerts at the Music Hall. Some there were Mr. Bayard Thayer and party, Mr. Robert Barnet, the playwright, Mr. Frank Lawrence, Mr. Edward Leland and party, Mr. and Mrs. John Shepard and friends, Mr. George Warren Favor and his bride (Miss Mary Ahl), Miss Ahl, Mr. H. B. Perkins, Mr. P. Sprague and party, Mr. J. G. White and party, Mr. and Mrs. C. Morrill, Mr. Ernest McKim, Miss Lilian Nichols, Mr. Daniel Lane, Mr. and Mrs. Edgar Davenport, Mr. William Seymour, Mr. Walter De Land Came and party, Mrs. George Winslow, Miss Maud Binney, Mr. Frank Lock and friends, Mr. A. B. Sloan, Mr. Frank Sise, Mr. and Mrs. H. D. Belknap and Mr. William Ulman.

—"Harvard Night," at the Promenade Concert on Monday evening, called out a large and brilliant gathering. Crimson was used artistically in bunting, flags and incandescent lights. Among the large audience were Mrs. Robert M. Morse and her daughter, Miss S. Morse, with her fiancée, Mr. Louis Whiting, who occupied a table with friends; Mr. and Mrs. Lander Bouvé and Miss Helen Bouvé, Mr. Daniel H. Lane and Mr. Harry Robinson, with a party of friends, Mr. and Mrs. Raymond Hayes, Miss Gertrude Davis, Mr. John J. Hayes, Jr., Miss Louise Kimball and Mr. Thatcher Kimball. Others present were Mr. and Mrs. Eugene Knapp and Mr. John Batchelder.

Boston Transcript

TUESDAY, JUNE 16, 1896.

HARVARD NIGHT AT "POP" CONCERT.

Special Programme, Fine Decorations and Much Enthusiasm.

Notwithstanding the fact that Harvard did not come out victorious in yesterday's game with Brown University, the enthusiasm which had been gathering on account of an expected victory found its outlet at the "Pop" concert, last evening. Manager F. R. Comee had made preparations to recognize in a fitting way success on the part of the Cambridge men, and had they come out ahead, the celebration at Music Hall would have been a notable one. However, Mr. Crane knew that the students would be present in large numbers, and, that they might not mistake their way, the big electric sign, "Promenade Concerts," which spans Hamilton place, was brilliant with red lights, which gave a warm glow to the court and as far out as Tremont street.

Inside, there were banners of red, with a white "H.," hanging all about the hall, and red globes on the electric lights, and red shades on the stage lights, made the scene a brilliant one. The programme, which was on bright red paper, was composed of selections from the many burlesque operas which have been given by the Harvard clubs, and "Fair Harvard" also found a place of honor on the bill. When this was given, as many Harvard men as could went upon the stage and sang under the leadership of Director Zach. All other Harvard students, about the hall, remained standing while the singing was going on. There was a large audience, and much applause throughout the evening.

ONLY TEN MORE "POP" CONCERTS.

The summer season of that favorite amusement attraction, the promenade concerts at Music Hall, is fast nearing the end. There will be only 10 more, as the season will positively close Thursday, July 2. The past week's concerts have been of unusual interest, owing to the excellent programme presented by Conductor Zach. Especially enthusiastic were the audiences on Harvard and Cadet nights, when every seat in the hall was sold before the doors were opened. Patrons contemplating spending an evening at these concerts should bear in mind that in order to secure choice seats at tables it is necessary to secure them several days in advance. During the remaining nights there will be a number of features. Tomorrow night will be the 600th performance, when the orchestra will play the favorite selections of the past two seasons. Next Thursday will be French composers' night; Friday, Italian composers' night; Monday, June 29, American composers' night; Wednesday, July 1, German composers' night. On the closing night, Thursday, July 2, there will be a grand testimonial to the popular conductor of the orchestra, Mr. Max Zach. The programme in full for the 600th performance tomorrow evening is:

March, "Queen of Sheba"	Gounod
Overture, "William Tell"	Rossini
Waltz, "Grubenlichter"	Zeller
Selection, "Robin Hood"	De Koven
Narcissus	Nevin
Suite, "Peer Gynt"	Grieg
I. Morning Dawn.	
II. Aase's Death.	
III. Anitra's Dance.	
IV. In the Halls of the King of the Dovre Mountains. The Imps are chasing Peer Gynt.	
Love's Dream After the Ball	Czibulka
Introduction to Act III., "Lohengrin"	
	Wagner
Overture, "Stradella"	Flotow
Waltz, "Arlequin en Voyage"	Zach
Polka, "Gypsy Baron"	Strauss
Boccaccio March	Suppe

The Harvard night, Monday, at the "pops" was a resplendent one. The decorations were, appropriately, crimson, and the hall was packed to an overflow with students and their friends. A feature of the occasion was the last selection of the orchestra, "Up the Street," which was composed by R. G. Morse, '96. The editors of the *Crimson* were present and ranged on the platform together with the Glee Club. An interested and sympathetic spectator was Joseph Jefferson.

—All previous gatherings at the Music hall "Pops" pale when compared with that of Thursday—Cadet night—for quality of audience and color in the dainty toilets of the ladies, who outnumbered the men in a large degree. There was the sedate chaperon, the gray-haired mother, the bride and the sweet girl graduate in her white muslin frock, in fact, there were several, arrayed in fairy-like texture, with large white hats laden with blossoms. They were prettily grouped, too, in the ring, making a most pleasing effect viewed from any vantage point. About the balconies were blue banners bearing the corps letters, and on either side of the stage were handsome American flags. The programs were done in cadet blue and white, and the numbers presented by conductor Zach had the true military flavor, which included the music of the Cadet successes. Among many familiar faces were Mr R. A. Barnet, Mr Arthur Warren Pope, Capt and Mrs W. H. Alline, Maj Fred Farrow, Mr Arthur Brigham, Mr Charles Rollins, Mr Ralph Bartlett, Mr Arthur Selfridge, Mr and Mrs R B. Metcalf, Mr Carl J. Fraap, Mr Fitzgerald, Mrs Henry Burnham and party of three, Mr William Seymour, Mr and Mrs Edgar Davenport, Mr Holker Abbott with friends, Col James Lake, Miss Sarah Laughton, Mrs N. M. Winslow, Mr Walter Deland Came, Maj and Mrs Oakes, Mr and Mrs George Warren Favor, Miss Elizabeth Hay Ahl, Col Harry Hastings, Mr and Mrs John Dana Shepard, Mr Frank Locke, Miss Blanche Souther, Miss May Piper, Miss Anna S. Robbins, Miss Putnam, Mr Charles Rollins, Mr and Mrs Charles Cross and Mr Charles Burrill.

BOSTON POST

The Representative Democratic Paper
OF NEW ENGLAND.

CRIMSON "POP."

"Harvard Night" at the Music Hall Promenade Concert—Boys Were There.

"Harvard night" was the attraction at the Music Hall promenade concert last evening, and standing room was indeed at a premium. Under the management of Mr. Comee the crowd of 2500 persons were well cared for, and the different numbers of the programme were loudly applauded. The lights, the programmes and the decorations were all crimson in honor of the occasion, while over the platform was a large placard bearing the fifteen recent victories of the Harvard baseball nine. Representatives of the "Harvard Crimson," college societies and baseball team were seated about the specially reserved tables.

Several of the numbers on the programme were the compositions of students, and when "Fair Harvard" was played by the orchestra the college glee club took possession of the stage and sang the song as it has seldom been sung before.

Thursday will be "Cadets' night," when selections from the popular successes, "1492," "Tabasco," "Excelsior, Jr.," and "Jack and the Beanstalk' 'will be the special attractions.

This evening at the Music Hall Promenades will be "Harvard Night." The orchestra will play the following selections:

Manhattan Beach March	Sousa
Overture, "Jolly Students"	Suppé
Waltz, "Estudiantina"	Waldteufel
Selection, "Obispah"	Atkinson
Overture, "Sphinx"	Thompson
Overture, "Granada"	Barry
Selection, "Proserpina"	
Potpourri from "Brangle-Brink"	Carpenter
Overture, "Alcayde"	Barry
Waltz, "Grubenlichter"	Zeller
Fair Harvard.	
March, "Up the Street"	Morse

Boston Journal.

TWELVE PAGES.

TUESDAY, JUNE 16, 1896.

HARVARD NIGHT AT THE "POPS."

Harvard owned Music Hall last night. It was the Crimson night at the "Pops," and notwithstanding Brown's victory at base ball in the afternoon, the celebration was just as glorious as if Capt. Dean's men had been the wallopers. The lights over the entrance in Hayward Place were like balls of fire; the hall was trimmed with the college colors; Harvard men, forgetful of "grinding," crowded themselves into all available and unavailable space, and, to cap the enthusiasm, the Glee Club, accompanied by Conductor Max Zach's orchestra, sang "Fair Harvard." There was a crimson tone to everything.

BOSTON DAILY ADVERTISER.

HARVARD NIGHT AT "POPS."

Everything at Music Hall last night was crimson. It was Harvard night, and as Mgr. Comee is a Harvard man the decorations were especially elaborate. The great sign in Hamilton pl. glared luridly; the chandeliers over the stage danced under crimson tinted skirts; crimson banners bearing a big H hung from the galleries; the programmes were printed on crimson paper, and every employee had a crimson ribbon. Over the stage was a placard bearing a list of Harvard's base-ball victories.

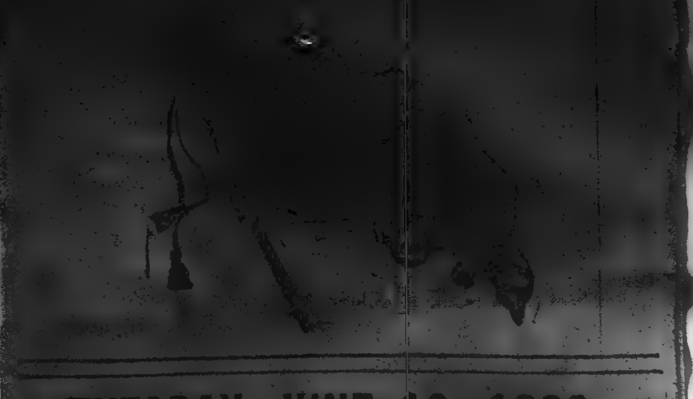
The hall was packed with students and sympathizers. There was much cheering, but no such rampant roystering as has been witnessed in past years. Eight of the 12 musical numbers were compositions of the Pi Eta or Hasty Pudding Society. The last selection, the march "Up the Street," was written by R. G. Morse, a '96 man. Of course the Glee Club and as many more as could find room on the stage ranged up in front of and behind the orchestra and sang "Fair Harvard," while all the other students in the hall rose to their feet. The editors of the Crimson and the members of the Glee Club occupied tables reserved for them by the management. Joseph Jefferson was one of the enthusiasts at a table.

Boston Transcript

FRIDAY, MAY 29, 1896.

Promenade Concert This Evening Planned Especially for Bicyclists.

Again will the big electric "Promenade Concert" sign blaze forth in Hamilton place, this evening, when the series, which was interrupted for a few days, owing to Music Hall's being otherwise engaged, will be continued. The hall was used for a large banquet, last night, and today much quick work was necessary to get the place in readiness for the concerts. Manager F. R. Comee was very early on the scene, and a corps of workmen rapidly took down the special decorations used for the banquet. Then the hundred reserved tables had to be put into position, as well as the large number of other tables. The familiar summer trimmings, the "grove" on the stage, and other decorations all had to be placed as they were before. The rail enclosing the reserved tables was put up again, and the hundreds of chairs brought out from storage. Manager Comee has planned the evening for the special benefit of bicyclists and they may get their wheels checked free at the hall. There are always twelve numbers on the programme, and their titles have been so arranged as to form an acrostic "Bicycle Night," with Boccaccio [illegible] Iolanthe overture, Cagliostro [illegible] on.



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If Managers Ellis and Comee gave the boys a hearty welcome, the students themselves were nothing if not appreciative. Each number was encored until the walls resounded.

When the orchestra began playing their college music, tremendous enthusiasm prevailed, rattling cheers, prolonged clapping and every noise that was a noise filled the air with reverbations thicker that the smoky atmosphere.

The excitement grew as the program progressed, until the orchestra was unheard.

At the selection before "Fair Harvard" the fellows crowded to the front, and when the orchestra burst out in that beautiful college melody, the large crowd of students sang in unison the hymn of their alima mater.

A tremendous cheering for Harvard, for all the teams, and for the managers, and the crowd dispersed, in good order, leaving the impression that Harvard men are gentlemen, even under excitement.

The program for tonight:

March, "Under the Double Eagle"	Wagner
Overture, "Fledermaus"	Strauss
Waltz, "Sounds from the Vienna Woods"	Strauss
Zither solo, Mr. Abloescher.	
Selection, "La Grande Duchesse"	Offenbach
Overture, "William Tell"	Rossini
Elegie, for string orchestra	Strube
Serenade, for string orchestra	Strube
Retraite Croate	Gabriel-Marie
Overture, "Tannhauser"	Wagner
Largo	Haendel
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March, "Vienna Dude"	Wagner

Boston Daily Globe.

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Over the platform hung a list of the glorious victories won this season by the Harvard baseball team—15 in all—and the audience was largely made up of Harvard students and their friends.

The house was packed, and strange to say it was an extremely quiet crowd for about two hours, or until No. 11 on the program was reached. This was "Fair Harvard," and the students in the audience decided that they wanted to give that part of the concert themselves. So about 700 of them made a rush for the platform.

The musicians were panic stricken—fiddles, cellos, horns, drums and piccolos fled in consternation. The industrious little artist who works the snare and kettle drums and several other implements had all he could do to save his chattels, and the three big double basses sought refuge in flight. Nothing could stay the progress of the athletic young students.

They mounted the platform from all directions, and then one of them attempted to give "Fair Harvard" as a solo. If he had had a voice like a steam calliope he might have been heard, but his notes were drowned in the pandemonium that reigned. So the whole crowd took up the strain and fairly lifted the roof with their ear-splitting endeavors to sing.

It was a great success, as far as noise was concerned. Then they sang one or two other songs, which seemed to offer a safety valve for their enthusiasm.

Quiet was soon restored, and the banished musicians were allowed to return to their places and give the final number on the program, which contained many selections from Hasty Pudding and Pi Eta operettas.

Every number was loudly encored, and many were the plaudits showered upon Mr Zach and his band of artists.

PROMENADE CONCERTS

POPULAR MUSIC,
LIGHT REFRESHMENTS,
Grand Orchestra of 50

Mr. MAX ZACH, Conductor.

ELEVENTH SEASON. 594TH PERFORMANCE.

MONDAY EVENING, JUNE 15, 1896.

HARVARD NIGHT.

Programme.

MANHATTAN BEACH MARCH	*Sousa*
OVERTURE, "Jolly Students"	*Suppé*
WALTZ, "Estudiantina"	*Waldteufel*
SELECTION, "Obispah"	*Knight*
OVERTURE, "Sphinx"	*Thompson*
OVERTURE, "Granada"	*Barry*
SELECTION, "Proserpina"	*Mason*
POT-POURRI from "Brangle-Brink"	*Carpenter*
OVERTURE, "Alcayde"	*Barry*
WALTZ, "Grubenlichter"	*Zeller*
FAIR HARVARD.	
MARCH, "Up the Street"	*Morse*

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Pipes and stops,
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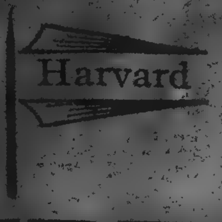
MUSIC HALL

PROMENADE CONCERTS



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Boston Daily Globe.

TUESDAY, JUNE 16, 1896.

CRIMSON MUSIC.

"Fair Harvard" Night at the Music Hal Pops—Fearful and Wonderful Result of Students' Attempt to Sing.

Everything last night was crimson in Music hall, for it was Harvard night at the "pops." Crimson bunting and flags, crimson colored programs, girls in crimson waists and boys with crimson scarfs drinking crimson wine.

Over the platform hung a list of the glorious victories won this season by the Harvard baseball team—15 in all—and the audience was largely made up of Harvard students and their friends.

The house was packed, and strange to say it was an extremely quiet crowd for about two hours, or until No. 11 on the program was reached. This was "Fair Harvard," and the students in the audience decided that they wanted to give that part of the concert themselves. So about 700 of them made a rush for the platform.

The musicians were panic stricken—fiddles, cellos, horns, drums and piccolos fled in consternation. The industrious little artist who works the snare and kettle drums and several other implements had all he could do to save his chattels, and the three big double basses sought refuge in flight. Nothing could stay the progress of the athletic young students.

They mounted the platform from all directions, and then one of them attempted to give "Fair Harvard" as a solo. If he had had a voice like a steam calliope he might have been heard, but his notes were drowned in the pandemonium that reigned. So the whole crowd took up the strain and fairly lifted the roof with their ear-splitting endeavors to sing.

It was a great success, as far as noise was concerned. Then they sang one or two other songs, which seemed to offer a safety valve for their enthusiasm.

Quiet was soon restored, and the banished musicians were allowed to return to their places and give the final number on the program, which contained many selections from Hasty Pudding and Pi Eta operettas.

Every number was loudly encored, and many were the plaudits showered upon Mr Zach and his band of artists.

MUSIC HALL
PROMENADE CONCERTS

Harvard

Harvard

POPULAR MUSIC,
LIGHT REFRESHMENTS,

Grand Orchestra of 50

Mr. MAX ZACH, Conductor.

ELEVENTH SEASON. 594TH PERFORMANCE.

MONDAY EVENING, JUNE 15, 1896.

HARVARD NIGHT.

Programme.

MANHATTAN BEACH MARCH	*Sousa*
OVERTURE, "Jolly Students"	*Suppe*
WALTZ, "Estudiantina"	*Waldteufel*
SELECTION, "Obispah"	*Knight*
OVERTURE, "Sphinx"	*Thompson*
OVERTURE, "Granada"	*Barry*
SELECTION, "Proserpina"	*Mason*
POT-POURRI from "Brangle-Brink"	*Carpenter*
OVERTURE, "Alcayde"	*Barry*
WALTZ, "Grubenlichter"	*Zeller*
FAIR HARVARD.	
MARCH, "Up the Street"	*Morse*

Admission, 25 Cents.

Reserved Seats, at Tables or in Balcony, **25 cts. extra,**
Now on sale at Box Office, Music Hall.

☞ BICYCLES CHECKED FREE.

TOWN TOPICS

THE hopes of Boston now consist in looking forward to the innocuous joys of Class Day at Cambridge—may the gods give good weather to all, and the continuing expectation of husbands to the college belles! —and in frequenting the Music Hall "Pops." As Col. John T. Wheelwright sang in boyhood's happy days:

Pan and Apollo,
Pipes and stops,
And all that wild Cassandra sang,
May all go hang—may all go hang!
We meet and beat them, net, all hollow,
With "Pops," great "Pops," praise God for "Pops."

The quinquennial catalogue incarnate being at the "Pops" on several nights, I trust I am not expected to particularize. Abbott, Amory, Bowditch, Cabot, Curtis—it is a well-known Boston counting-in rhyme.

MONDAY "Pop" was called Harvard Night. By the great manes of John Harvard, whose statue, a replica of the sweet young beauty of Sherman Hoar, United States District Attorney, I swear I know not why. Is not every "Pop" night a Harvard night? Are not the ingenuous youths from Cantabridge visible and audible, full of enthusiasm, picturesque shirts and pimples, every time that music enjoys herself in Music Hall? Where would the "Pops" be without Harvard, and where would Harvard be without the "Pops?" Where would the Charles be without water? Where would the Ancient and Honorable Artillery be with it?

MUSIC HALL PROMENADES.

The announcement that Mr. Schuecker, solo harpist of the Symphony Orchestra, was to appear at these concerts tomorrow evening has created a lively demand for tickets by lovers of this instrument. The programme for this evening is: March from "Probekuss," Millocker; overture, "Fra Diavolo," Auber; waltz, "Mon Reve," Waldteufel; selection, "Merry War," Stauss; "La Vendange" waltz from the ballet, "Fairy Tale," Brull (first time); Traeumerei, Schumann; La Cinquantaine, Marie; overture, "The Mastersingers of Nurnberg," Wagner; Offenbachiana, Conradi; waltz, "Neu-Wien," Strass; mazourka, "La Mousme," Ganne; march, "Hoch Habsburg," Kral.

MUSIC HALL PROMENADES.

The season of the Music Hall promenade concerts is at its height and the big audiences that crowd around the tables and fill the balconies each evening best tell of the continued popularity of these summer entertainments. Conductor Zach has fully sustained the predictions made earlier in the season by his friends. His programmes have all maintained a high standard of popular music, from the opening night. Special attractions are announced for this week on Monday, Tuesday and Thursday evenings. Monday will be known as "Harvard Night," and already one of the largest audiences of the season is assured. Tuesday the first "Request" programme will be given and Thursday will be "Cadets Night," on which occasion the orchestra will play selections from the popular successes, "1492," "Tabasco," "Excelsior, Jr.," and "Jack and the Beanstalk." The programme for tomorrow evening is:

Manhattan Beach March..................Sousa
Overture, "Jolly Students"..................Suppe
Waltz, "Estudiantina"..................Waldteufel
Selection, "Obispah"..................Atkinson
Overture, "Sphinx"..................Thompson
Overture, "Granada"..................Barry
Selection, "Proserpina"..................Mason
Pot-Pourri from "Brangle-Brink"..................Carpenter
Overture, "Alcayde"..................Barry
Waltz, "Grubenlichter"..................Zeller
"Fair Harvard."
March, "Up the Street"..................Morse

In spite of the theatres and the Chute, the "Pops" still more than hold their own as a popular evening diversion. On Tuesday night at the Music Hall were noted Mr. Russell Sturgis, Dr. C. J. Blake, Mr. C. U. Cotting, Mr. William Rotch, Prof. J. B. Greenough of Harvard, Mr. Walter Cotton and Mr. Alexander Higginson, with parties large and small. On Wednesday night Mr. Guy Norman brought a number of smart people, and so did Mr. Percival Lowell. Prof. Barrett Wendell was there, and Mr. Herbert Leeds, Mr. B. P. Cheney, Mr. Arthur Burnham, Mr. Robert Boit and party, Mr. and Mrs. C. J. Rich, Col. Thomas the Governor's secretary, and Mr. R. H. Boutwell.

Tomorrow at the "Pops" will be Harvard night, and a big turnout of the university boys is expected. Thursday, another fine programme, devoted to the Cadets, will be in order, which ought to turn into an ovation, as it doubtless will, to Mr. Barnet, the clever author of "Tabasco," Excelsior, Jr.," and "Jack and the Bean Stalk," sacred to Cadet successes, as well as to the "Merry-Go-Round," now in full tide of success at the Tremont, which easily ranks with the best of the others.

Harvard Night.

Tonight will be "Harvard Night" at the promenade concerts in Music Hall. The programme will be made up largely of selections from plays given by the Hasty Pudding Club and the Pi Eta Society.

Programme:

1. Manhattan Beach March, Sousa.
2. Overture, "Jolly Students," Suppe.
3. Waltz, "Estudiantina," Waldteufel.
4. Selection, "Obispah," Atkinson.
5. Overture, "Sphinx" Thompson.
6. Overture, "Granada," Mason.
7. Selection, "Proserpina," Mason.
8. Pot-Pourri from "Branglebrink," Carpenter.
9. Overture, "Alcayde," Barry.
10. Waltz, "Grubenlichter," Zeller.
11. Fair Harvard.
12. March, "Up the Street," Mason.

The "Pop" concerts continue to live up to any version of their name, and are both snappy and popular. On warm evenings, when one "wants to go somewhere," but does not feel inclined to spend the evening without refreshment for several hours, the "Pop" concert is just what is needed. To sit and sip cool drinks, listen to music of the finest quality, and still feel at liberty to converse with one's party if one desires, is ideal enjoyment. The character of the programmes given strikes the right medium between the classic and the common, and exactly attains "the popular." Mr. Max Zach has proved a great success as a conductor.

MUSIC HALL PROMENADES.

These popular concerts are now entering upon the last half of the present season. The management announce special attractions, the first to take place tomorrow evening, at which Mr. Heinrich Schuecker, solo harpist of the Symphony Orchestra, will play the harp obligato to the "Greek Pirates' March" by Parish Alvars. Mr. Schuecker stands alone the peer of any playing that popular instrument in this country. Many have already secured their seats, as this concert promises to be one of the most interesting of the season. An excellent program has also been arranged for this evening, including "Largo" by Handel, Mr. Schintzler playing the violin solo.

—A number of well-known people have been in attendance at the "Pops" during the week, every table being occupied. Among them were Mr William Rotch, Mr Russell Sturgis, Prof J. B. Greenough, Dr Clarence J. Blake, Mr C. M. Cotting and party, Mr Alexander Higginson, Mr Walter Cotton and party, all on Tuesday night. Mr Percival Lowell, Mr Herbert Leeds, Prof Barrett Wendell, Mr Arthur Burnham, Mr Robert Boit and party, Mr B. P. Cheney, Col H. A. Thomas, with Mr R. H. Boutwell, Mr and Mrs Guy Norman, Mr and Mrs Charles J. Rich were in the ring on Wednesday. Friday night Mr Henry Austin, Dr and Mrs William Pitt Brechin, Mr John G. Abbott with Mr Walter De Land Came, Mr T. L. Drew, Mr Carl Sobeski, Mr and Mrs John Dana Shepard with party, which included Mrs Martha Dana Shepard, Mr Willoughby Richardson, Mr and Mrs A. T. Waite, Mr Legarde, Miss Mary L. Greenleaf, Mrs Corbett with large party of ladies, and Mr J. R. Kendrick were among those who enjoyed the program. Harvard and Cadet nights will be notable.

—Mr W. H. H. Soule sailed yesterday on the Pavonia for Liverpool. He will return the last of August.

—Tomorrow is Harvard night at the "Pops." Selections from all the popular college burlesques will be given, and Mr Comee has several entertaining features to offer. Thursday is cadets' night, and it will be a big affair, many having arranged to come in after the class day exercises at Cambridge.

MUSIC HALL PROMENADES.

The season of the Music Hall promenade concerts is at its height, and the big audiences that crowd around the tables and fill the balconies each evening best tell of the continued popularity of these delightful summer entertainments.

Conductor Zach has fully sustained the predictions made earlier in the season by his friends. His programmes have all been of a high standard of popular music from the opening night.

Special attractions are announced for the coming week on Monday, Tuesday and Thursday evenings. Monday will be known as Harvard night, and already one of the largest audiences of the season is assured.

Today the first request programme will be given, and Thursday will be Cadets' night, on which occasion the orchestra will play selections from the popular successes "1492," "Tabasco," "Excelsior, Jr." and "Jack and the Beanstalk."

The programme in full for Monday evening is:

Manhattan Beach March..............Sousa
Overture, "Jolly Students"..............Suppe
Waltz, "Estudiantina"..............Waldteufel
Selection, "Obispah"..............Atkinson
Overture, "Sphinx"..............Thompson
Overture, "Granada"..............Barry
Selection, "Prosperina"..............Mason
Potpourri from "Brangle-Brink"..............Carpenter
Overture, "Alcayde"..............Barry
Waltz, "Grübenlichter"..............Zeller
Fair Harvard.
March, "Up the Street"..............Morse

Music Hall Promenades.

The attendance at these concerts the past week has been unusually large, clearly demonstrating that these entertainments have a very strong following among summer amusement seekers. The coming week will be a very attractive one, and indications point to some of the largest audiences of the season. Every year one evening is set apart for "Harvard," complimentary to the large number of students who attend these concerts. Harvard night has always been one of the features of the season, but this year the demand for tickets has been greater than in any past season.

This concert will occur tomorrow evening, and the program below shows many selections from the successful burlesque given by the Hasty Pudding and Pi Eta societies. Tuesday night will be the first "request night," and Thursday "cadets' night," at which selections will be played from the popular successes, "1492," "Tabasco," "Excelsior Jr" and "Jack and the Beanstalk." The 600th performance of the concerts will be Monday evening, June 22, for which special features will be announced later.

The program for Monday evening (Harvard night) is as follows:

Manhattan Beach March..............Sousa
Overture, Jolly Students..............Suppe
Waltz, Estudiantina..............Waldteufel
Selection, Obispah..............Atkinson
Overture, Sphinx..............Thompson
Overture, Granada..............Barry
Selection, Proserpina..............Mason
Potpourri from Brangle-Brink..............Carpenter
Overture, Alcayde..............Barry
Waltz, Grubenlichter..............Zeller
Fair Harvard.
March, Up the Street..............Morse

—Mr. William Rotch, Mr. Charles U. Cotting, Mr. Russell Sturgis, Prof. J. B. Greenough, Dr. Charles J. Blake, Mr. Alexander Higginson and Mr. Walter Coffin and party were among the large audience at the "Pop" concert on Tuesday evening.

[illegible] 'Fra Diavolo,' Auber; [illegible] Reve," Waldteufel; selection, "Merry War," Strauss; "La Vendange" waltz from the ballet "Fairy Tale," first time, Brull; "Traeumerei," Schumann; "La Cinquantaine," Marie; overture, "The Mastersingers of Nurnberg," Wagner; "Offenbachiana," Conradi; waltz, "Neu-Wien," Strauss; mazourka, "La Mousme," Ganne; march, "Hoch Habsburg," Kral. Tomorrow, Thursday evening, Mr. Heinrich Schuecker, solo harpist of the Symphony Orchestra, will play a selection on that popular instrument.

Promenade Concert.

The programme for the promenade concert this evening is:

1. March from "Probekuss," Millocker.
2. Overture, "Fra Diavolo," Auber.
3. Waltz, "Mon Reve," Waldteufel.
4. Selection, "Merry War," Strauss.
5. "La Vendange" Waltz from the Ballet, "Fairy Tale," (First time). Brull.
6. Traeumerei, Schumann.
7. La Cinquantaine, Marie.
8. Overture, "The Mastersingers of Nuremberg," Wagner.
9. Offenbachiana, Conradi.
10. Waltz, "Neu-Wien," Strauss.
11. Mazourka, "La Mousme," Ganne.
12. March, "Hoch Habsburg," Kral.

SPECIAL ANNOUNCEMENT.

Monday, June 15. Harvard Night. Selections from the successful burlesques given by the "Hasty Pudding" and "Pi Eta" Societies, as follows: "Obispah," "The Sphinx," "Granada," "Proserpina," and "Alcayde."

Tuesday, June 16. First request night.

Thursday, June 18. Cadets' night. Selections from the popular successes, "1492," "Tabasco," "Excelsior, Jr." and "Jack and the Beanstalk."

Only a few weeks remain in which to enjoy the fine music of the Music Hall promenade concerts, and people are so well aware of this that the seats are filled early every evening. Thursday, July 2, is to be the closing night. Mr. Zach has won the approval of the public as conductor, and is greeted with applause every evening. It is a truly Bostonese enjoyment to sit and sip in music and other things at the same time, when the music, as well as the assembled company, is of the best, and all visitors to town who have heard of the famous pops clamor to be taken there at once on arriving in town.

CAMBRIDGE TRIBUNE

SATURDAY, JUNE 13, 1896.

The promenade concert on Monday evening will be a Harvard night. The programme will be:

Manhattan Beach March..............Sousa
Overture, "Jolly Students"..............Suppe
Waltz, "Estudiantina"..............Waldteufel
Selection, "Obispah"..............Knight
Overture, "Sphinx"..............Thompson
Overture, "Granada"..............Barry
Selection, "Proserpina"..............Mason
Pot-Pourri from "Brangle-Brink"......Carpenter
Overture, "Alcayde"..............Barry
Waltz, "Grubenlichter"..............Zeller
Fair Harvard..............
March, "Up the Street"..............Morse

Thursday, June 18. Cadets night. Selections from the popular successes, "1492," "Tobasco," "Excelsior Jr.," and "Jack and the Beanstalk."

THE POPS.

A Special Harvard Programme for Tomorrow Night.

This week there will be several special nights at the Promenade concerts at Music hall. Tomorrow will be "Harvard Night" when selections will be played from the successful burlesques given by the Hasty Pudding and Pi Eta societies, as follows: "Obispah," "The Sphinx," "Granada," "Proserpina," "Brangle-Brink," and "Alcayde." Tuesday will be the first "Request Night" and Thursday, "Cadet Night" when selections from the popular successes, "1492," "Tabasco," "Excelsior, Jr.," and "Jack and the Beanstalk" will be given.

The programme for tomorrow or "Harvard" night will be:

Manhattan Beach March..............Sousa
Overture, "Jolly Students"..............Suppé
Waltz, "Estudiantina"..............Waldteufel
Selection, "Obispah"..............Knight
Overture, "Sphinx"..............Thompson
Overture, "Granada"..............Barry
Selection, "Proserpina"..............Mason
Pot-Pourri from "Brangle-Brink"....Carpenter
Overture, "Alcayde"..............Barry
Waltz, "Grubenlichter"..............Zeller
Fair Harvard
March, "Up the Street"..............Morse

THE P[illegible]

One strong [illegible] success of these concerts [illegible] in the program each evening [illegible] sures a variety possible only [illegible] tertainments. The management announces special features for [illegible] two weeks which will undoubtedly [illegible] of great interest to the "Pop" patrons as follows: Thursday evening, June [illegible] the "Greek Pirates' March," by Parish Alvars, will be played with a beautiful harp obbligato by Mr. Heinrich Schuecker, the solo harper of the Boston Symphony Orchestra. This will afford the admirers of Mr. Schuecker an opportunity to hear him at his best. Monday evening, June 15, will be Harvard Night, when selections will be given from burlesques presented by the Hasty Pudding and Pi Eta Societies, as follows: "Obispah," "Sphinx," "Granada," "Proserpina," "Brangle-Brink" and "Alcayde." Tuesday evening, June 16, will be the first Request Night of the season. Thursday evening, June 18, will be Cadets Night, when selections will be given from the popular productions of Boston's crack military corps, as follows: "1492," "Tabasco," "Excelsior, Jr.," and "Jack and the Beanstalk." Saturday evening, June 20, will be the 600th concert, and a special program will be given, comprising all the favorite selections of the past two seasons.

This is the program for tomorrow (Monday) evening:

Coronation music from "Le Prophete"..Meyerbeer
Overture, "Barber of Seville"..........Rossini
Waltz, "Freut euch des Lebens"........Joh. Strauss
Selection, "Madame Angot"..........Lecocq
Narcissus..........Nevin
a. Scherzo waltz, from "Boabdil"........Moszkowski
b. Malaguena, from "Boabdil"..Moszkowski
Love's Dream After the Ball..........Czibulka
Overture, "Rienzi"..........Wagner
Overture, "Si j'etais Roi"..........Adam
Waltz, "Gross-Wien"..........Strauss
Polka, from "Gypsy Baron"..........Strauss
March, "Wien bleibt Wien"......Schrammel

THE HARVARD CRIMSON.

MONDAY, JUNE 8. 1896.

Promenade Concert.

The programme for the promenade concert this evening is:

1. Coronation March from "Le Prophete," Meyerbeer.
2. Overture, "Barber of Seville." Rossini.
3. Waltz, "Freut euch des Lebens," Joh. Strauss.
4. Selection, "Madame Angot," Lecocq.
5. Narcissus, Nevin.
6. a. Scherzo Waltz } from "Boabdil," b. Malaguena } Moszkowski.
7. Love's Dream After The Ball. Czibulka.
8. Overture, "Rienzi," Wagner.
9. Overture, "Si j'etais Roi," Adam.
10. Waltz, "Gross-Wien," Strauss.
11. Polka from "Gypsy Baron," Strauss.
12. March, "Wien bleibt Wien," Schrammel.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCIX., NO. 161.

TUESDAY, JUNE 9, 1896.

THE PROMENADES.

The promenade concerts at Music Hall enter upon the last half of their regular summer season with the concert this evening. Thursday, July 2, is announced as the closing night. On Thursday evening of this week, in addition to the regular programme, Mr. Schuecker will play a harp solo with orchestra accompaniment. The programme for this evening is:

March, "Puppenfee"..............Bayer
Overture, "Bandit's Frolic"..............Suppe
Waltz, "La Vague"..............Metra
Selection, "The Chieftain"..............Sullivan
Suite, "The Nut Cracker"..............Tschaikowsky
    I. Trepak.
    II. Chinese Dance
    III. Waltz of the Flowers.
Entr'acte, "La Colombe"..............Gounod
Clair de Lune..............Gillet
Overture, "William Tell"..............Rossini
Selection, "Robin Hood"..............De Koven
Waltz, "Wine, Woman and Song"......Strauss
Polka, "Tyrolean"..............Zeller
March, "Vienna Dude"..............J. F. Wagner

Music Hall Promenades.

There are now only a few more weeks in which to enjoy the excellent music at the promenade concerts in Music hall, as Thursday, July 2, will be the closing night. The announcement that Mr Schnecker would appear as soloist on Thursday evening has created a large demand for tickets.

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Selection, "Proserpina"....................Mason
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Overture, "Alcayde"....................Barry
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—o—

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These popular concerts are now entering upon the last half of the present season. The management announce special attractions, the first to take place tomorrow evening, at which Mr. Heinrich Schuecker, solo harpist of the Symphony Orchestra, will play the harp obligato to the "Greek Pirates' March" by Parish Alvars. Mr. Schuecker stands alone the peer of any playing that popular instrument in this country. Many have already secured their seats, as this concert promises to be one of the most interesting of the season. An excellent program has also been arranged for this evening, including "Largo" by Handel, Mr. Schintzler playing the violin solo.

—A number of well-known people have been in attendance at the "Pops" during the week, every table being occupied. Among them were Mr William Rotch, Mr Russell Sturgis, Prof J. B. Greenough, Dr Clarence J. Blake, Mr C. M. Cotting and party, Mr Alexander Higginson, Mr Walter Cotton and party, all on Tuesday night. Mr Percival Lowell, Mr Herbert Leeds, Prof Barrett Wendell, Mr Arthur Burnham, Mr Robert Boit and party, Mr B. P. Cheney, Col H. A. Thomas, with Mr R. H. Boutwell, Mr and Mrs Guy Norman, Mr and Mrs Charles J. Rich were in the ring on Wednesday. Friday night Mr Henry Austin, Dr and Mrs William Pitt Brechin, Mr John G. Abbott with Mr Walter De Land Came, Mr T. L. Drew, Mr Carl Sobeski, Mr and Mrs John Dana Shepard with party, which included Mrs Martha Dana Shepard, Mr Willoughby Richardson, Mr and Mrs A. T. Waite, Mr Legarde, Miss Mary L. Greenleaf, Mrs Corbett with large party of ladies, and Mr J. R. Kendrick were among those who enjoyed the program. Harvard and Cadet nights will be notable.

—Mr W. H. H. Soule sailed yesterday on the Pavonia for Liverpool. He will return the last of August.

—Tomorrow is Harvard night at the "Pops." Selections from all the popular college burlesques will be given, and Mr Comee has several entertaining features to offer. Thursday is cadets' night, and it will be a big affair, many having arranged to come in after the class day exercises at Cambridge.

MUSIC HALL PROMENADES.

The season of the Music Hall promenade concerts is at its height, and the big audiences that crowd around the tables and fill the balconies each evening best tell of the continued popularity of these delightful summer entertainments.

Conductor Zach has fully sustained the predictions made earlier in the season by his friends. His programmes have all been of a high standard of popular music from the opening night.

Special attractions are announced for the coming week on Monday, Tuesday and Thursday evenings. Monday will be known as Harvard night, and already one of the largest audiences of the season is assured.

Today the first request programme will be given, and Thursday will be Cadets' night, on which occasion the orchestra will play selections from the popular successes "1492," "Tabasco," "Excelsior, Jr." and "Jack and the Beanstalk."

The programme in full for Monday evening is:

Manhattan Beach March............Sousa
Overture, "Jolly Students"...........Suppe
Waltz, "Estudiantina"..........Waldteufel
Selection, "Obispah".............Atkinson
Overture, "Sphinx"..............Thompson
Overture, "Granada"..................Barry
Selection, "Prosperina".............Mason
Potpourri from "Brangle-Brink"............ Carpenter
Overture, "Alcayde"...................Barry
Waltz, "Grubenlichter"..............Zeller
Fair Harvard.
March, "Up the Street".............Morse

Music Hall Promenades.

The attendance at these concerts the past week has been unusually large, clearly demonstrating that these entertainments have a very strong following among summer amusement seekers. The coming week will be a very attractive one, and indications point to some of the largest audiences of the season. Every year one evening is set apart for "Harvard," complimentary to the large number of students who attend these concerts. Harvard night has always been one of the features of the season, but this year the demand for tickets has been greater than in any past season.

This concert will occur tomorrow evening, and the program below shows many selections from the successful burlesque given by the Hasty Pudding and Pi Eta societies. Tuesday night will be the first "request night," and Thursday "cadets' night," at which selections will be played from the popular successes, "1492," "Tabasco," "Excelsior Jr" and "Jack and the Beanstalk." The 600th performance of the concerts will be Monday evening, June 22, for which special features will be announced later.

The program for Monday evening (Harvard night) is as follows:

Manhattan Beach March ....Sousa
Overture, Jolly Students ....Suppe
Waltz, Estudiantina ....Waldteufel
Selection, Obispah ....Atkinson
Overture, Sphinx ....Thompson
Overture, Granada ....Barry
Selection, Proserpina ....Mason
Potpourri from Brangle-Brink ....Carpenter
Overture, Alcayde ....Barry
Waltz, Grubenlichter ....Zeller
Fair Harvard.
March, Up the Street ....Morse

—Mr. William Rotch, Mr. Charles U. Cotting, Mr. Bussell Sturgis, Prof. J. B. Greenough, Dr. Charles J. Blake, Mr. Alexander Higginson and Mr. Walter Coffin and party were among the large audience at the "Pop" concert on Tuesday evening.

The following is the programme at the Music Hall promenades this evening: March from "Probekuss," Millocker; overture, "Fra Diavolo," Auber; waltz, "Mon Reve," Waldteufel; selection, "Merry War," Strauss; "La Vendage," waltz from the ballet "Fairy Tale," first time, Brull; "Traeumerei," Schumann; "La Cinquantaine," Marie; overture, "The Mastersingers of Nurnberg," Wagner; "Offenbachiana," Conradi; waltz, "Neu-Wien," Strauss; mazourka, "La Mousme," Ganne; march, "Hoch Habsburg," Kral. Tomorrow, Thursday evening, Mr. Heinrich Schuecker, solo harpist of the Symphony Orchestra, will play a selection on that popular instrument.

Promenade Concert.

The programme for the promenade concert this evening is:

1. March from "Probekuss," Millocker.
2. Overture, "Fra Diavolo," Auber.
3. Waltz, "Mon Reve," Waldteufel.
4. Selection, "Merry War," Strauss.
5. "La Vendange" Waltz from the Ballet, "Fairy Tale," Brull. (First time).
6. Traeumerei, Schumann.
7. La Cinquantaine, Marie.
8. Overture, "The Mastersingers of Nuremberg," Wagner.
9. Offenbachiana, Conradi.
10. Waltz, "Neu-Wien," Strauss.
11. Mazourka, "La Mousme," Ganne.
12. March, "Hoch Habsburg," Kral.

SPECIAL ANNOUNCEMENT.

Monday, June 15. Harvard Night. Selections from the successful burlesques given by the "Hasty Pudding" and "Pi Eta" Societies, as follows: "Obispah," "The Sphinx," "Granada," "Proserpina," and "Alcayde."

Tuesday, June 16. First request night.

Thursday, June 18. Cadets' night. Selections from the popular successes, "1492," "Tabasco," "Excelsior, Jr." and "Jack and the Beanstalk."

—o—

Only a few weeks remain in which to enjoy the fine music of the Music Hall promenade concerts, and people are so well aware of this that the seats are filled early every evening. Thursday, July 2, is to be the closing night. Mr. Zach has won the approval of the public as conductor, and is greeted with applause every evening. It is a truly Bostonese enjoyment to sit and sip in music and other things at the same time, when the music, as well as the assembled company, is of the best, and all visitors to town who have heard of the famous pops clamor to be taken there at once on arriving in town.

CAMBRIDGE TRIBUNE

SATURDAY, JUNE 13, 1896.

The promenade concert on Monday evening will be a Harvard night. The programme will be:

Manhattan Beach March.....................Sousa
Overture, "Jolly Students".............. Suppe
Waltz, "Estudiantina".............. Waldteufel
Selection, "Obispah".................. Knight
Overture, "Sphinx"...................Thompson
Overture, "Granada".......................Barry
Selection, "Proserpina". ....Mason
Pot-Pourri from "Brangle-Brink" .....Carpenter
Overture, "Alcayde" ....Barry
Waltz, "Grubenlichter"......Zeller
Fair Harvard ...
March, "Up the Street". ...... Morse

Thursday, June 18. Cadets night. Selections from the popular successes, "1492," "Tobasco," "Excelsior Jr.," and "Jack and the Beanstalk."

THE POPS.

A Special Harvard Programme for Tomorrow Night.

This week there will be several special nights at the Promenade concerts at Music hall. Tomorrow will be "Harvard Night" when selections will be played from the successful burlesques given by the Hasty Pudding and Pi Eta societies, as follows: "Obispah," "The Sphinx," "Granada," "Proserpina," "Brangle-Brink," and "Alcayde." Tuesday will be the first "Request Night" and Thursday, "Cadet Night" when selections from the popular successes, "1492," "Tabasco," "Excelsior, Jr.," and "Jack and the Beanstalk" will be given.

The programme for tomorrow or "Harvard" night will be:

Manhattan Beach March.................Sousa
Overture, "Jolly Students"..............Suppé
Waltz, "Estudiantina"........... .Waldteufel
Selection, "Obispah"....................Knight
Overture, "Sphinx"................Thompson
Overture, "Granada"....................Barry
Selection, "Proserpina"...............Mason
Pot-Pourri from "Brangle-Brink"....Carpenter
Overture, "Alcayde"....................Barry
Waltz, "Grubenlichter"..................Zeller
Fair Harvard
March, "Up the Street"...................Morse

THE PROMENADE CONCERTS.

One strong factor in the continued success of these concerts is the change in the program each evening. This insures a variety possible only in such entertainments. The management announces special features for the next two weeks which will undoubtedly be of great interest to the "Pop" patrons, as follows: Thursday evening, June 11, the "Greek Pirates' March," by Parish-Alvars, will be played with a beautiful harp obbligato by Mr. Heinrich Schuecker, the solo harper of the Boston Symphony Orchestra. This will afford the admirers of Mr. Schuecker an opportunity to hear him at his best. Monday evening, June 15, will be Harvard Night, when selections will be given from burlesques presented by the Hasty Pudding and Pi Eta Societies, as follows: "Obispah," "Sphinx," "Granada," "Proserpina," "Brangle-Brink" and "Alcayde." Tuesday evening, June 16, will be the first Request Night of the season. Thursday evening, June 18, will be Cadets Night, when selections will be given from the popular productions of Boston's crack military corps, as follows: "1492," "Tabasco," "Excelsior, Jr.," and "Jack and the Beanstalk." Saturday evening, June 20, will be the 600th concert, and a special program will be given, comprising all the favorite selections of the past two seasons.

This is the program for tomorrow (Monday) evening:

Coronation music from "Le Prophete".. Meyerbeer
Overture, "Barber of Seville"..........Rossini
Waltz, "Freut euch des Lebens"........ Joh. Strauss
Selection, "Madame Angot"............Lecocq
Narcissus ....Nevin
a. Scherzo waltz, from "Boabdil"...... Moszkowski
b. Malaguena, from "Boabdil"...Moszkowski
Love's Dream After the Ball.........Czibulka
Overture, "Rienzi".....................Wagner
Overture, "Si j'etais Roi"..............Adam
Waltz, "Gross-Wien"...................Strauss
Polka, from "Gypsy Baron"...........Strauss
March, "Wien bleibt Wien".......Schrammel

THE HARVARD CRIMSON.

MONDAY, JUNE 8, 1896.

Promenade Concert.

The programme for the promenade oncert this evening is:

1. Coronation March from "Le Prophete," Meyerbeer.
2. Overture, "Barber of Seville." Rossini.
3. Waltz, "Freut euch des Lebens," Joh. Strauss.
4. Selection, "Madame Angot," Lecocq.
5. Narcissus, Nevin.
6. a. Scherzo Waltz } from "Boabdil," b. Malaguena } Moszkowski.
7. Love's Dream After The Ball. Czibulka.
8. Overture, "Rienzi," Wagner.
9. Overture, "Si j'etais Roi," Adam.
10. Waltz, "Gross-Wien," Strauss.
11. Polka from "Gypsy Baron," Strauss.
12. March, "Wien bleibt Wien," Schrammel.

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TUESDAY, JUNE 9, 1896.

THE PROMENADES.

The promenade concerts at Music Hall enter upon the last half of their regular summer season with the concert this evening. Thursday, July 2, is announced as the closing night. On Thursday evening of this week, in addition to the regular programme, Mr. Schuecker will play a harp solo with orchestra accompaniment. The programme for this evening is:

March, "Puppenfee"....................Bayer
Overture, "Bandit's Frolic"..............Suppe
Waltz, "La Vague"........................Metra
Selection, "The Chieftain"...........Sullivan
Suite, "The Nut Cracker"......Tschaikowsky
  I. Trepak.
  II. Chinese Dance
  III. Waltz of the Flowers.
Entr'acte, "La Colombe"...............Gounod
Clair de Lune.............................Gillet
Overture, "William Tell"...............Rossini
Selection, "Robin Hood"...........De Koven
Waltz, "Wine, Woman and Song"......Strauss
Polka, "Tyrolean"..........................Zeller
March, "Vienna Dude"...........J. F. Wagner

Music Hall Promenades.

There are now only a few more weeks in which to enjoy the excellent music at the promenade concerts in Music hall, as Thursday, July 2, will be the closing night. The announcement that Mr Schnecker would appear as soloist on Thursday evening has created a large demand for tickets.

The program for this evening is as follows:

March, Puppenfee ....Bayer
Overture, Bandit's Frolic ....Suppe
Waltz, La Vague ....Metra
Selection, The Chieftain ....Sullivan
Suite, The Nutcracker ....Tschaikowsky
Entr'acte, La Colombe ....Gounod
Clair de Lune ....Gillet
Overture, William Tell ....Rossini
Selection, Robin Hood ....De Koven
Waltz, Wine, Women and Song ....Strauss
Polka, Tyrolean ....Zeller
March, Vienna Dude ....J F Wagner

[illegible] and the elegance of [illegible] which make these concerts popu- [illegible] an excellent programme, changing [illegible] evening, and rendered by as fine [illegible] orchestra as can be found anywhere [illegible] an entertainment of this kind, Con- [illegible] Zach's ready response to a demand for encores, and the excellence of the arrangements that have been made for the comfort and the pleasure of the public. The management announces the following special features for the next two weeks: Thursday evening, June 11, the "Greek Pirates' March," by Parish-Alvars, will be played, with a harp obligato by Mr. Heinrich Schuecker, the solo harpist of the Boston Symphony orchestra. Monday evening, June 15, will be Harvard night, when selections from the successful burlesques presented by the Hasty Pudding and Pi Eta societies in the last five years will be rendered, as follows: "Obispah," "Sphinx," "Granada," "Proserpina," "Brangle-Brink" and "Alcayde." Tuesday evening, June 16, will be the first "request night" of the season. Thursday evening, June 18, will be Cadets' night, when selections will be given from the popular productions of Boston's crack military corps, as follows: "1492," "Tabasco," "Excelsior, Jr.," and "Jack and the Beanstalk." Saturday evening, June 20, will be the 600th concert, and a special programme will be given comprising all the favorite selections of the past two seasons. The programme for tomorrow evening is:

Coronation March from "Le Prophete"	Meyerbeer
Overture—"Barber of Seville"	Rossini
Waltz—"Freut euch des Lebens"	Joh. Strauss
Selection—"Mme. Angot"	Lecocq
Narcissus	Nevin
Scherzo waltz from "Boabdil"	Moszkowski
Malaguena from "Boabdil"	Moszkowski
"Love's Dream After the Ball"	Czibulka
Overture—"Rienzi"	Wagner
Overture—"Si j'etais Roi"	Adam
Waltz—"Gross-Wien"	Strauss
Polka from "Gpysy Baron"	Strauss
March—"Wien bleibt Wien"	Schrammel

Monday night opened the week at the "Pops" with the same gratifying crowd around the tables, and in the balconies. A few of those noted there were Mr. and Mrs. Henry Bigelow Williams, Mr. Robert Clark, Dr. Edward E. and Dr. F. L. Jack, Mr. Alexander Higginson and party, and Mrs. Cornelius Walker.

Friday night, however, as usual, was the banner one of the week. Mr. and Mrs. Henry D. Burnham had with them Miss Minnie Ames. The latter was in a soft gray gown with a large hat trimmed with purple and white, very cool and effective. Mrs. Burnham was in black with a violet hat. One of the smartest parties there was that made up of Col. Henry L. Higginson, his niece, Miss Pauline Shaw, the Francis Shaws, Mr. Parker Fenno and Mr. and Mrs. Quincy A. Shaw, Jr. Mr. George Steadman had a party in the balcony. Mr. and Mrs. James W. Cartwright had Mr. and Mrs. William B. Fulkner with them, and Mr. and Mrs. Arthur Richmond were also there.

Monday night, June 15, will be a special Harvard night at the "Pops," when selections will be given from the successful burlesque given by the "Hasty Pudding" and Pi Eta societies, as follows: "Obispah," "The Sphinx," "Granada," "Proserpin," "Brangle-Brink" and "Alcayde." Tuesday, June 16, is first request night. Thursday, June 18, is Cadets' night, with selections from the popular successes, "1492," "Tabasco," "Elcelsior, Jr.," and "Jack and the Beanstalk. Saturday, June 20, will be the 600th night. Special programme of all the favorite selections of the past two seasons.

Wednesday night at the "Pop," where there was the usual crowd to cheer Manager Comee's heart, the "Lohengrin" wedding music in this bridal month of June received such an enthusiastic redemand that a repetition was imperative. It was beautifully played. Among the large number around the tables were Mr. and Mrs. William Power Wilson, Mr. and Mrs. W. M. Tyler, the latter in a cool outing suit of ecru barred with white, and a hat which was a veritable garden of pink roses, Mr. and Mrs. Lander Bouve, Dr. and Mrs. William Wesselhoeft, Mr. H. R. W. Browne, Mr. and Mrs. H. H. Gay, who came in after their afternoon at the Country Club, Mr. James M. Hooper, Mr. Fred Stickney and party, Mrs. Francis Bacon and Miss Bacon, and Judge and Mrs. Bumpus, the latter in bodice of black shot with blue and small black toque with bluettes.

Mme. De Angelis, whose annual recital takes place in her handsome rooms at the Copley on Thursday, had a most attractive table at the "Pop" concert Monday night. Her guests were a group of young western girls, whose bright, pretty faces and dainty gowns drew many an admiring glance from those around. They were Miss Baden, Miss Moore, Miss Rierson and Miss Williamson. Several young gentlemen were included in the party. The young women are all sailing for Europe in July with their friend and teacher, Mme. De Angelis.

—— Mr. Percival Lowell, Mr. Herbert C. Leeds, Mr. Robert Bolt and a party of friends, Mr. and Mrs. Charles J. Rich, Mr. Guy Norman, Prof. Barrett Wendell, Mr. B. Percy Cheney, Mr. Roland Boutwell and Col. Henry A. Thomas (Gov. Wolcott's secretary) were seen at the Promenade concert, Wednesday evening.

—— On Friday evening, at the Prominade concert were Mr. John C. Abbott, the Hon. Albert E. Pillsbury. Mr. Henry Austin, Dr. and Mrs. William Pitt Bracken, Mr. Willoughby Richards, Mr. J. R. Kendrick and Mr. Arthur Gilmore.

Music Hall Promenades.

Patrons of the Music hall promenade concerts should appreciate the generous and prompt response to a demand for encores made by conductor Zach, also the addition of extra selections which frequently results in an increase of the numbers performed from the 12 regularly announced to 15, and sometimes as high as 20. Special features for the next two weeks are announced as follows: Thursday evening, June 11, the "Greek Pirates March" by Parish-Alvars, will be played, with a beautiful harp obligato by Mr Heinrich Schuecker, the solo harpist of the Boston symphony orchestra. This will afford the admirers of this talented young artist an opportunity to hear him at his best, and it will also meet a very general desire by the lovers of harp music for a solo on this popular instrument.

Monday evening, June 15, will be Harvard night, when selections from the successful burlesques presented by the Hasty Pudding and Pi Eta societies in the last five years, will be given as follows: "Obispah," "Sphinx," "Granada," "Proserpina," "Brangle-Brink" and "Alcayde." Tuesday evening, June 16, will be the first request night of the season. Thursday evening, June 18, will be cadets night, when selections will be given from the popular productions of Boston's crack military corps, as follows: "1492," "Tabasco," "Excelsior Jr," and "Jack and the Bean Stalk." Saturday evening, June 20, will be the 600th concert, and a special program will be given comprising favorite selections of the past two seasons.

Tomorrow evening the following program will be given:

Coronation march from Le Prophete	Meyerbeer
Overture, Barber of Seville	Rossini
Waltz, Freut euch des Lebens	Joh. Strauss
Selection, Madame Angot	Lecocq
Narcissus	Nevin
Scherzo waltz	Moszkowski
Malaguena	Moszkowski
Love's dream after the ball	Czibulka
Overture, Rienzi	Wagner
Overture, Si j'etais Roi	Adam
Waltz, Gross-Wien	Strauss
Polka from Gypsy Baron	Strauss
March, Wien bleibt Wien	Schrammel

——No matter what the mercury may indicate, there is no falling off in attendance at the pops. On Friday, the smartest of the week, there was an unusual array of stylish femininity, and despite the absence of Mrs Gardner, society was largely represented all around her table, in pleasing array. One of the best set up groups was that of Mr and Mrs Henry D. Burnham, who had with them Miss Minnie Ames, the best dressed woman present. Mrs Burnham was in black, with a dash of white on the bodice, and her hat was a chic affair of green foliage and cream roses with white aigrettes. Miss Ames was in gray crepe, the bodice covered with delicately traced black and white net. Her hat was a beauty, a purple satin straw, with large white wings outstretched on either side and a close cluster of white roses on the back. Near the Burnham table was Mrs Arthur Richmond, in a grewish gown and flowered toque. Adjoining Mrs Gardner's table was a party of 10, including Mr and Mrs Henry L. Higginson, Mr and Mrs Francis Shaw, Miss Pauline Shaw, Mr Parker Fenno and Mr Burnett. Scattered among the ring tables were Miss Abby Jean McCutcheon, with her brother, Mr Frank McCutcheon, and party, Dr and Mrs William Pitt Breslin and party, Mr and Mrs Louis Harlow and friends from Newton, Mr John C. Abbott, Mr and Mrs George Frye, Miss Amory,, with party, Mrs Alan Mackintosh, with a party of 16 young people of Brookline, which included Misses Louise and Bessie Hart Mackintosh and their three brothers, Mr and Mrs James W. Cartwright, Mr and Mrs William Faulkner and several Harvard and Tech men.

——A large audience applauded an unusually fine program at the "Pop" on Monday night. Among the notables present were Mr and Mrs Henry Bigelow Williams of the Kensington, with friends; a table party which included the Misses Hall, daughters of Mme Edna Hall; another with Miss Kittie Fay, Mrs Cornelius Walker, with a party, Mr and Mrs John Dana Shepard and large party, Dr Frederick L. Jach and brother Dr Edwin Jach with friends, Mrs John M. Reber, Mr and Mrs Frank S. Chick and Misses Pierson, Baden and Moore, chaperoned by Mme E. M. de Angelis of the Copley.

——Monday, June 15, will be a great night at the "Pop," when crimson will prevail, it being "Harvard night." Conductor Zach will present selections from the various Harvard burlesques. Mr Comee announces "Cadet night" for Thursday, June 18, and Saturday, the 20th, will be the 600th night, when a special program of favorite selections will be presented.

——Thursday called out a large audience at the "Pop," which included several jolly table parties, including the Misses Hall and Mr Oliver Hereford, son of Rev Brooke Hereford, who were chaperoned by Mme Edna Hall of Dartmouth st. Elsewhere were Prof Barrett Wendell and party. Dr Chadwick and friend and Mr and Mrs Edward Sherburne.

Next Monday evening will be the annual "Harvard night" at the promenade concerts in Music Hall. The orchestra will play selections from the successful burlesques given by the "Hasty Pudding" and "Pi Eta" societies. This evening the popular harpist of the Symphony orchestra, Mr. Heinrich Schuecker, will play the harp solo in "Greek Pirates March" by Parish Alvars.

MUSIC HALL
PROMENADE CONCERTS

POPULAR MUSIC,
LIGHT REFRESHMENTS,

Grand Orchestra of 50

Mr. MAX ZACH, Conductor.

ELEVENTH SEASON. 580TH PERFORMANCE.

FRIDAY EVENING, MAY 29, 1896.

Programme.

BOCCACCIO MARCH,	*Suppé*
IOLANTHE OVERTURE,	*Sullivan*
CAGLIOSTRO WALTZ,	*Strauss*
Y'S LE ROI DE, OVERTURE,	*Lalo*
CAVALLERIA RUSTICANA,	*Mascagni*
LARGO. Solo Violin, Mr. SCHNITZLER.	*Haende*
ERMINIE. Selection,	*Jakobowsky*
NARCISSUS	*Nevin*
I PAGLIACCI. Intermezzo.	*Leoncavallo*
GRUBENLICHTER WALTZ	*Zeller*
HERZEN KOENIGIN POLKA	*Strauss*
TABASCO MARCH	*Chadwick*

Admission, 25 Cents.

Reserved Seats, at Tables or in Balcony, **25 cts. extra,**
Now on sale at Box Office, Music Hall.

BICYCLES Checked FREE.

The conductor ticks his music stand with his baton; the merry jargon subsides to a low, suppressed hum; the musicians bring their instruments to position, a low rumbling of the drums is heard, constantly increasing in volume and strength; the conductor frantically waves his outstretched arms; the whole orchestra sends forth a glorious flood of symphony that breaks upon the ear as waves booming upon some level strand. The soul is carried away with its irresistible charm, the mind is inspired with noble and lofty themes, and the heart beats fast in rhythm with its noisy harmony. The sound recedes and takes a light and more airy tone, which mounts higher and higher, until a climax is reached; and again the crashing of cymbals, drums and deafening chords, so loud and grand, tell us that the promenade concert has begun.

* * *

Concerts and Recitals.

The Promenade Concerts at Music Hall reopen this evening with a programme especially arranged, complimentary to the wheelmen and known as Bicycle Night. Special arrangements for checking wheels free have been made. The programme is acrostically arranged as follows:

Boccaccio March	Von Suppé
Iolanthe Overture	Sullivan
Cagliostro Waltz	Strauss
Y's Le Roi De, Overture	Lalo
Cavalleria Rusticana	Mascagni
Largo	Handel
Solo violin, Mr. Schnitzler.	
Erminie, Selection	Jakobowsky
Narcissus	Nevin
Pagliacci, Intermezzo	Leoncavallo
[illegible]	Zeller
[illegible]	[illegible]
[illegible]	[illegible]

—— Monday evening called out a brilliant gathering at the Promenade Concert, when those present were: Mr. Alexander Higginson, Mr. Robert Clark, Miss Gertrude Hall, Mr. J. R. Kendrick and party, Mme. D'Angelis and friends, Dr. Fred. L. Jack, Mrs. Cornelius Walker, Miss Katherine Fay, Mr. and Mrs. Henry Bigelow Williams and Dr. Edwin Jack.

——Hon Melvin O. Adams, Dr Burton C. Russell, Mr and Mrs Harry Gay, Mr Alexander Brown and party and Dr Wesselhoeft were "in the ring" at the "Pop" on Wednesday.

Boston Transcript

THURSDAY, JUNE 4, 1896.

Promenade Concert Tonight.

Following is the programme for the promenade concert in Music Hall this evening:

March from "Wizard of the Nile"	Herbert
Overture, "Mignon"	A. Thomas
Waltz, "Roses of the South"	Strauss
Selection, "Ruddygore"	Sullivan
Suite, "Peer Gynt"	Grieg
Neapolitan Mandolin Player (first time)	Reinecke
Entr'acte, "Philémon et Baucis,"	Gounod
Symphonic Poem, "Omphale's Spinning-wheel,"	Saint-Saëns
Overture, "Fledermaus"	Strauss
Waltz, [illegible] (first time)	[illegible]
Polka, [illegible]	[illegible]
March, "Under the Double Eagle"	Wagner

THE PROMENADE CONCERTS.

It is easy to understand the elements of success which make these concerts popular—an excellent programme, changing every evening, and rendered by as fine an orchestra as can be found anywhere at an entertainment of this kind, Conductor Zach's ready response to a demand for encores, and the excellence of the arrangements that have been made for the comfort and the pleasure of the public. The management announces the following special features for the next two weeks: Thursday evening, June 11, the "Greek Pirates' March," by Parish-Alvars, will be played, with a harp obligato by Mr. Heinrich Schuecker, the solo harpist of the Boston Symphony orchestra. Monday evening, June 15, will be Harvard night, when selections from the successful burlesques presented by the Hasty Pudding and Pi Eta societies in the last five years will be rendered, as follows: "Obispah," "Sphinx," "Granada," "Proserpina," "Brangle-Brink" and "Alcayde." Tuesday evening, June 16, will be the first "request night" of the season. Thursday evening, June 18, will be Cadets' night, when selections will be given from the popular productions of Boston's crack military corps, as follows: "1492," "Tabasco," "Excelsior, Jr.," and "Jack and the Beanstalk." Saturday evening, June 20, will be the 600th concert, and a special programme will be given comprising all the favorite selections of the past two seasons. The programme for tomorrow evening is:

Coronation March from "Le Prophete"	Meyerbeer
Overture—"Barber of Seville"	Rossini
Waltz—"Freut euch des Lebens"	Joh. Strauss
Selection—"Mme. Angot"	Lecocq
Narcissus	Nevin
Scherzo waltz from "Boabdil"	Moszkowski
Malaguena from "Boabdil"	Moszkowski
"Love's Dream After the Ball"	Czibulka
Overture—"Rienzi"	Wagner
Overture—"Si j'etais Roi"	Adam
Waltz—"Gross-Wien"	Strauss
Polka from "Gpysy Baron"	Strauss
March—"Wien bleibt Wien"	Schrammel

Monday night opened the week at the "Pops" with the same gratifying crowd around the tables, and in the balconies. A few of those noted there were Mr. and Mrs. Henry Bigelow Williams, Mr. Robert Clark, Dr. Edward E. and Dr. F. L. Jack, Mr. Alexander Higginson and party, and Mrs. Cornelius Walker.

Friday night, however, as usual, was the banner one of the week. Mr. and Mrs. Henry D. Burnham had with them Miss Minnie Ames. The latter was in a soft gray gown with a large hat trimmed with purple and white, very cool and effective. Mrs. Burnham was in black with a violet hat. One of the smartest parties there was that made up of Col. Henry L. Higginson, his niece, Miss Pauline Shaw, the Francis Shaws, Mr. Parker Fenno and Mr. and Mrs. Quincy A. Shaw, Jr. Mr. George Steadman had a party in the balcony. Mr. and Mrs. James W. Cartwright had Mr. and Mrs. William B. Fulkner with them, and Mr. and Mrs. Arthur Richmond were also there.

Monday night, June 15, will be a special Harvard night at the "Pops," when selections will be given from the successful burlesque given by the "Hasty Pudding" and Pi Eta societies, as follows: "Obispah," "The Sphinx," "Granada," "Proserpin," "Brangle-Brink" and "Alcayde." Tuesday, June 16, is first request night. Thursday, June 18, is Cadets' night, with selections from the popular successes, "1492," "Tabasco," "Elcelsior, Jr.," and "Jack and the Beanstalk. Saturday, June 20, will be the 600th night. Special programme of all the favorite selections of the past two seasons.

Wednesday night at the "Pop," where there was the usual crowd to cheer Manager Comee's heart, the "Lohengrin" wedding music in this bridal month of June received such an enthusiastic redemand that a repetition was imperative. It was beautifully played. Among the large number around the tables were Mr. and Mrs. William Power Wilson, Mr. and Mrs. W. M. Tyler, the latter in a cool outing suit of ecru barred with white, and a hat which was a veritable garden of pink roses, Mr. and Mrs. Lander Bouve, Dr. and Mrs. William Wesselhoeft, Mr. H. R. W. Browne, Mr. and Mrs. H. H. Gay, who came in after their afternoon at the Country Club, Mr. James M. Hooper, Mr. Fred Stickney and party, Mrs. Francis Bacon and Miss Bacon, and Judge and Mrs. Bumpus, the latter in bodice of black shot with blue and small black toque with bluettes.

Mme. De Angelis, whose annual recita takes place in her handsome rooms at the Copley on Thursday, had a most attractive table at the "Pop" concert Monday night. Her guests were a group of young western girls, whose bright, pretty faces and dainty gowns drew many an admiring glance from those around. They were Miss Baden, Miss Moore, Miss Rierson and Miss Williamson. Several young gentlemen were included in the party. The young women are all sailing for Europe in July with their friend and teacher, Mme. De Angelis.

—— Mr. Percival Lowell, Mr. Herbert C. Leeds, Mr. Robert Boit and a party of friends, Mr. and Mrs. Charles J. Rich, Mr. Guy Norman, Prof. Barrett Wendell, Mr. B. Percy Cheney, Mr. Roland Boutwell and Col. Henry A. Thomas (Gov. Wolcott's secretary) were seen at the Promenade concert, Wednesday evening.

—— On Friday evening, at the Prominade concert were Mr. John C. Abbott, the Hon. Albert E. Pillsbury. Mr. Henry Austin, Dr. and Mrs. William Pitt Bracken, Mr. Willoughby Richards, Mr. J. R. Kendrick and Mr. Arthur Gilmore.

Music Hall Promenades.

Patrons of the Music hall promenade concerts should appreciate the generous and prompt response to a demand for encores made by conductor Zach, also the addition of extra selections which frequently results in an increase of the numbers performed from the 12 regularly announced to 15, and sometimes as high as 20. Special features for the next two weeks are announced as follows: Thursday evening, June 11, the "Greek Pirates March" by Parish-Alvars, will be played, with a beautiful harp obligato by Mr Heinrich Schuecker, the solo harpist of the Boston symphony orchestra. This will afford the admirers of this talented young artist an opportunity to hear him at his best, and it will also meet a very general desire by the lovers of harp music for a solo on this popular instrument.

Monday evening, June 15, will be Harvard night, when selections from the successful burlesques presented by the Hasty Pudding and Pi Eta societies in the last five years, will be given as follows: "Obispah," "Sphinx," "Granada," "Proserpina," "Brangle-Brink" and "Alcayde" Tuesday evening, June 16, will be the first request night of the season. Thursday evening, June 18, will be cadets night, when selections will be given from the popular productions of Boston's crack military corps, as follows: "1492," "Tabasco," "Excelsior Jr," and "Jack and the Bean Stalk." Saturday evening, June 20, will be the 600th concert, and a special program will be given comprising favorite selections of the past two seasons.

Tomorrow evening the following program will be given:

Coronation march from Le Prophete	Meyerbeer
Overture, Barber of Seville	Rossini
Waltz, Freut euch des Lebens	Joh. Strauss
Selection, Madame Angot	Lecocq
Narcissus	Nevin
Scherzo waltz	Moszkowski
Malaguena	Moszkowski
Love's dream after the ball	Czibulka
Overture, Rienzi	Wagner
Overture, Si j'etais Roi	Adam
Waltz, Gross-Wien	Strauss
Polka from Gypsy Baron	Strauss
March, Wien bleibt Wien	Schrammel

——No matter what the mercury may indicate, there is no falling off in attendance at the pops. On Friday, the smartest of the week, there was an unusual array of stylish femininity, and despite the absence of Mrs Gardner, society was largely represented all around her table, in pleasing array. One of the best set up groups was that of Mr and Mrs Henry D. Burnham, who had with them Miss Minnie Ames, the best dressed woman present. Mrs Burnham was in black, with a dash of white on the bodice, and her hat was a chic affair of green foliage and cream roses with white aigrettes. Miss Ames was in gray crepe, the bodice covered with delicately traced black and white net. Her hat was a beauty, a purple satin straw, with large white wings outstretched on either side and a close cluster of white roses on the back. Near the Burnham table was Mrs Arthur Richmond, in a grewish gown and flowered toque. Adjoining Mrs Gardner's table was a party of 10, including Mr and Mrs Henry L. Higginson, Mr and Mrs Francis Shaw, Miss Pauline Shaw, Mr Parker Fenno and Mr Burnett. Scattered among the ring tables were Miss Abby Jean McCutcheon, with her brother, Mr Frank McCutcheon, and party, Dr and Mrs William Pitt Breslin and party, Mr and Mrs Louis Harlow and friends from Newton, Mr John C. Abbott, Mr and Mrs George Frye, Miss Amory,, with party, Mrs Alan Mackintosh, with a party of 16 young people of Brookline, which included Misses Louise and Bessie Hart Mackintosh and their three brothers, Mr and Mrs James W. Cartwright, Mr and Mrs William Faulkner and several Harvard and Tech men.

——A large audience applauded an unusually fine program at the "Pop" on Monday night. Among the notables present were Mr and Mrs Henry Bigelow Williams of the Kensington, with friends; a table party which included the Misses Hall, daughters of Mme Edna Hall; another with Miss Kittie Fay, Mrs Cornelius Walker, with a party, Mr and Mrs John Dana Shepard and large party, Dr Frederick L. Jach and brother Dr Edwin Jach with friends, Mrs John M. Reber, Mr and Mrs Frank S. Chick and Misses Pierson, Baden and Moore, chaperoned by Mme E. M. de Angelis of the Copley.

——Monday, June 15, will be a great night at the "Pop," when crimson will prevail, it being "Harvard night." Conductor Zach will present selections from the various Harvard burlesques. Mr Comee announces "Cadet night" for Thursday, June 18, and Saturday, the 20th, will be the 600th night, when a special program of favorite selections will be presented.

——Thursday called out a large audience at the "Pop," which included several jolly table parties, including the Misses Hall and Mr Oliver Hereford, son of Rev Brooke Hereford, who were chaperoned by Mme Edna Hall of Dartmouth st. Elsewhere were Prof Barrett Wendell and party. Dr Chadwick and friend and Mr and Mrs Edward Sherburne.

Next Monday evening will be the annual "Harvard night" at the promenade concerts in Music Hall. The orchestra will play selections from the successful burlesques given by the "Hasty Pudding" and "Pi Eta" societies. This evening the popular harpist of the Symphony orchestra, Mr. Heinrich Schuecker, will play the harp solo in "Greek Pirates March" by Parish Alvars.

MUSIC HALL
PROMENADE CONCERTS

POPular MUSIC,

LIGHT REFRESHMENTS,

Grand Orchestra of 50

Mr. MAX ZACH, Conductor.

ELEVENTH SEASON. 580TH PERFORMANCE.

FRIDAY EVENING, MAY 29, 1896.

Programme.

BOCCACCIO MARCH,	*Suppé*
IOLANTHE OVERTURE,	*Sullivan*
CAGLIOSTRO WALTZ,	*Strauss*
Y'S LE ROI DE, OVERTURE,	*Lalo*
CAVALLERIA RUSTICANA,	*Mascagni*
LARGO. Solo Violin, Mr. SCHNITZLER.	*Haende*
ERMINIE. Selection,	*Jakobowsky*
NARCISSUS	*Nevin*
I PAGLIACCI. Intermezzo.	*Leoncavallo*
GRUBENLICHTER WALTZ	*Zeller*
HERZEN KOENIGIN POLKA	*Strauss*
TABASCO MARCH	*Chadwick*

Admission, 25 Cents.

Reserved Seats, at Tables or in Balcony, **25 cts. extra,**
Now on sale at Box Office, Music Hall.

BICYCLES Checked FREE.

The conductor ticks his music stand with his baton; the merry jargon subsides to a low, suppressed hum; the musicians bring their instruments to position, a low rumbling of the drums is heard, constantly increasing in volume and strength; the conductor frantically waves his outstretched arms; the whole orchestra sends forth a glorious flood of symphony that breaks upon the ear as waves booming upon some level strand. The soul is carried away with its irresistible charm, the mind is inspired with noble and lofty themes, and the heart beats fast in rhythm with its noisy harmony. The sound recedes and takes a light and more airy tone, which mounts higher and higher, until a climax is reached; and again the crashing of cymbals, drums and deafening chords, so loud and grand, tell us that the promenade concert has begun.

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Concerts and Recitals.

The Promenade Concerts at Music Hall reopen this evening with a programme especially arranged, complimentary to the wheelmen and known as Bicycle Night. Special arrangements for checking wheels free have been made. The programme is acrostically arranged as follows:

Boccaccio March	Von Suppé
Iolanthe Overture	Sullivan
Cagliostro Waltz	Strauss
Y's Le Roi De, Overture	Lalo
Cavalleria Rusticana	Mascagni
Largo	Handel
Solo violin, Mr. Schnitzler.	
Erminie, Selection	Jakobowsky
Narcissus	Nevin
I Pagliacci, Intermezzo	Leoncavallo
Grubenlichter Waltz	Zeller
Herzen Koenigin Polka	Strauss
Tabasco March	Chadwick

—— Monday evening called out a brilliant gathering at the Promenade Concert, when those present were: Mr. Alexander Higginson, Mr. Robert Clark, Miss Gertrude Hall, Mr. J. R. Kendrick and party, Mme. D'Angelis and friends, Dr. Fred. L. Jack, Mrs. Cornelius Walker, Miss Katherine Fay, Mr. and Mrs. Henry Bigelow Williams and Dr. Edwin Jack.

——Hon Melvin O. Adams, Dr Burton C. Russell, Mr and Mrs Harry Gay, Mr Alexander Brown and party and Dr Wesselhoeft were "in the ring" at the "Pop" on Wednesday.

Boston Transcript

THURSDAY, JUNE 4, 1896.

Promenade Concert Tonight.

Following is the programme for the promenade concert in Music Hall this evening:

March from "Wizard of the Nile"	Herbert
Overture, "Mignon"	A. Thomas
Waltz, "Roses of the South"	Strauss
Selection, "Ruddygore"	Sullivan
Suite, "Peer Gynt"	Grieg
Neapolitan Mandolin Player (first time)	Reinecke
Entr'acte, "Philémon et Baucis,"	Gounod
Symphonic Poem, "Omphale's Spinning-wheel,"	Saint-Saëns
Overture, "Fledermaus"	Strauss
Waltz, "Meerleuchten" (first time)	Ziehrer
Polka, "Enthusiasm"	Müller
March, "Under the Double Eagle"	Wagner

THE MUSIC HALL PROMENADE CONCERTS.

Patrons of the Music Hall promenade concerts will be especially interested in the announcement of special features arranged by the management for the coming two weeks. Thursday evening, June 11, the "Greek Pirates' March," by Parish-Alvars, will be played with a beautiful harp obligato by Mr. Heinrich Schuecker, the solo harpist of the Boston Symphony Orchestra. This will afford the admirers of this talented young artist an opportunity to hear him at his best, and it will also meet a very general desire by the lovers of harp music for a solo on this popular instrument.

Monday evening, June 15, will be Harvard night, when selections will be given from the successful burlesques presented by the "Hasty Pudding" and "Pi Eta" Societies in the last five years, as follows: "Obispah," "Sphinx," "Granada," "Proserpina," "Brangle-Brink" and "Alcayde." Tuesday evening, June 16, will be the first request night of the season. Thursday evening, June 18, will be Cadets' night, when selections will be given from the popular productions of Boston's crack military corps, as follows: "1492," "Tabasco," "Excelsior, Jr.," and "Jack and the Bean Stalk."

Saturday evening, June 20, will be the 600th concert, and a special programme will be given, comprising all the favorite selections of the past two seasons.

Below is given the programme for tomorrow evening:

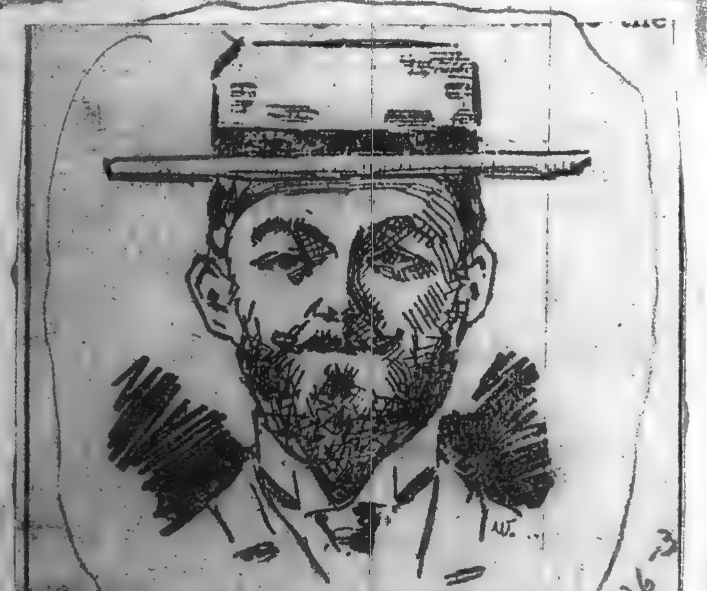
Coronation March from "Le Prophete," Meyerbeer; overture, "Barber of Seville," Rossini; waltz, "Freut euch des Lebens," Joh. Strauss; selection, "Madame Angot," Lecocq; "Narcissus," Nevin; (a) Scherzo Waltz, (b) Malaguena, from "Boabdil," Moszkowski; "Love's Dream After the Ball," Czibulka; overture, "Rienzi," Wagner; overture, "Si j'etais Roi," Adam; waltz, "Gross-Wien," Strauss; polka from "Gypsy Baron," Strauss; march, "Wien bleibt Wien," Schrammel.

—A large audience applauded an unusually fine program at the "Pop" on Monday night. Among the notables present were Mr and Mrs Henry Bigelow Williams of the Kensington, with friends; a table party which included the Misses Hall, daughters of Mme Edna Hall; another with Miss Kittie Fay, Mrs Cornelius Walker, with a party, Mr and Mrs John Dana Shepard and large party, Dr Frederick L. Jach and brother Dr Edwin Jach with friends, Mrs John M. Reber, Mr and Mrs Frank S. Chick and Misses Pierson, Baden and Moore, chaperoned by Mme E. M. de Angelis of the Copley.

THE POPS.

The programme for the Promenade concert at Music hall tomorrow evening, will be:

Coronation March from "Le Prophète"	Meyerbeer
Overture, "Barber of Seville"	Rossini
Waltz, "Freut euch des Lebens"	Joh. Strauss
Selection, "Madame Angot"	Lecocq
Narcissus	Nevin
Scherzo Waltz Malaguena } from "Boabdil"	Moszkowski
Love's Dream after the Ball	Czibulka
Overture, "Rienzi"	Wagner
Overture, "Si j'étais Roi"	Adam
Waltz, "Gross-Wien"	Strauss
Polka from "Gypsy Baron"	Strauss
March, "Wieb bleibt Wien"	Schrammei


SEEN AT THE "POP."

4826-3

MUSIC HALL.

MUSIC HALL | PROMENADE CONCERTS.

GRAND ORCHESTRA OF 50.

Mr. Max Zach, Conductor.

POPULAR MUSIC.

EVERY EVENING (Except Sunday) 8 to 11.

SPECIAL ANNOUNCEMENT.

MONDAY, JUNE 15. HARVARD NIGHT. SELECTIONS FROM THE SUCCESSFUL BURLESQUES GIVEN BY THE "HASTY PUDDING" AND "PI ETA" SOCIETIES, AS FOLLOWS: "OBISPAH," "THE SPHINX," "GRANADA," "PROSERPINA," "BRANGLE-BRINK" and "ALCAYDE."

TUESDAY, JUNE 16. FIRST REQUEST NIGHT.

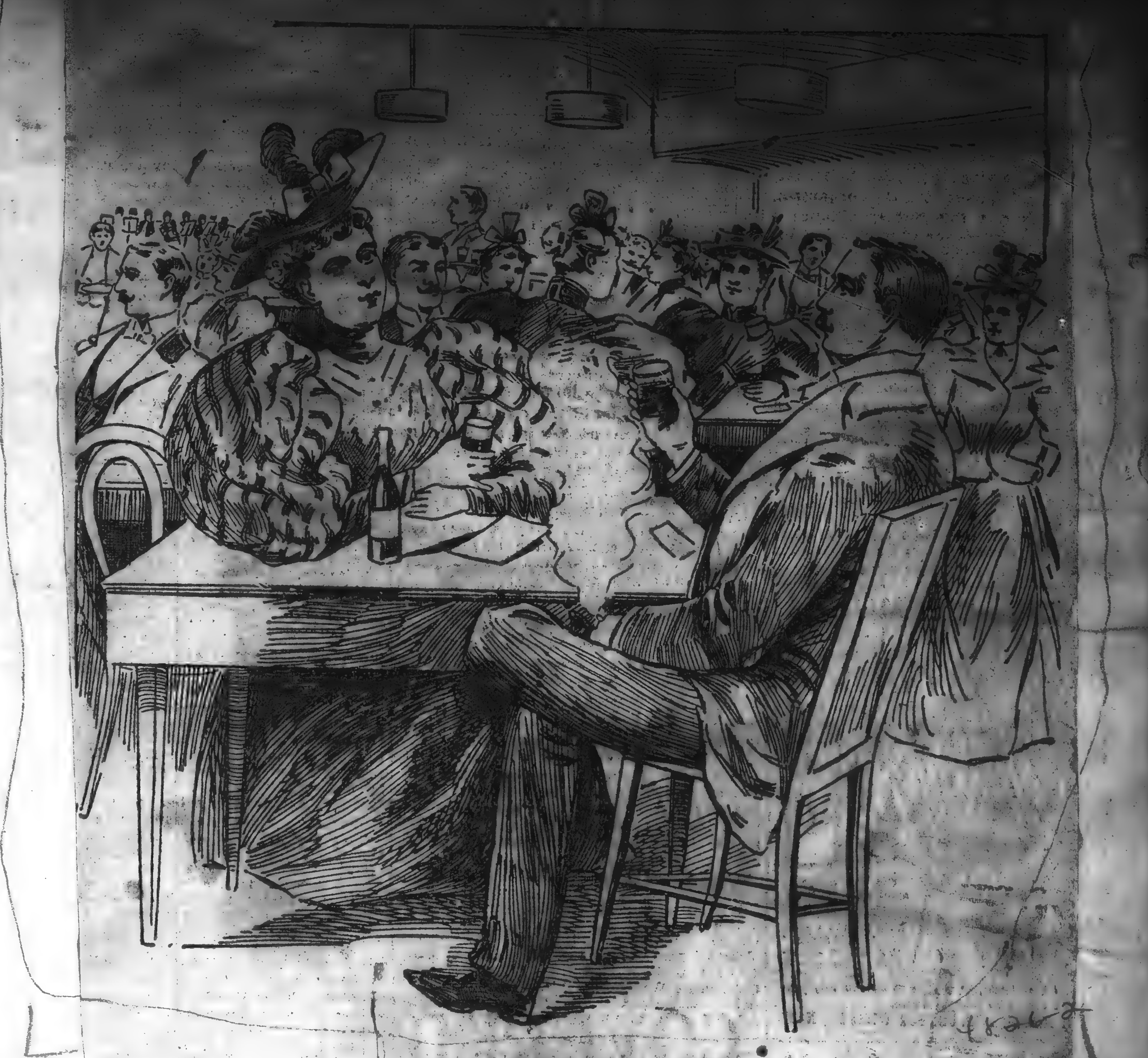
THURSDAY, JUNE 18. CADETS' NIGHT. SELECTIONS FROM THE POPULAR SUCCESSES, "1492," "TABASCO," "EXCELSIOR, JR.," AND "JACK AND THE BEANSTALK."

SATURDAY, JUNE 20. 600TH NIGHT. SPECIAL PROGRAMME OF ALL THE FAVORITE SELECTIONS OF THE PAST TWO SEASONS.

ADMISSION 25c.

[illegible] seats on Floor or Balcony

THE GAY SOCIETY GIRL AT TH



4826-2

Music Hall Concerts.

Programmes of unusual excellence have been offered the numerous patrons of the "pop" concerts this week and their interpretation by the fine orchestra has been admirable. As usual there has been considerable variety in the selections and the listeners have shown the greatest enthusiasm. These concerts have again proven themselves to be thoroughly pleasant affairs and a visit to Music Hall is a most delightful way to pass the evening.

—The promenade concerts more than held their own last week, notwithstanding the many counter attractions. Noted in the audience on Monday evening were Mrs. Cornelius Walker and party and a number of well known young society people who occupied three tables, among them being Miss Katherine Fay and the Misses Shattuck; Mr. and Mrs. Frank Chick and party, Miss Gertrude Hall, Mr. John C. Abbott, Mr. and Mrs. Henry Bigelow Williams and party, and Mr. and Mrs. John Dana Shepard and party. On Tuesday evening both Dr. Conrad Wesselhoeft and Dr. W. S Bigelow entertained guests. On Wednesday evening Mr. Melvin O. Adams, Dr. Burton C. Russell, Mr. and Mrs Harry Gay, Mr. Alexander Brown and party and Dr. Conrad Wesselhoeft were en eveidence. Thursday's audience included Professor Barrett Wendell, Mme. Hall, Miss Gertrude Hall and sister, Mr. Oliver Hereford, Mr. and Mrs Edward Sherman and Dr. Chadwick. Friday was evidently the red letter night of the week, and among the large throng of people who enjoyed the excellent program was a large party from Brookline including Mr. and Mrs. William B. Faulkner, Mr. and Mrs. W S. Cartwright, Mrs. Mackintosh, Miss Bessie Mackintosh, Miss Louise Mackintosh, the Messrs. Mackintosh and a number of Harvard men. Others in the house were Mr. and Mrs. Louis Harlowe, Mr. Oscar W. Berry, Mr. and Mrs. George F. Stedman, Mr. Leverett Morss, Mr. and Mrs. E. H. Crosby, Mr. and Mrs. George Frye, Mr. and Mrs. Henry Burnham and Miss Minnie Ames, Doctor and Mrs. William Pitt Brecken, Mr. and Mrs. Quincy Shaw, Miss Pauline Shaw, Mr. Henry L. Higginson, Miss Amory, Mrs. Arthur Richmond and Mr. John C. Abbott.

—Monday, June 15, has been set aside by the Promenade Concert managers as "Harvard Night." Selections from the successful burlesques given by the "Hasty Pudding" and "Pi Eta" societies will be introduced, including "Obispah," "The Sphinx," "Granada," "Proserpina," "Brangle-Brink" and "Alcayde." A good showing of Harvard men will be in attendance and the occasion promises to be a merry one. Tuesday, June 16, is to be "request night," and Mr. Zach will arrange his programme in accordance with suggestions from the. public Thursday, June 18, is "Cadets' Night," and the audience will have the privilege and delight of listening to a resume of the popular successes "1492," "Tabasco," "Excelsior, Jr." and "Jack and the Beanstalk." On Saturday, June 20, which happens to be the 600th night, a special programme, including the favorite selections of the past two years will be presented.

—Mr. and Mrs. Henry Burnham, Mr. Henry Higginson, Mr. John C. Abbott, Miss Minnie Ames, Mr. and Mrs. Arthur Richmond, Mr. and Mrs. Quincy A. Shaw, Jr., Mr. Parker Fenno and Miss Amory were among those attending the Promenade Concert, Friday evening.

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MUSIC HALL "POP" CONCERTS.

Music lovers have much to interest them at the popular concerts now under full sway at Music Hall, and as the music is all of a first-class popular order and rendered by an efficient orchestra, there is nothing left to be desired. Director Zach has offered programmes full of interesting numbers and they have held the undivided attention of the large audiences. It is unfortunate that a break occurs in these concerts, but owing to yearly engagements of the hall the concerts of Monday, Tuesday, Wednesday and Thursday evenings of this week will be omitted. They will reopen Friday, May 29, with a programme especially arranged complimentary to the visiting wheelmen, when the programme will be:

"Boccaccio" march	Suppe
"Iolanthe," overture	Sullivan
"Cagliostro," waltz	Strauss
"Y's, Le Roi De," overture	Lalo
"Cavalleria Rusticana," intermezzo	Mascagni
Largo	Haendel
Solo violin, Mr. Schnitzler.	
"Erminie," selection	Jakobowsky
"Narcissus"	Nevin
"I Pagliacci," selection	Leoncavallo
"Grubenlichter," waltz	Zeller
"Herzens Koenigin," polka	Strauss
"Tabasco" march	Chadwick

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It is not often that one sees such displays of affection at the Music Hall "pops," as a young man trying to put his arm around the waist of a young women with him! This occurred down in one of the back seats at the end of the hall last night. It did not seem to be wholly consciously done on the part of the young man, but it caused much amusement to the surrounding guests. The very fact that he did it in the growing interest of his conversation, rather than offensively, rather added to the interest of the on-lookers. Directly behind the couple sat four young people, who made very merry over it. One young man, in whispering to one of the young ladies about it, put his arm on the back of the chair in the same way, when she turned round sharply with a warning.

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The promenades still continue to be favorite amusement of a large number of our musical public. The orchestra for this evening will play the following selections: March, "Kosciusko," Zach; overture, "Tannhauser," Wagner; waltz, "O Schoner Mai," Strauss; selection, "Aida," Verdi; introduction to Act 3, "Lohengrin," Wagner; (a) Don-Cesar de Bazan, Massenet; (b) Serenata, Moszkowski; minuet for strings, Boccherini; overture, "Phedre," Massenet; overture, "Les Dragons de Villars," Maillart; waltz, "Pomone," Waldteufel; "Feu d'Artifice," polka, Strauss; march from ballet, "Sun and Earth" (first time), Bayer.

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—Prof. Barrett Wendell, Mme. Edna Hall, Dr. James Chadwick, Miss Gertrude Hall, Mr. Oliver Herford, Mr. and Mrs. William O. Sheafe, and Mr. and Mrs. Edward Sherburne were among those at the Promenade Concert on Thursday evening.

—Mrs. Arthur Rotch sails for Europe, the middle of this month. She was much admired, the other evening, at the "Pop," in black chiffon and sparkling jets, which suited admirably her coloring.

There was a crush at the "Pops" Friday night, so that a number of smart people were too late to secure tables, which state of things only went to prove that the four days' break necessitated by prerental of the hall only whetted society's appetite for these fascinating concerts. Mrs. Arthur Rotch was, perhaps, the most observed of any of the society crowd of women that night. She certainly looked exceedingly handsome in her half-mourning, with a lace and jet toque. She is one of the few young matrons who can wear black and look younger instead of older in it. She was with Mr. Percival Lowell and several others. Mrs. Fiske Warren was at a table with friends, Mrs. Gardner, who was in pale blue, with black hat and feathers, had at her table Mr. Clayton Johns with other guests; Charles Francis Adams, Jr., had a party with him, including Mr. Paul Butler and Mr. Franz Zerrahn.

Others there were Mrs. Gordon Abbott and Mrs. Randolph Coolidge, with parties; Mrs. Zerrahn, Mr. Clayton Johns, Mr. Wadsworth Longfellow, Gen. F. A.

The 584th promenade concert at Music Hall comes tonight. These concerts are well patronized by the fashionable element and are blessings to real music lovers, because they give so much fine music for a very small sum. Out of the 200 tables on the floor and in the first balcony only about 90 are reserved, as are seats at the theatre—the others and seats in the second balcony are free to all those who pay 25 cents for admission. The programmes furnished by Mr. Max Zach have all been of an excellent character, but latterly he has added a popular element and has introduced many novelties which have caught the fickle fancy of the public. Mr. Comee has shown great wisdom in the management and has done much for the comfort of the patrons. Free checking of bicycles is not the least of his thoughful deeds.

The "pop" concerts continue on the topmost wave of success, and Mr. Zach is proving a great favorite as conductor. It is to be regretted that more floor space cannot be obtained, for nearly every evening tables are "grabbed" and many "left lamenting" like the father of the famous Lord Ullen's daughter. Those who do get the coveted tables, however, have jolly times, and the others have to go into the galleries, where the music sounds just as well and where its cheering character soon chases away disappointment.

—Mme. D'Angelis of the Copley, chaperoned a group of attractive girls at the promenade concert on Tuesday evening. In the party were Miss Ettiemay Pierson of Minneapolis, Mamie O. Baden and Mary E. Moore, all of whom wore stunning gowns, and were much admired. At another table were Hon. and Mrs. Thomas E. Riley with Mrs. Alice Kent Robertson, Mrs. George F. H. Murray, Mr. Carl Sobeski and Mr. Charles Smith. Doctor and Mrs. John G. Blake with Miss Marie Blake and Messrs. Arthur and Fulton Blake also occupied a table.

THE MUSIC HALL PROMENADE CONCERTS.

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Saturday evening, June 20, will be the 600th concert, and a special programme will be given, comprising all the favorite selections of the past two seasons.

Below is given the programme for tomorrow evening:

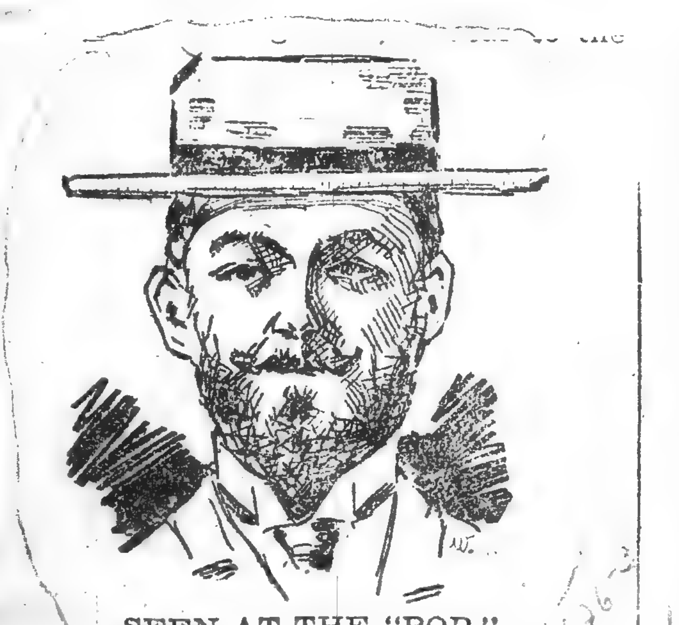
Coronation March from "Le Prophete," Meyerbeer; overture, "Barber of Seville," Rossini; waltz, "Freut euch des Lebens," Joh. Strauss; selection, "Madame Angot," Lecocq; "Narcissus," Nevin; (a) Scherzo Waltz, (b) Malaguena, from "Boabdil," Moszkowski; "Love's Dream After the Ball," Czibulka; overture, "Rienzi," Wagner; overture, "Si j'etais Roi," Adam; waltz, "Gross-Wien," Strauss; polka from "Gypsy Baron," Strauss; march, "Wien bleibt Wien," Schrammel.

——A large audience applauded an unusually fine program at the "Pop" on Monday night. Among the notables present were Mr and Mrs Henry Bigelow Williams of the Kensington, with friends; a table party which included the Misses Hall, daughters of Mme Edna Hall; another with Miss Kittie Fay, Mrs Cornelius Walker, with a party, Mr and Mrs John Dana Shepard and large party, Dr Frederick L. Jach and brother Dr Edwin Jach with friends, Mrs John M. Reber, Mr and Mrs Frank S. Chick and Misses Pierson, Baden and Moore, chaperoned by Mme E. M. de Angelis of the Copley.

THE POPS.

The programme for the Promenade concert at Music hall tomorrow evening, will be:

Coronation March from "Le Prophète"	Meyerbeer
Overture, "Barber of Seville"	Rossini
Waltz, "Freut euch des Lebens"	Joh. Strauss
Selection, "Madame Angot"	Lecocq
Narcissus	Nevin
Scherzo Waltz Malaguena } from "Boabdil"	Moszkowski
Love's Dream after the Ball	Czibulka
Overture, "Rienzi"	Wagner
Overture, "Si j'étais Roi"	Adam
Waltz, "Gross-Wien"	Strauss
Polka from "Gypsy Baron"	Strauss
March, "Wieb bleibt Wien"	Schrammei



SEEN AT THE "POP."

MUSIC HALL.

MUSIC HALL | PROMENADE CONCERTS.

GRAND ORCHESTRA OF 50.

Mr. Max Zach, Conductor.

POPULAR MUSIC.

EVERY EVENING (Except Sunday) 8 to 11.

SPECIAL ANNOUNCEMENT.

MONDAY, JUNE 15. HARVARD NIGHT. SELECTIONS FROM THE SUCCESSFUL BURLESQUES GIVEN BY THE "HASTY PUDDING" AND "PI ETA" SOCIETIES, AS FOLLOWS: "OBISPAH," "THE SPHINX," "GRANADA," "PROSERPINA," "BRANGLE-BRINK" and "ALCAYDE."

TUESDAY, JUNE 16. FIRST REQUEST NIGHT.

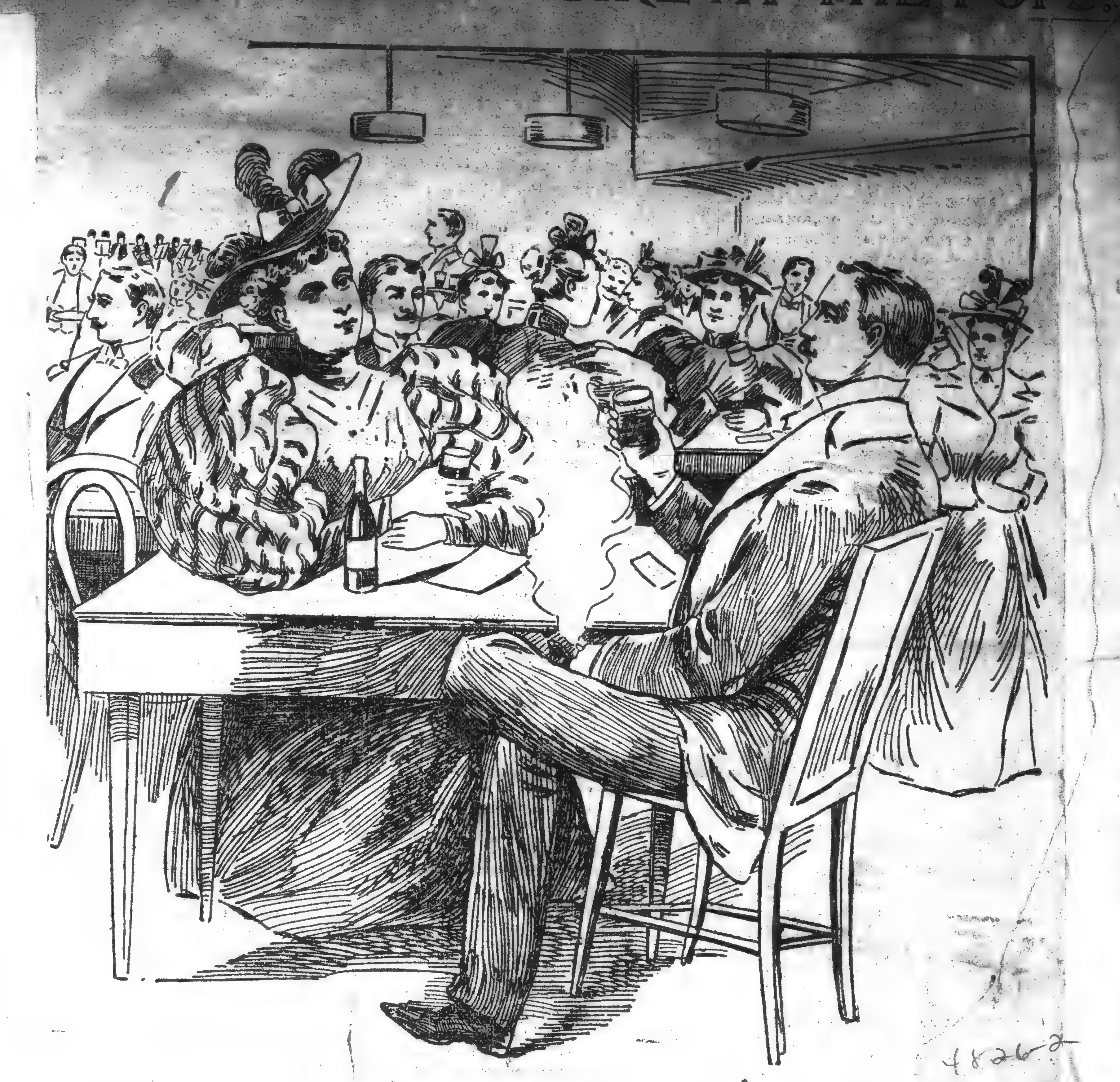
THURSDAY, JUNE 18. CADETS' NIGHT. SELECTIONS FROM THE POPULAR SUCCESSES, "1492," "TABASCO," "EXCELSIOR, JR.," AND "JACK AND THE BEANSTALK."

SATURDAY, JUNE 20. 600TH NIGHT. SPECIAL PROGRAMME OF ALL THE FAVORITE SELECTIONS OF THE PAST TWO SEASONS.

ADMISSION 25c.

Reserved Seats on Floor or Balcony 25c. Extra. 1t je7

THE GAY SOCIETY GIRL AT THE POP



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Music Hall Concerts.

Programmes of unusual excellence have been offered the numerous patrons of the "pop" concerts this week and their interpretation by the fine orchestra has been admirable. As usual there has been considerable variety in the selections and the listeners have shown the greatest enthusiasm. These concerts have again proven themselves to be thoroughly pleasant affairs and a visit to Music Hall is a most delightful way to pass the evening.

——The promenade concerts more than held their own last week, notwithstanding the many counter attractions. Noted in the audience on Monday evening were Mrs. Cornelius Walker and party and a number of well known young society people who occupied three tables, among them being Miss Katherine Fay and the Misses Shattuck; Mr. and Mrs. Frank Chick and party, Miss Gertrude Hall, Mr. John C. Abbott, Mr. and Mrs. Henry Bigelow Williams and party, and Mr. and Mrs. John Dana Shepard and party. On Tuesday evening both Dr. Conrad Wesselhoeft and Dr. W. S Bigelow entertained guests. On Wednesday evening Mr. Melvin O. Adams, Dr. Burton C. Russell, Mr. and Mrs Harry Gay, Mr. Alexander Brown and party and Dr. Conrad Wesselhoeft were en eveidence. Thursday's audience included Professor Barrett Wendell, Mme. Hall, Miss Gertrude Hall and sister, Mr. Oliver Hereford, Mr. and Mrs Edward Sherman and Dr. Chadwick. Friday was evidently the red letter night of the week, and among the large throng of people who enjoyed the excellent program was a large party from Brookline including Mr. and Mrs. William B. Faulkner, Mr. and Mrs. W S. Cartwright, Mrs. Mackintosh, Miss Bessie Mackintosh, Miss Louise Mackintosh, the Messrs. Mackintosh and a number of Harvard men. Others in the house were Mr. and Mrs. Louis Harlowe, Mr. Oscar W. Berry, Mr. and Mrs. George F. Stedman, Mr. Leverett Morss, Mr. and Mrs. E. H. Crosby, Mr. and Mrs. George Frye, Mr. and Mrs. Henry Burnham and Miss Minnie Ames, Doctor and Mrs. William Pitt Brecken, Mr. and Mrs. Quincy Shaw, Miss Pauline Shaw, Mr. Henry L. Higginson, Miss Amory, Mrs. Arthur Richmond and Mr. John C. Abbott.

——Monday, June 15, has been set aside by the Promenade Concert managers as "Harvard Night." Selections from the successful burlesques given by the "Hasty Pudding" and "Pi Eta" societies will be introduced, including "Obispah," "The Sphinx," "Granada," "Proserpina," "Brangle-Brink" and "Alcayde." A good showing of Harvard men will be in attendance and the occasion promises to be a merry one. Tuesday, June 16, is to be "request night," and Mr. Zach will arrange his programme in accordance with suggestions from the public Thursday, June 18, is "Cadets' Night," and the audience will have the privilege and delight of listening to a resume of the popular successes "1492," "Tabasco," "Excelsior, Jr." and "Jack and the Beanstalk." On Saturday, June 20, which happens to be the 600th night, a special programme, including the favorite selections of the past two years will be presented.

MUSIC HALL "POP" CONCERTS.

Music lovers have much to interest them at the popular concerts now under full sway at Music Hall, and as the music is all of a first-class popular order and rendered by an efficient orchestra, there is nothing left to be desired. Director Zach has offered programmes full of interesting numbers and they have held the undivided attention of the large audiences. It is unfortunate that a break occurs in these concerts, but owing to yearly engagements of the hall the concerts of Monday, Tuesday, Wednesday and Thursday evenings of this week will be omitted. They will reopen Friday, May 29, with a programme especially arranged complimentary to the visiting wheelmen, when the programme will be:

"Boccacolo" march	Suppe
"Iolanthe," overture	Sullivan
"Cagliostro," waltz	Strauss
"Y's, Le Roi De," overture	Lalo
"Cavalleria Rusticana," intermezzo	Mascagni
Largo	Haendel
Solo violin, Mr. Schnitzler.	
"Erminie," selection	Jakobowsky
"Narcissus"	Nevin
"I Pagliacci," selection	Leoncavallo
"Grubenlichter," waltz	Zeller
"Herzens Koenigin," polka	Strauss
"Tabasco" march	Chadwick

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It is not often that one sees such displays of affection at the Music Hall "pops." as a young man trying to put his arm around the waist of a young women with him! This occurred down in one of the back seats at the end of the hall last night. It did not seem to be wholly consciously done on the part of the young man, but it caused much amusement to the surrounding guests. The very fact that he did it in the growing interest of his conversation, rather than offensively, rather added to the interest of the on-lookers. Directly behind the couple sat four young people, who made very merry over it. One young man, in whispering to one of the young ladies about it, put his arm on the back of the chair in the same way, when she turned round sharply with a warning.

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The promenades still continue to be favorite amusement of a large number f our musical public. The orchestra for his evening will play the following seections: March, "Kosciusko," Zach; verture, "Tannhauser," Wagner; waltz, "O Schoner Mai," Strauss; selection, "Aida," Verdi; introduction to Act 3, "Lohengrin," Wagner; (a) Don Cesar de Bazan, Massenet; (b) Serenata, Moszkowski; minuet for strings, Boccherini; overture, "Phedre," Massenet; overture, "Les Dragons de Villars," Maillart; waltz, "Pomone," Waldteufel; "Feu d'Artifice," polka, Strauss; march from ballet, "Sun and Earth" (first time), Bayer.

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There was a crush at the "Pops" Friday night, so that a number of smart people were too late to secure tables, which state of things only went to prove that the four days' break necessitated by prerental of the hall only whetted society's appetite for these fascinating concerts. Mrs. Arthur Rotch was, perhaps, the most observed of any of the society crowd of women that night. She certainly looked exceedingly handsome in her half-mourning, with a lace and jet toque. She is one of the few young matrons who can wear black and look younger instead of older in it. She was with Mr. Percival Lowell and several others. Mrs. Fiske Warren was at a table with friends, Mrs. Gardner, who was in pale blue, with black hat and feathers, had at her table Mr. Clayton Johns with other guests; Charles Francis Adams, Jr., nad a party with him, including Mr. Paul Butler and Mr. Franz Zerrahn.

Others there were Mrs. Gordon Abbott and Mrs. Randolph Coolidge, with parties; Mrs. Zerrahn, Mr. Clayton Johns, Mr. Wadsworth Longfellow, Gen. F. A.

The 584th promenade concert at Music Hall comes tonight. These concerts are well patronized by the fashionable element and are blessings to real music lovers, because they give so much fine music for a very small sum. Out of the 200 tables on the floor and in the first balcony only about 90 are reserved, as are seats at the theatre—the others and seats in the second balcony are free to all those who pay 25 cents for admission. The programmes furnished by Mr. Max Zach have all been of an excellent character, but latterly he has added a popular element and has introduced many novelties which have caught the fickle fancy of the public. Mr. Comee has shown great wisdom in the management and has done much for the comfort of the patrons. Free checking of bicycles is not the least of his thougful deeds.

The "pop" concerts continue on the topmost wave of success, and Mr. Zach is proving a great favorite as conductor. It is to be regretted that more floor space cannot be obtained, for nearly every evening tables are "grabbed" and many "left lamenting" like the father of the famous Lord Ullen's daughter. Those who do get the coveted tables, however, have jolly times, and the others have to go into the galleries, where the music sounds just as well and where its cheering character soon chases away disappointment.

——Mme. D'Angelis of the Copley, chaperoned a group of attractive girls at the promenade concert on Tuesday evening. In the party were Miss Ettiemay Pierson of Minneapolis, Mamie O. Baden and Mary E. Moore, all of whom wore stunning gowns, and were much admired. At another table were Hon. and Mrs. Thomas E. Riley with Mrs. Alice Kent Robertson, Mrs. George F. H. Murray, Mr. Carl Sobeski and Mr. Charles Smith, Doctor and Mrs. John G. Blake with Miss Marie Blake and Messrs. Arthur and Fulton Blake also occupied a table.

——Mr. and Mrs. Harry Burnham, Mr. Henry Higginson, Mr. John C. Abbott, Miss Minnie Ames, Mr. and Mrs. Arthur Richmond, Mr. and Mrs. Quincy A. Shaw, Jr., Mr. Parker Fenno and Miss Amory were among those attending the Promenade Concert, Friday evening.

——Prof. Barrett Wendell, Mme. Edna Hall, Dr. James Chadwick, Miss Gertrude Hall, Mr. Oliver Herford, Mr. and Mrs. William O. Sheafe, and Mr. and Mrs. Edward Sherburne were among those at the Promenade Concert on Thursday evening.

——Mrs. Arthur Rotch sails for Europe, the middle of this month. She was much admired, the other evening, at the "Pop," in black chiffon and sparkling jets, which suited admirably her coloring.

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Society Girl Sees Strange Sights at Music Hall.

WHERE VIRTUE AND VICE HOBNOB.

Cosmopolitan and Bohemian Boston Is There—The Butterfly Writes Her Impressions for Sunday Post Readers.

I am only a moth, a miller, a night butterfly, anything you like, but oh, what a lot I know, what a very great deal I have seen, and I have only been out one season.

All winter long I fluttered everywhere, from the theatre to the ball room, from the banquet hall to the private supper room, and now every night those who know where to look for me will find me here at the "Pop" concerts.

Few notice me, and so unobserved I see everything and everybody. All the people with whom I have become acquainted during the winter drift in one by one, and I think of the times and the places where I have seen them and I take a keen pleasure in recalling it all and watching them in these new surroundings. Someone has said: "Life is a comedy to him who thinks, a tragedy to him who feels." I am only a moth, so I have no soul. I never feel. I only laugh, and oh, so heartily, at the unconscious comedians who compose the human race.

Novelists sit in their studies and rack their brains for types and plots with unwritten romances happening underneath their very windows.

Through the smoke which curls up from the cigars in the Music Hall below, I see five hundred men and women, anyone of whom has a life story, which faithfully painted would make one writer famous.

Each man is a hero or a villain in his own little world, usually a mixture of both.

Each woman is a saint or a sinner, oftener something of each.

I look at first one and then the other and amuse myself.

I watch the girl who sits at the fifth table back in the centre to right and admire her.

Is she not beautiful, with her dainty Dresden china face?

A PICTURE OF LOVELINESS.

Her lips are as red as the leaves of a Jacqueminot rose; nobody but myself notices how thin and selfish they will be when the color fades. Her features are as clear cut as an exquisite cameo; nobody but myself knows that it is wine which has put the delicate coloring in her cheeks and the sparkle in her eyes.

Ah! what a pace she goes! She lives more in two weeks than many women do in all their lives.

The unmistakable stamp of dissipation has not yet appeared upon her face, and I shall be gone before it comes, so I shall be spared that annoyance, and I see her now as one of the most beautiful girls in Boston—the girl with the Dresden china face.

With his back to the orchestra and staring insolently into the faces of those in front of him, I see a man whose heart has never known a throb of tenderness, of kindness or of sympathy for years. The blood in his veins is ice. His heart is a machine. He is an officer in the United States Navy and is invited everywhere. He pays his poker debts and is called a man of honor, but I saw him blast a young girl's reputation by a shrug of his shoulders and an insinuating sneer. Still he makes the most perfect smoke rings I ever saw and is an excellent pistol shot, both of which, of course, are very much to his credit.

There, close to the railing, on the left is a man who looks like an undertaker, but he is a politician.

He smiles and bows and sees everybody. He will always see everybody until after election, for he is a candidate for an office. He is a lean and hungry Cassius, with an ambition which knows no check.

I have seen him in his quiet moments throw his head back upon his office chair and dream of dignities and honors so high that I dare not even whisper them.

His wife is always at home now, but then she is a dowdy little thing, and loves him a great deal, which of course is a nuisance.

Next to the politician's table is a famous society beauty. She does not say much, because she does not know what to say. Her father is very rich and the society reporters say she is beautiful, and she trustingly believes them.

If she sold hooks and eyes in a shop, the same reporters might think she had a very long nose, and they possibly might notice that her ears stuck out from her head in a conspicuous manner; but a girl with a million never has a long nose.

Sitting at one of the inexpensive outside tables I see a man in a shabby coat, who scarcely seems to breathe when the orchestra is playing.

He is a music teacher, very ambitious and very poor; so poor is he that I have seen him lay his head upon his arms and the tears trickle down upon the ivory keys of his piano because he was hungry and because his shabby shoes and hat hurt his pride.

Nobody but he and I know how much he has endured and suffered, and nobody but ourselves know the exquisite pleasure he has derived from feeling that he was sacrificing for his art's sake.

Music is his life. It is food and drink and happiness—it is everything to him. If the world could only see and hear him sing as I have, in his bare little Tremont street studio, they would crown his unruly red, gold hair with laurel.

When he is wretched and discouraged and miserable, ah! how he sings. I can hear his voice vibrating through the empty hallways now, singing "He Cometh to Bring Us Salvation." It is very sad. I almost forget to laugh at him, even when I stop to think that by simply saying "Yes" the poor musician could become a rich tradesman.

A MAN WHOM MONEY CANNOT BUY.

He has an uncle who refuses to recognize him and his art, but is willing, should he give it up, to take him into his own household, treat him as a son, and make him a member of an old-established business firm.

This young fellow almost makes me think there are some things and people money cannot buy.

On the other side of the same inexpensive table a railroad magnate sits. His face is shrewd and sharp and keen. He sips his wine indifferently, and a cynical smile often plays about the corner of his mouth at some quiet thought which comes to him. Yet during certain numbers on the programme something of the poor music teacher's soul shines in the railroad magnate's eyes. There is a bond of sympathy between this stern, unyielding man of business and the sensitive, unworldly musician who often blushes like a girl.

A little later in the evening I shall see them nodding and smiling approval at each other as they keep time to the music with their fingers.

There is so much to amuse me here that I come night after night.

I laugh so merrily at the people with the blank, uncomprehending expression in their eyes, who applaud so vigorously.

The people who only come to stare and be stared at interest me as do the people who hunger and thirst after Bohemia in a timid, respectable way.

The music, the light and the gayety fascinate me, for after all I am only a moth miller, a night butterfly.

THE SOCIETY GIRL.

[illegible] Zach is showing ex[illegible] [illegible]ment in the selection of good popular music. The program for tomorrow evening will be known as Novelty Night, and will be as follows:

March from "Puppenfee" (First time.)	Bayer
French comedy overture (First time.)	Keler-Bela
Waltz—"Tales from the Orient"	Strauss
Selection—"The Huguenots" (First time.)	Meyerbeer
Retraite Croate (First time.)	Gabriel-Marie
Two Slavonic dances	Dvorak
Ronde D'Amour (First time.)	Westerhout
Overture—"Martha"	Flotow
Selection—"Grande Duchesse"	Offenbach
Waltz—"Espana"	Waldteufel
Mazourka—"La Mesange" (First time.)	Muller
"Jack" March from "Jack and the Beanstalk" (First time.)	Sloane

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—After an interval of four days in which no concerts were given, the Music hall "Pops" opened again Friday evening and will continue until Thursday, July 2.

Boston Journal.

TEN PAGES.

FRIDAY, MAY 29, 1896.

THE "POPS" TONIGHT.

The "Pop Concerts," after a break of nearly a week, resume tonight. The program will be unusually attractive from a musical standpoint, and in addition the idea of the twelve selections to be played by the orchestra, the beginning of which spell "Bicycle Night," complimentary to the visiting wheelmen, should assure a large audience in Music Hall this evening. The program is:

Boccaccio March	Suppe
Iolanthe overture	Sullivan
Cagliostro Waltz	Strauss
Y's Le Roi De, overture	Lalo
Cavalleria Rusticana	Mascagni
Largo	Haende
Solo violin, Mr. Schnitzer.	
Erminie. Selection	Jakobowsky
Narcissus	Nevin
I Pagliacci. Intermezzo	Leoncavallo
Grubenlichter Waltz	Zeller
Herzen Koenigin Polka	Strauss
Tabasco March	Chadwick

—At 9 o'clock Friday night only one table remained unoccupied of those reserved at the "Pop" concert by Mr Clayton Johns—that of Mrs John L. Gardner. During a "pianissimo" act of the orchestra, a group of men approached the table and deliberately sat down, awaiting the termination of the number, whereupon Mr Johns tapped one on the shoulder and whispered the fatal fact, "This is Mrs Jack Gardner's table, and she is expected every moment." They moved on. This little episode convinced the balcony that Mrs Jack would surely arrive, which she did at exactly 9.30.

SUNDAY, MAY 24, 1896.

THE PROMENADES.

The Music Hall promenade concerts continue upon the top wave of popularity and afford the music-loving public a constant source of pleasure. The great repertoire of the orchestra is constantly added to and the vast resources of the library that has been accumulated in the twelve successive years of the existence of this musical enterprise are utilized with admirable taste by Mr. Zach in the making of his programs. It is unfortunate that a break is necessary on Monday, Tuesday, Wednesday and Thursday of next week, but this is due to yearly engagements of the hall. On Friday, May 29, the concerts will reopen, with the first special evening, "Bicycle Night," with a program especially arranged complimentary to the wheelmen as follows:

"Boccaccio," march	Suppe
"Iolanthe," overture	Sullivan
"Cagliostro," waltz	Strauss
"Y's, Le Roi De," overture	Lalo
"Cavalleria Rusticana," intermezzo	Mascagni
Largo	Haendel
Solo violin, Mr. Schnitzler.	
"Erminie," selection	Jakobowsky
"Narcissus"	Nevin
"I Pagliacci," selection	Leoncavallo
"Grubenlichter," waltz	Zeller
"Herzens Koenigin," polka	Strauss
"Tabasco," march	Chadwick

The past week has been without conspicuous features from a social point of view. The "Pops," of course, are the regular meeting place for the people of the younger set, and they are proving as attractive as ever. The presence of Adamowski is missed, but Zach has always been popular among the smart set, and his direction is proving satisfactory in every respect. Out at the Country Club golf is having its reign, but in a few days the great races will be on, and all society will be turned in that direction. In a few days, too, will begin the reign of the June bride, and a number of specially prominent weddings will take place.

ENTERTAINING WHEELMEN.

Judging from the present outlook New England wheelmen will own the city on Friday and Saturday. The usual theatre party will be held at the Tremont Theatre, and the night will also be known as Bicycle Night at Music Hall. A choice program has been arranged for the entertainment of the cyclers. Wheels will be checked free of charge at both places of amusement, and owing to the large number of visitors that will be in the city there will undoubtedly be a large delegation of wheelmen in attendance at both places. President Sterling Elliott of the L. A. W. has received an invitation to attend the popular concert on that evening, and there are hundreds of wheelmen who will undoubtedly improve the opportunity to listen to the special program which has been arranged for the occasion.

TABLE GOSSIP.

—Three notable society women graced the "pop" concert on bicycle night, Friday. Most fitting was it that Mrs Arthur Rotch, the leader in the wheeling smart set, should lend her presence. Mrs Rotch, who first made a reputation abroad as "the beautiful American wheelwoman," is more widely known in New York, possibly, than here, and at the famous and exclusive Michaux club she is a leader, as well as a picture of beauty and grace, mounted. Mrs Rotch has discarded her widow's weeds and is wearing lighter material, although still the somber black. She was the center of attraction on Friday night seated in the front row, beneath conductor Zach and attended by Mr Percival Lowell. Mrs Rotch wore a black chiffon bodice, relieved by jet, her beautiful dark auburn hair done in a sort of aureole effect, carried away from the face and surmounted by a dainty creation of black lace and jet. She was one of the first to arrive in the ring and one of the last to depart. Not all the elect sit in the front section of the ring for directly in the center toward Apollo, was Mrs Fiske Warren and a party of friends, the hostess radiant in a stunning toilet of heavy black watered silk, with yoke of black net, appliqued in rich white lace and edged with a fold of cerise satin. On her head was a creation in the form of a toque of cerise velvet studded with jet beads and finished at the side with a cluster of ribbon loops and aigrettes. Mrs John L. Gardner arrived short after 9, clad in blue silk, a string of diamonds around her throat and wearing a large black hat with three big nodding plumes. She was accompanied by Mr and Mrs Randolph Coolidge and with Mr Clayton Johns as advance guard, a merry party, entertained all within earshot. Others noted were Mr Paul Butler and party, Mr and Mrs Franz Zerrahn and friends, Lieut Winder, Mr Charles Francis Adams Jr and party, Mr Matthew Luce and party, Mr Gardiner W. Lane, Mr and Mrs Edwin Sheafe, Mrs Ronald A. Stuart with Mr F. D. Robinson and daughter, Mr Fred Brackett, Mr Harry Norwell, Mr and Mrs John Dana Shepard with Col Harry Hastings, Mrs Martha Dana Shepard with Mr and Mrs George B. Winster, Mr and Mrs C. H. Gilman, Miss Lillian Reeves, Mrs T. J. Corbett, Mr and Mrs George F. Steele, Mrs Mary E. Blake, Miss Katherine Gordon and Miss Anna S. Robbins.

Conductor Zach will present a [illegible] program tomorrow evening at the promenade concert in Music hall, seven of the 12 selections being given here for the first time this season. These are the compositions by Bayer, Keler-Bela, Meyerbeer, Gabriel-Marie, Westerhout, Muller and Sloane. The program is as follows:

March from Puppenfee	Bayer
French comedy overture	Keler-Bela
Waltz, Tales from the Orient	Strauss
Selection, The Huguenots	Meyerbeer
Retriate Croate	Gabriel-Marie
Two Slavonic dances	Dvorak
Ronde D'Amour	Westerhout
Overture, Martha	Flotow
Selection, Grande Duchesse	Offenbach
Waltz, Espana	Waldteufel
Mazourka, La Mesange	Muller
Jack march from Jack and the Beanstalk	Sloane

THE MUSIC HALL POPS.

Nothing succeeds like success. This can be truthfully said regarding the "Pop" concerts at Music Hall. Conductor Zach was received with enthusiasm on Friday night after a short break owing to previous engagements of the hall. The very best amusement seekers are to be seen at the tables nightly, and the audiences applaud the fine programmes, demanding encore after encore. A novelty programme has been arranged for tomorrow evening as follows: March from "Puppenfee" (first time), Bayer; French comedy overture (first time), Keler-Bela; waltz, "Tales From the Orient," Strauss; selection, "The Huguenots" (first time), Meyerbeer; retraite croate (first time), Gabriel-Marie; two slavonic dances, Dvorak; Ronde D'Amour (first time), Westerhout; overture, "Martha," Flotow; selection, "Grande Duchesse," Offenbach; waltz, "Espana," Waldteufel; mazourka, "Le Mesange" (first time), Muller; "Jack" march from "Jack and the Beanstalk" (first time), Sloane.

—Col Fairchild, Miss Sally Fairchild, Miss Eldredge, Mrs Apthorp, Mr T. Russell Sullivan and Mr Eldredge at the Gardner table, Mr Clarence Hollander, with Miss Gertrude Edmands, Mr and Mrs William Hooper with a party, Mr Walter de Land Came and three friends, Mr Karl Breueman, Mr and Mrs John Dana Shepard and party from Dorchester, Mr Frank Chick, Dr Frederick L. Jack with friends, Miss Marie Ware Laughton, Mr Charles Hayden, Mr Barroll, Dr Galloupe and party and Miss Hecht with friends were among those present at the last Saturday "Pop."

—Mr Edward B. Horne of Malden had a party at the Music hall "Pop" Friday evening. Mr and Mrs Frederic Beebe chaperoned the party, which included Mrs John S. Woodruff, Miss Pauline Foss, Miss Alice Stearns, Miss Blanche Barker, Mr Henry P. Dole, Mr Phineas W. Sprague and Mr Leon F. Foss.

—Everyone flocked to Music Hall Friday night, glad to welcome a renewal of the "Pop" concerts after a lamented cessation of nearly a week. Bicycle night was a great success; every table was taken and the balconies were crowded. Mrs. John L. Gardner's table was the last to be occupied, and it was quarter before ten when the much-talked of leader of society appeared. Mrs. Gardner was attired in palest blue silk, trimmed with sheer white lace, and a large black hat laden with plumes. In her party were Mrs. Randolph Coolidge in a bodice of white Dresden silk, flowered in pink, and small toque of tan straw with black quills, lace and rose buds and Mrs. Clayton Johns who occupied a seat on the left of Mrs. Gardner. Mrs. Arthur Rotch, accompanied by Mr. Percival Lowell, and dressed all in black, with small black bonnet, was exceedingly lovely. Mrs. Fiske Warren was charming in a gown of black watered moire with bits of white about the yoke and stock of cerise velvet. Mrs. Warren's hat was the most stylish possible combination of cerise velvet and black tips, a toilet well suited to set off to advantage her beauty and exquisite coloring. Mrs. Ronald Stuart was another strikingly elegant woman present in a stunning Parisian gown of green and white. Mrs. Stuart's party included Mr. Harry Norwell, Mr Fred Brackett and Mr. F. D. Robinson and Miss Robinson of Cleveland, who are guests at the Brunswick. Others in the house were Mr. Paul Butler, Miss Lillian Reeves, Miss Louise Drost, Miss Katherine Gordon, Mrs. T. J Corbett, Mr. Walter DeLand Came, Mr. and Mrs. John Dana Shepard, Mrs. Martha Dana Shepard, Mr. and Mrs. George F. Steele, Mr. Frank Beebe, Colonel Henry Hastings, Lieutenant Winder, Mr. Charles Francis Adams, jr., and party, Mr. Matthew Luce and party, Mrs. Mary E. Blake and Mr. and Mrs. Edward Sheafe.

THE PROMENADE CONCERTS.

The resumption of the "Pop" concerts on Friday evening was marked by the attendance of an immense audience. Conductor Zach has met with much success in his programmes, as has been fully demonstrated by the many encores demanded each evening. These concerts will now continue without interruption until July 2. For tomorrow evening an especially attractive programme has been arranged, introducing seven selections not heard here before:

March from "Puppenfee"	Bayer
French Comedy Overture	Keler-Bela
Waltz—"Tales from the Orient"	Strauss
Selection—"The Huguenots"	Meyerbeer
Retraite Croate	Gabriel-Marie
Two Slavonic Dances	Dvorak
Ronde d'Amour	Westerhout
Overture—"Martha"	Flotow
Selection—"Grand Duchesse"	Offenbach
Waltz—"Espana"	Waldteufel
Mazourka—"La Mesange"	Muller
"Jack" March from "Jack and the Beanstalk"	Sloane

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

AT THE "POP" CONCERTS.

A Society Girl Sees Strange Sights at Music Hall.

WHERE VIRTUE AND VICE HOBNOB.

Cosmopolitan and Bohemian Boston Is There—The Butterfly Writes Her Impressions for Sunday Post Readers.

I am only a moth, a miller, a night butterfly, anything you like, but oh, what a lot I know, what a very great deal I have seen, and I have only been out one season.

All winter long I fluttered everywhere, from the theatre to the ball room, from the banquet hall to the private supper room, and now every night those who know where to look for me will find me here at the "Pop" concerts.

Few notice me, and so unobserved I see everything and everybody. All the people with whom I have become acquainted during the winter drift in one by one, and I think of the times and the places where I have seen them and I take a keen pleasure in recalling it all and watching them in these new surroundings. Someone has said: "Life is a comedy to him who thinks, a tragedy to him who feels." I am only a moth, so I have no soul. I never feel. I only laugh, and oh, so heartily, at the unconscious comedians who compose the human race.

Novelists sit in their studies and rack their brains for types and plots with unwritten romances happening underneath their very windows.

Through the smoke which curls up from the cigars in the Music Hall below, I see five hundred men and women, anyone of whom has a life story, which faithfully painted would make one writer famous.

Each man is a hero or a villain in his own little world, usually a mixture of both.

Each woman is a saint or a sinner, oftener something of each.

I look at first one and then the other and amuse myself.

I watch the girl who sits at the fifth table back in the centre to right and admire her.

Is she not beautiful, with her dainty Dresden china face?

A PICTURE OF LOVELINESS.

Her lips are as red as the leaves of a Jacqueminot rose; nobody but myself notices how thin and selfish they will be when the color fades. Her features are as clear cut as an exquisite cameo; nobody but myself knows that it is wine which has put the delicate coloring in her cheeks and the sparkle in her eyes.

Ah! what a pace she goes! She lives more in two weeks than many women do in all their lives.

The unmistakable stamp of dissipation has not yet appeared upon her face, and I shall be gone before it comes, so I shall be spared that annoyance, and I see her now as one of the most beautiful girls in Boston—the girl with the Dresden china face.

With his back to the orchestra and staring insolently into the faces of those in front of him, I see a man whose heart has never known a throb of tenderness, of kindness or of sympathy for years. The blood in his veins is ice. His heart is a machine. He is an officer in the United States Navy and is invited everywhere. He pays his poker debts and is called a man of honor, but I saw him blast a young girl's reputation by a shrug of his shoulders and an insinuating sneer. Still he makes the most perfect smoke rings I ever saw and is an excellent pistol shot, both of which, of course, are very much to his credit.

There, close to the railing, on the left is a man who looks like an undertaker, but he is a politician.

He smiles and bows and sees everybody. He will always see everybody until after election, for he is a candidate for an office. He is a lean and hungry Cassius, with an ambition which knows no check.

I have seen him in his quiet moments throw his head back upon his office chair and dream of dignities and honors so high that I dare not even whisper them.

His wife is always at home now, but then she is a dowdy little thing, and loves him a great deal, which of course is a nuisance.

Next to the politician's table is a famous society beauty. She does not say much, because she does not know what to say. Her father is very rich and the society reporters say she is beautiful, and she trustingly believes them.

If she sold hooks and eyes in a shop, the same reporters might think she had a very long nose, and they possibly might notice that her ears stuck out from her head in a conspicuous manner; but a girl with a million never has a long nose.

Sitting at one of the inexpensive outside tables I see a man in a shabby coat, who scarcely seems to breathe when the orchestra is playing.

He is a music teacher, very ambitious and very poor; so poor is he that I have seen him lay his head upon his arms and let the tears trickle down upon the ivory keys of his piano because he was hungry and because his shabby shoes and hat so hurt his pride.

Nobody but he and I know how much he has endured and suffered, and nobody but ourselves know the exquisite pleasure he has derived from feeling that he was sacrificing for his art's sake.

Music is his life. It is food and drink and happiness—it is everything to him. If the world could only see and hear him sing as I have, in his bare little Tremont street studio, they would crown his unruly red, gold hair with laurel.

When he is wretched and discouraged and miserable, ah! how he sings. I can hear his voice vibrating through the empty hallways now, singing "He Cometh to Bring Us Salvation." It is very sad. I almost forget to laugh at him, even when I stop to think that by simply saying "Yes" the poor musician could become a rich tradesman.

A MAN WHOM MONEY CANNOT BUY.

He has an uncle who refuses to recognize him and his art, but is willing, should he give it up, to take him into his own household, treat him as a son, and make him a member of an old-established business firm.

This young fellow almost makes me think there are some things and people money cannot buy.

On the other side of the same inexpensive table a railroad magnate sits. His face is shrewd and sharp and keen. He sips his wine indifferently, and a cynical smile often plays about the corner of his mouth at some quiet thought which comes to him. Yet during certain numbers on the programme something of the poor music teacher's soul shines in the railroad magnate's eyes. There is a bond of sympathy between this stern, unyielding man of business and the sensitive, unworldly musician who often blushes like a girl.

A little later in the evening I shall see them nodding and smiling approval at each other as they keep time to the music with their fingers.

There is so much to amuse me here that I come night after night.

I laugh so merrily at the people with he blank, uncomprehending expression in their eyes, who applaud so vigorously.

The people who only come to stare and be stared at interest me as do the people who hunger and thirst after Bohemia in a timid, respectable way.

The music, the light and the gayety fascinate me, for after all I am only a moth miller, a night butterfly.

THE SOCIETY GIRL.

THE PROMENADES.

The summer season of the popular promenade concerts at Music Hall is attracting more and more attention and commendation from the best class of music lovers. Mr. Zach is showing excellent judgment in the selection of good popular music. The program for tomorrow evening will be known as Novelty Night, and will be as follows:

March from "Puppenfee" (First time.)	Bayer
French comedy overture (First time.)	Keler-Bela
Waltz—"Tales from the Orient"	Strauss
Selection—"The Huguenots" (First time.)	Meyerbeer
Retraite Croate (First time.)	Gabriel-Marie
Two Slavonic dances	Dvorak
Ronde D'Amour (First time.)	Westerhout
Overture—"Martha"	Flotow
Selection—"Grande Duchesse"	Offenbach
Waltz—"Espana"	Waldteufel
Mazourka—"La Mesange" (First time.)	Muller
"Jack" March from "Jack and the Beanstalk" (First time.)	Sloane

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——After an interval of four days in which no concerts were given, the Music hall "Pops" opened again Friday evening and will continue until Thursday, July 2.

Boston Journal.

TEN PAGES.

FRIDAY, MAY 29, 1896.

THE "POPS" TONIGHT.

The "Pop Concerts," after a break of nearly a week, resume tonight. The program will be unusually attractive from a musical standpoint, and in addition the idea of the twelve selections to be played by the orchestra, the beginning of which spell "Bicycle Night," complimentary to the visiting wheelmen, should assure a large audience in Music Hall this evening. The program is:

Boccaccio March	Suppe
Iolanthe overture	Sullivan
Cagliostro Waltz	Strauss
Y's Le Roi De, overture	Lalo
Cavalleria Rusticana	Mascagni
Largo Solo violin, Mr. Schnitzer.	Haende
Erminie. Selection	Jakobowsky
Narcissus	Nevin
I Pagliacci. Intermezzo	Leoncavallo
Grubenlichter Waltz	Zeller
Herzen Koenigin Polka	Strauss
Tabasco March	Chadwick

——At 9 o'clock Friday night only one table remained unoccupied of those reserved at the "Pop" concert by Mr Clayton Johns—that of Mrs John L. Gardner. During a "pianissimo" act of the orchestra, a group of men approached the table and deliberately sat down, awaiting the termination of the number, whereupon Mr Johns tapped one on the shoulder and whispered the fatal fact, "This is Mrs Jack Gardner's table, and she is expected every moment." They moved on. This little episode convinced the balcony that Mrs Jack would surely arrive, which she did at exactly 9.30.

Boston Journal.

SUNDAY, MAY 24, 1896.

THE PROMENADES.

The Music Hall promenade concerts continue upon the top wave of popularity and afford the music-loving public a constant source of pleasure. The great repertoire of the orchestra is constantly added to and the vast resources of the library that has been accumulated in the twelve successive years of the existence of this musical enterprise are utilized with admirable taste by Mr. Zach in the making of his programs. It is unfortunate that a break is necessary on Monday, Tuesday, Wednesday and Thursday of next week, but this is due to yearly engagements of the hall. On Friday, May 29, the concerts will reopen, with the first special evening, "Bicycle Night," with a program especially arranged complimentary to the wheelmen as follows:

"Boccaccio," march	Suppe
"Iolanthe," overture	Sullivan
"Cagliostro," waltz	Strauss
"Y's, Le Roi De," overture	Lalo
"Cavalleria Rusticana," intermezzo	Mascagni
Largo Solo violin, Mr. Schnitzler.	Haendel
"Erminie," selection	Jakobowsky
"Narcissus"	Nevin
"I Pagliacci," selection	Leoncavallo
"Grubenlichter," waltz	Zeller
"Herzens Koenigin," polka	Strauss
"Tabasco," march	Chadwick

The past week has been without conspicuous features from a social point of view. The "Pops," of course, are the regular meeting place for the people of the younger set, and they are proving as attractive as ever. The presence of Adamowski is missed, but Zach has always been popular among the smart set, and his direction is proving satisfactory in every respect. Out at the Country Club golf is having its reign, but in a few days the great races will be on, and all society will be turned in that direction. In a few days, too, will begin the reign of the June bride, and a number of specially prominent weddings will take place.

ENTERTAINING WHEELMEN.

Judging from the present outlook New England wheelmen will own the city on Friday and Saturday. The usual theatre party will be held at the Tremont Theatre, and the night will also be known as Bicycle Night at Music Hall. A choice program has been arranged for the entertainment of the cyclers. Wheels will be checked free of charge at both places of amusement, and owing to the large number of visitors that will be in the city there will undoubtedly be a large delegation of wheelmen in attendance at both places. President Sterling Elliott of the L. A. W. has received an invitation to attend the popular concert on that evening, and there are hundreds of wheelmen who will undoubtedly improve the opportunity to listen to the special program which has been arranged for the occasion.

TABLE GOSSIP.

——Three notable society women graced the "pop" concert on bicycle night, Friday. Most fitting was it that Mrs Arthur Rotch, the leader in the wheeling smart set, should lend her presence. Mrs Rotch, who first made a reputation abroad as "the beautiful American wheelwoman," is more widely known in New York, possibly, than here, and at the famous and exclusive Michaux club she is a leader, as well as a picture of beauty and grace, mounted. Mrs Rotch has discarded her widow's weeds and is wearing lighter material, although still the somber black. She was the center of attraction on Friday night seated in the front row, beneath conductor Zach and attended by Mr Percival Lowell. Mrs Rotch wore a black chiffon bodice, relieved by jet, her beautiful dark auburn hair done in a sort of aureole effect, carried away from the face and surmounted by a dainty creation of black lace and jet. She was one of the first to arrive in the ring and one of the last to depart. Not all the elect sit in the front section of the ring for directly in the center toward Apollo, was Mrs Fiske Warren and a party of friends, the hostess radiant in a stunning toilet of heavy black watered silk, with yoke of black net, appliqued in rich white lace and edged with a fold of cerise satin. On her head was a creation in the form of a toque of cerise velvet studded with jet beads and finished at the side with a cluster of ribbon loops and aigrettes. Mrs John L. Gardner arrived short after 9, clad in blue silk, a string of diamonds around her throat and wearing a large black hat with three big nodding plumes. She was accompanied by Mr and Mrs Randolph Coolidge and with Mr Clayton Johns as advance guard, a merry party, entertained all within earshot. Others noted were Mr Paul Butler and party, Mr and Mrs Franz Zerrahn and friends, Lieut Winder, Mr Charles Francis Adams Jr and party, Mr Matthew Luce and party, Mr Gardiner W. Lane, Mr and Mrs Edwin Sheafe, Mrs Ronald A. Stuart with Mr F. D. Robinson and daughter, Mr Fred Brackett, Mr Harry Norwell, Mr and Mrs John Dana Shepard with Col Harry Hastings, Mrs Martha Dana Shepard with Mr and Mrs George B. Winster, Mr and Mrs C. H. Gilman, Miss Lillian Reeves, Mrs T. J. Corbett, Mr and Mrs George F. Steele, Mrs Mary E. Blake, Miss Katherine Gordon and Miss Anna S. Robbins.

Music Hall Promenades.

Conductor Zach will present a novelty program tomorrow evening at the promenade concert in Music hall, seven of the 12 selections being given here for the first time this season. These are the compositions by Bayer, Keler-Bela, Meyerbeer, Gabriel-Marie, Westerhout, Muller and Sloane. The program is as follows:

March from Puppenfee	Bayer
French comedy overture	Keler-Bela
Waltz, Tales from the Orient	Strauss
Selection, The Huguenots	Meyerbeer
Retriate Croate	Gabriel-Marie
Two Slavonic dances	Dvorak
Ronde D'Amour	Westerhout
Overture, Martha	Flotow
Selection, Grande Duchesse	Offenbach
Waltz, Espana	Waldteufel
Mazourka, La Mesange	Muller
Jack march from Jack and the Beanstalk	Sloane

THE MUSIC HALL POPS.

Nothing succeeds like success. This can be truthfully said regarding the "Pop" concerts at Music Hall. Conductor Zach was received with enthusiasm on Friday night after a short break owing to previous engagements of the hall. The very best amusement seekers are to be seen at the tables nightly, and the audiences applaud the fine programmes, demanding encore after encore. A novelty programme has been arranged for tomorrow evening as follows: March from "Puppenfee" (first time), Bayer; French comedy overture (first time), Keler-Bela; waltz, "Tales From the Orient," Strauss; selection, "The Huguenots" (first time), Meyerbeer; retraite croate (first time), Gabriel-Marie; two slavonic dances, Dvorak; Ronde D'Amour (first time), Westerhout; overture, "Martha," Flotow; selection, "Grande Duchesse," Offenbach; waltz, "Espana," Waldteufel; mazourka, "Le Mesange" (first time), Muller; "Jack" march from "Jack and the Beanstalk" (first time), Sloane.

——Col Fairchild, Miss Sally Fairchild, Miss Eldredge, Mrs Apthorp, Mr T. Russell Sullivan and Mr Eldredge at the Gardner table, Mr Clarence Hollander, with Miss Gertrude Edmands, Mr and Mrs William Hooper with a party, Mr Walter de Land Came and three friends, Mr Karl Breueman, Mr and Mrs John Dana Shepard and party from Dorchester, Mr Frank Chick, Dr Frederick L. Jack with friends, Miss Marie Ware Laughton, Mr Charles Hayden, Mr Barroll, Dr Galloupe and party and Miss Hecht with friends were among those present at the last Saturday "Pop."

——Mr Edward B. Horne of Malden had a party at the Music hall "Pop" Friday evening. Mr and Mrs Frederic Beebe chaperoned the party, which included Mrs John S. Woodruff, Miss Pauline Foss, Miss Alice Stearns, Miss Blanche Barker, Mr Henry P. Dole, Mr Phineas W. Sprague and Mr Leon F. Foss.

——Everyone flocked to Music Hall Friday night, glad to welcome a renewal of the "Pop" concerts after a lamented cessation of nearly a week. Bicycle night was a great success; every table was taken and the balconies were crowded. Mrs. John L. Gardner's table was the last to be occupied, and it was quarter before ten when the much-talked of leader of society appeared. Mrs. Gardner was attired in palest blue silk, trimmed with sheer white lace, and a large black hat laden with plumes. In her party were Mrs. Randolph Coolidge in a bodice of white Dresden silk, flowered in pink, and small toque of tan straw with black quills, lace and rose buds and Mrs. Clayton Johns who occupied a seat on the left of Mrs. Gardner. Mrs. Arthur Rotch, accompanied by Mr. Percival Lowell, and dressed all in black, with small black bonnet, was exceedingly lovely. Mrs. Fiske Warren was charming in a gown of black watered moire with bits of white about the yoke and stock of cerise velvet. Mrs. Warren's hat was the most stylish possible combination of cerise velvet and black tips, a toilet well suited to set off to advantage her beauty and exquisite coloring. Mrs. Ronald Stuart was another strikingly elegant woman present in a stunning Parisian gown of green and white. Mrs. Stuart's party included Mr. Harry Norwell, Mr Fred Brackett and Mr. F. D. Robinson and Miss Robinson of Cleveland, who are guests at the Brunswick. Others in the house were Mr. Paul Butler, Miss Lillian Reeves, Miss Louise Drost, Miss Katherine Gordon, Mrs. T. J Corbett, Mr. Walter DeLand Came, Mr. and Mrs. John Dana Shepard, Mrs. Martha Dana Shepard, Mr. and Mrs. George F. Steele, Mr. Frank Beebe, Colonel Henry Hastings, Lieutenant Winder, Mr. Charles Francis Adams, jr., and party, Mr. Matthew Luce and party, Mrs. Mary E. Blake and Mr. and Mrs. Edward Sheafe.

THE PROMENADE CONCERTS.

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Ronde d'Amour	Westerhout
Overture—"Martha"	Flotow
Selection—"Grand Duchesse"	Offenbach
Waltz—"Espana"	Waldteufel
Mazourka—"La Mesange"	Muller
"Jack" March from "Jack and the Beanstalk"	Sloane

[illegible] Globe.

SU[illegible], MAY 24, 1896.

Promenade Concerts.

That the Music hall promenade concerts meet the demand of an immense public cannot be questioned after the attendance of the past two weeks, as "all sold" became a stock phrase at the box office nearly every evening. There is a never-failing care on the part of the conductor, Zach, in the selection and arrangement of the programs, and the musical tact and skill shown in affording the desired contrast in the numbers calls for hearty praise.

Patrons of these popular entertainments are reminded that there will not be any concerts on the evenings of Monday, Tuesday, Wednesday and Thursday of next week, owing to annual engagements of Music hall. The first of many special evenings will be on Friday, May 29, when the concerts will be resumed with an acrostic program, complimentary to the visiting wheelmen, entitled "Bicycle Night," arranged as follows:

Boccaccio march	Suppe
Iolanthe, overture	Sullivan
Cagliostro, waltz	Strauss
Y's, Le Roi De, overture	Lalo
Cavalleria Rusticana, intermezzo	Mascagni
Largo	Haendel
Solo violin, Mr Schnitzler	
Erminie, selection	Jakobowsky
Narcissus	Nevin
I Pagliacci, selection	Leoncavallo
Grubenlichter, waltz	Zeller
Herzens Koenigin, polka	Strauss
Tabasco march	Chadwick

Next Friday evening at the Music hall promenade concerts will be "bicycle night," and several tables have been reserved for Messrs Elliott, Sanger, Bald and other prominent cyclists. The selections for the program are arranged in the form of an anagram.

—Friday night should be marked with a "red letter," as it called to Music hall the best audience, in point of quality, that has gathered within its laurel-trimmed walls this season. Not only was it brilliant in a social light, but the gowns of the ladies and the millinery display was something to remember, seen from any vantage point. Long before the now fashionable hour to arrive—9 o'clock—the tables were surrounded by some of the smartest folks in town. Mrs Gardner was attended by Col Henry L. Higginson and Mr Gardner, and had as guest Miss Lena Little. Mrs Gardner, who is looking uncommonly well this season, wore a buttercup yellow crepon with tiny white spots on its surface. It was made somewhat in blouse effect and relieved by a soft fold at the throat and waist of violet velvet. Her hat was a coarse yellow straw with a quantity of pale yellow chiffon and black wings at the back. Miss Little was modishly gowned in a grayish gauze, over a dark changeable silk, and wore a large flat hat of black and white straw, with black trimmings. Neither of the men wore evening dress, although that sort of attire prevailed to a large extent throughout the ring. The next most attractive table was that occupied by Mr and Mrs Henry Burnham and Mr and Mrs Philip V. R. Ely, Mrs Burnham in dove gray cashmere, with bodice of white satin ribbons and ecru lace insertion and large green straw hat, Mrs Ely in black, brightened with white lace and cerise. Near the Gardners was a jolly party of six, with Mr and Mrs William Hooper as host and hostess, the latter looking radiant also in yellow, with large black hat, adorned with red roses. Near the stage sat Mrs Ronald A. Stuart, accompanied by her brother, Mr Fred Brackett, and Mr S. Robson of Cleveland, O. Mr and Mrs Randolph Coolidge, with friends, were in close proximity, as were Mrs J. H. Stoddart and party. Elsewhere on the floor were noted Mr John T. Wheelwright, Mr and Mrs C. M. Ingersoll Jr, Miss Linzee, Mr Charles Sumner Hawes, Mrs Harry Chapin, Miss Mabel Bond, Mr and Mrs Fred Beebe, Mr Percival Lowell and friends, and Judge Dewey with Mr Pevear and ladies. In the balcony were Mr and Mrs R. M. Field, the Misses Ball, Mr Herbert Leeds, Lieut Winder, Mr Franklyn Roberts with Mrs J. P. Sutherland, Mr O. A. Jenkins and party, Col and Mrs Edmands, with friends, Mr Ward M. Tenney and Mr H. A. Latimer.

—On Tuesday night quite a number of the smart cycling set wheeled to the pop concert and "put up" their wheels in the convenient place arranged by the management. On the floor were noted Mr and Mrs J. C. R. Peabody, Mr and Mrs Henry Burnham, Miss Alice Kent Robertson, Mr Shroeder, Mr Stansy, Miss Henrietta Sargent, Mrs George Norman, Mr George von L. Meyer, Mr Isidor Braggiotte, Dr and Mrs W. C. Denny, Mr and Mrs Harry H. Gay, Miss Nostrand, Mr and Mrs Alexander Steinert, Mrs G. W. Wakefield, Mrs Max Zach, Mr Harold Going, Mr O. B. Mann, Mr Charles Hayden, Mr Robert Kane, Mr and Mrs Frank Bemis, Mr Morton Cobb and Mrs S. Hooper Hooper.

—Mr Bulkley Wells, who married Miss Grace Livermore of Jamaica Plain, is building a summer home at Magnolia, a copy of an old English house in the time of Henry VIII. Mr and Mrs Wells will occupy it early in July.

—Mrs and Miss Goodwin, mother and sister of Mr J. Cheever Goodwin, the composer, who have been spending some time in Boston, have sailed for

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SUNDAY, MAY 24, 1896.

THE POPS.

The second week of the Music Hall promenade concerts ended last night with the largest and most enthusiastic audience of the season.

The orchestra this year is decidedly the best that has been heard in these concerts, and in his direction and control of the men, Mr. Zach exhibits a skill which has won for him the heartiest esteem of the audiences. The popularity of the promenades is demonstrated in the eager advance demand for seats. There will be no concerts on Monday, Tuesday, Wednesday and Thursday, but they will be resumed on Friday, with a programme complimentary to the visiting wheelmen, who will be in the city at that time. It is:

"Boccacio," march	Suppe
"Iolanthe," overture	Sullivan
"Cagliostro," waltz	Strauss
"Y's, Le Roi De," overture	Lalo
"Cavalleria Rusticana," intermezzo	Mascagni
Largo	Haendel
"Erminie," selection	Jakobowsky
"Narcissus"	Nevin
"I Pagliacci," selection	Leoncavallo
"Grubenlichter," waltz	Zeller
"Herzens Koenigin," polka	Strauss
"Tabasco," march	Chadwick

Miss Eldridge of West Cedar street and her party filled the seats at Mrs. Gardner's table last night at the "Pop."

Miss Hopkins of Baltimore, who has been visiting Miss Eldridge, and is an extremely pretty, graceful girl, was of Mr. Percival Lowell's party at the "Pops" Wednesday night, with Mr. and Mrs. John Morison, Capt. and Mrs. John Bigelow and several besides. Around Mrs. Gardner's table that night were seated a group of the younger set, among whom were Mr. and Mrs. Henry Howe of Brookline, the Misses Shattuck, Mr. Fenno, Mr. Herbert Brown and Mr. Isidore Braggiotti. Mrs. Gardner was in blue, the coat bodice faced with white, with gold embroidery, and a large flower hat.

Friday, however, was the banner night at the "Pops," as it will be doubtless through the season. Every table was full, and there was a brave showing of pretty gowns and hats. Indeed, the colors of the costumes were far ahead in brilliancy of any which had been worn before. Mr. and Mrs. Henry Burnham, the latter the best gowned woman in the hall by all odds, were with the Philip Elys. Col. and Mrs. Edmands were there; Mr. John T. Wheelwright had with him a party of five, including Miss Linzee, and Mr. Percival Lowell also had a table full. Mr. Herbert Leeds was there with his mother, Mrs. James Leeds, and Mr. and Mrs. Randolph Coolidge brought several people. Mr. and Mrs. John L. Gardner had at their table Mr. Henry L. Higginson and Miss Lena Little. Miss Little was handsome in soft gray made over purple, with a black and white toque. Mrs. Gardner was in maize, done up with violet, and a yellowish hat. Mr. Philip Saltonstall, Judge Dewey, Lieut. Winder of the Wabash, Mr. and Mrs. William Hooper, with a party, and Mr. and Mrs. R. M. Field were also there.

There was a very pretty party from Malden at the "Pop" concert in Music Hall on Monday evening last. They came in just before 9 o'clock and attracted no little attention. Among those at the tables were: Mr. and Mrs. A. McGregor, Jr., Mr. George C. Dutton and Miss Dutton, Mr. Sprague, Miss Foss, Mr. Russell, Miss Tufts, Miss Stevens, Mr. Foss, Mr. Hitchcock and Miss Hall. After the concert they drove out to Malden.

week.

Monday night opened quite as brilliantly as the first "Pop" evening the week before, for every table was occupied, and we could scarcely see a vacant seat in the balconies. Mr. and Mrs. Franz Zerrahn brought in a party from Milton, making the most attractive table perhaps in the hall, and Miss "Peggy" Perkins, with a party, including her fiance, Mr. George Rice, was quite the prettiest girl of her smart set we thought there. Mr. J. L. Gardner was there at his wife's table, and Mr. Alexander Higginson had a party. Hon. George P. Lawrence, president of the Senate, was especially noted, and so were the Misses Shattuck, Mr. Henry Wainwright and Mr. George F. Babbitt.

Tuesday night Mrs. J. C. R. Peabody was the prettiest among the many women of the smart set at the concert. Mr. and Mrs. H. D. Burnham, Mr. George H. Norman, Mr. J. C. R. Peabody, Mr. S. Hooper Hooper, Miss Henrietta Sargent, Mr. Braggiotti, Hon. William C. Lovering and party, including his daughters; Dr. and Mrs. Charles Inches, Mr. Clayton Johns, Dr. Jack, Mr. Clarence Hollander and party and Mr. Arthur Silsbee were also in the crowd of well-known people around the tables. A bit of picturesqueness was added to the scene by Mr. Frank Seabury and his party, including Mrs. Inches and Mr. Fred Silsbee, who came in their bicycle costumes, and very fit and becoming they were. By the way, Mr. Comee, who seems to have thought of everything for the comfort of his patrons, in small as well as large ways, has made provision for checking wheels, as it is getting to be quite the [illegible] to ride in on them from the near

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Boston Courier.

SUNDAY MORNING, MAY 24, 1896.

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Boccaccio March	Suppe
Iolanthe Overture	Sullivan
Cagliostro Waltz	Strauss
Y's Le Roi De, Overture	Lalo
Cavalleria Rusticana	Mascagni
Largo	Haende
Solo Violin, Mr. Schnitzler.	
Erminie. Selection	Jakobowsky
Narcissus	Nevin
Ipagliacci. Intermezzo	Leoncavallo
Grubenlichter Waltz	Zeller
Herzen Koenigin Polka	Strauss
Tabasco March	Chadwick

Bicycles will be checked free.

FOUR NIGHTS LOST.

Alackaday! Alackaday!
Where shall we pleasure seek
Till Friday night? The "Pops" give way
To Anniversary Week!

—Mrs. John L. Gardner, with a party of friends, was at the promenade concert Wednesday evening. Mrs. Gardner wore a becoming gown of blue mohair with revers of white satin and touches of gold. Her hat was of white straw laden with flowers. The Misses Shattuck and Isadore Bragiotti accompanied Mrs. Gardner. The Shattucks were attired one in a cloth gown of changeable tan and purple, with a large hat trimmed with green, and the other in purple crepon with a small hat. Others in the house were Mr. and Mrs. John Morrison, Mr. and Mrs. Spinney with Mrs. Bartlett, Dr. Dunham with party, Mr. and Mrs. Alexander Steinert, Mr. and Mrs. Ratshesky, Mr. Killalee and Mr. David Lithgoe, Mr. Parker C. Chandler, Mr. Charles L. Vialle, Mrs. Gurney, Mr. David Barry, Mr. Grant Stewart and Mr. Karl Breneman and party.

—The promenade concerts grow more and more popular each year, and are attended by no end of people. Bicyclists consider it a favorite rendezvous, and after a spin through the Fens enjoy an evening at Music Hall. Mr. Comee having made arrangements to check bicycles free, which is certainly a great accommodation to lovers of wheeling. One of the balcony tables was occupied on Tuesday evening, by a party of cyclists including Mrs. Charles Inches, Mr. Frank Seabury and Mr. Fred Silsbee, all of whom were in bicycling togs, while others in the house were Mrs. W. G. Wakefield, Mr. and Mrs. J. C. R. Peabody with Mr. and Mrs. Harry Burnham, Mrs. Alice Kent Robinson, Mr. Shroeder and Mr. Stasny, Miss Henrietta Sargent, Mr. George Norman, Mr. George von L. Meyer, Mr. Bragiotti, Mr. and Mrs. W. C. Denny, Miss Nostrand, Mr. and Mrs. Alexander Steinert, Mr. and Mrs. Frank Bemis, Mr. and Mrs. Morton E. Cobb, Mr. Leighton Beale, Mr. S. Hooper Hooper, Mr. Robert Came, Mr. Charles Robbins, Mrs. Sawyer, Mr. Charles Hayden, Mr. Fred Brackett and Mr. Sidney Brackett, Mr. O. D. Mann and Mrs. Max Zach with Mr. Harold Going.

—Friday was the banner night of the season at the promenade concert, and the audience was one of unusual brilliance. First and foremost was Mrs. Gardner in a gown of yellowish crepon, with white dots, combined with violet velvet. Her yellow straw hat was trimmed with yellow chiffon and wings. Mrs. Gardner's party consisted of Mr. Gardner, Miss Lena Little and Mr. John L. Higginson. Miss Little wore a grey silk gown, veiled with changeable gauze, and a large hat of black and white. Mr. and Mrs. Henry Burnham had with them Mr. and Mrs. Philip Ely. Mrs. Burnham was in grey with trimmings of white lace. Mrs. William Hooper (Miss Elsie Perkins), who was escorted by Mr. Hooper, looked very chic in a gown of pale yellow silk striped with black. Colonel and Mrs. Edmands were conspicuous figures on Friday Mrs. Edmands being richly and becomingly attired in a gown of black and white striped silk, trimmed with white lace, and a small bonnet of black and white. Mrs. George Stoddard, one of Boston's fashionable and really elegant women, wore a bodice of Cashmere silk, relieved with pale blue satin ribbon, a dark skirt, and a large white hat with black wings. Others in the house were Mr. Stoddard, Judge Dewey, Mr. and Mrs. Fred Beebe, Mr. Herbert Leeds and Mrs. Leeds, Mr. and Mrs. R. M. Field, Colonel John T. Wheelwright, Miss Linzee, Mrs. J. P. Sutherland, Mr. Franklin Roberts, Mrs. Ronald A. Stuart, Mr. Fred Brackett, Mr. Ward M. Tenney, Miss Gertrude Ball, Miss Ball and Mr. and Mrs. Charles H. Taylor, Jr., with party of friends.

THE BOSTON TIMES

BOSTON, SUNDAY, MAY 24, 1896.

A SPECIAL BICYCLE POP.

On Friday Evening, May 29, a Curious and Special Programme.

The manager of the "Pop" concerts has made arrangements for a "bicycle night" on next Friday evening, when the following special programme will be offered. Please observe the initial letters of the pieces.

"**B**occaccio" March	Suppé
"**I**olanthe," Overture	Sullivan
"**C**agliostro," Waltz	Strauss
"**Y**'s, le roi de." Overture	Lalo
"**C**avalleria Rusticana," Intermezzo	Mascagni
Largo	Haendel
Solo Violin, Mr. Schnitzler.	
"**E**rminie," Selection	Jakobowsky
"**N**arcissus"	Nevin
"**I** Pagliacci," Selection	Leoncavallo
"**G**rubenlichter," Waltz	Zeller
"**H**erzens Koenigin," Polka	Strauss
"**T**abasco" March	Chadwick

[illegible] a week ago, which was [illegible] "Pop" until Friday, Mr. Charles [illegible]child, whose business interests have kept him so much in New York this year, was at a table with his daughter, Miss Sally Fairchild, and several of her friends. Mr. and Mrs. William Hooper were there with a party, including Miss "Peggy" Perkins and Mr. George Rice. Mrs. Apthorp was with a table full of friends, Dr. George H. Monks had a party, [illegible] Hollander.

[illegible]

(From Town T[illegible])

The dearth of weddi[illegible] general superstition respec[illegible] of May, the hiatus between [illegible] the storing up of energy for the [illegible] coming Country Club spring [illegible] ing, have continued to [illegible] week in Boston. The one well in the desert was the "Pop" concerts. Hitherto, with occasional lapses, the great and only Timotheus Adamowski, Boston's very own, has wielded the conductor's baton at these functions, and there was a general feeling of misgiving on the opening night until it became evident that "there were others," and that Mr. Max Zach understood his business. Mrs. "Jack" Gardner, the omnipresent, was very visible the first night, having a small party, including Miss Olga Gardner, her niece, and Mr. Charles Sampson, that obliging Achates who, in the absence of brighter lights, always flickers at Mrs. Jack's side. A "flock of Hoopers" gleamed conspicuously from the balcony, Mrs. "Bob" and Mrs. "Billy," very airily togged out, as usual. Mrs. William F. Apthorp—or, as she wishes to be called, plain Mrs. Apthorp, since in her case there are no others—was with the Iasigis and wore a really remarkable hat.

I missed Mrs. Fiske Warren, the Titianesque aspirant to the glories of the stage, who is dubbed La dame aux Chapeaux, owing to her wonderful collection of headgear. It is said of her that she experiences a distinct emotion when bargaining for a bonnet. At one of the central tables I saw Mrs. William Fay and Miss Katherine Fay, with Holker Abbott and Gordon Dexter, and not far off was Mrs. Charles Inches, who is still considered by some to be one of the "Hub Beauties." Mrs. Arthur Richmond and her husband were the best-looking people in the place, and Miss Anna Palfrey and Bryce Allan the most talked about, owing to their lofty seats in the social sanhedrin and their approaching marriage, which takes place June 2 at Beverly Farms.

Miss Charlotte Houston, who has been prodigiously puffed by obscure paragraphers as a great beauty, looked very nice indeed, I thought. Miss Houston's renown is entirely due to a chance remark made by me several months ago, that on one occasion she reminded me of Mrs. George Curzon, during her belleship as Miss Mary Leiter. Of course Harvard—straw-hatted and summer-shirted—turned out in great shape, as did one or two of those now famous athletes fresh from Olympian victories and the hospitalities of King George. But where was the airy sect of the "Visionists" this year—that little coterie of young men who pride themselves upon their individuality to the exclusion of social laws. I missed their staccato chatter and the probing of the ego. Where, too, was George Santayana, the social arbiter of Harvard, the maker of sonnets and the professor of ethical esthetics? And "Dick" Hovey, of the Daudet mane and Maeterlinckian mania? I felt constrained to cry with the Spanish proverb: "There are no birds in last year's nests."

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCIX., NO. 144.

SATURDAY, MAY 23, 1896.

Patrons of the Music Hall promenade concerts are reminded that there will be no concerts on Monday, Tuesday, Wednesday and Thursday evenings of next week, owing to annual engagement of the hall during anniversary week. They will reopen on Friday, the 29th. An unusually attractive programme has been arranged by Conductor Zach for this evening, as follows:

March, "Excelsior, Jr."	Tracey
Overture, "Sphinx"	Thompson
Waltz, "España"	Waldteufel
Selection, "Beggar Student"	Millocker
Introduction to Act III., "Lohengrin"	Wagner
"Love's Dream After the Ball"	Czibulka
Two Hungarian dances	Brahms
Overture, "William Tell"	Rossini
Selection, "Robin Hood"	De Koven
Waltz, "Grubenlichter"	Zeller
Tyrolean polka	Zeller
March, "Poor Jonathan"	Millocker

The Boston Commercial.

SATURDAY, MAY 23, 1896.

The Promenade Concerts.

The attendance at the concerts at Music Hall this week has been very large and lovers of music have had much that was admirable placed before them. The programmes of the week have met the popular demand in every respect and the music has been interpreted by the orchestra in a most artistic manner. Mr. Zach, the new leader, has won considerable reputation already and the programmes arranged by him retain the high art level that has always distinguished these thoroughly pleasant affairs. It is very evident that these concerts are to be more popular if anything, than ever, as they have started in upon their eleventh season with unusual brilliancy.

Sunday Globe.

SUNDAY, MAY 24, 1896.

Promenade Concerts.

That the Music hall promenade concerts meet the demand of an immense public cannot be questioned after the attendance of the past two weeks, as "all sold" became a stock phrase at the box office nearly every evening. There is a never-failing care on the part of the conductor, Zach, in the selection and arrangement of the programs, and the musical tact and skill shown in affording the desired contrast in the numbers calls for hearty praise.

Patrons of these popular entertainments are reminded that there will not be any concerts on the evenings of Monday, Tuesday, Wednesday and Thursday of next week, owing to annual engagements of Music hall. The first of many special evenings will be on Friday, May 29, when the concerts will be resumed with an acrostic program, complimentary to the visiting wheelmen, entitled "Bicycle Night," arranged as follows:

Boccaccio march	Suppe
Iolanthe, overture	Sullivan
Cagliostro, waltz	Strauss
Y's, Le Roi De, overture	Lalo
Cavalleria Rusticana, intermezzo	Mascagni
Largo	Haendel
Solo violin, Mr Schnitzler	
Erminie, selection	Jakobowsky
Narcissus	Nevin
I Pagliacci, selection	Leoncavallo
Grubenlichter, waltz	Zeller
Herzens Koenigin, polka	Strauss
Tabasco march	Chadwick

Next Friday evening. at the Music hall promenade concerts will be "bicycle night," and several tables have been reserved for Messrs Elliott, Sanger, Bald and other prominent cyclists. The selections for the program are arranged in the form of an anagram.

—Friday night should be marked with a "red letter," as it called to Music hall the best audience, in point of quality, that has gathered within its laurel-trimmed walls this season. Not only was it brilliant in a social light, but the gowns of the ladies and the millinery display was something to remember, seen from any vantage point. Long before the now fashionable hour to arrive—9 o'clock—the tables were surrounded by some of the smartest folks in town. Mrs Gardner was attended by Col Henry L. Higginson and Mr Gardner, and had as guest Miss Lena Little. Mrs Gardner, who is looking uncommonly well this season, wore a buttercup yellow crepon with tiny white spots on its surface. It was made somewhat in blouse effect and relieved by a soft fold at the throat and waist of violet velvet. Her hat was a coarse yellow straw with a quantity of pale yellow chiffon and black wings at the back. Miss Little was modishly gowned in a grayish gauze, over a dark changeable silk, and wore a large flat hat of black and white straw, with black trimmings. Neither of the men wore evening dress, although that sort of attire prevailed to a large extent throughout the ring. The next most attractive table was that occupied by Mr and Mrs Henry Burnham and Mr and Mrs Philip V. R. Ely, Mrs Burnham in dove gray cashmere, with bodice of white satin ribbons and ecru lace insertion and large green straw hat, Mrs Ely in black, brightened with white lace and cerise. Near the Gardners was a jolly party of six, with Mr and Mrs William Hooper as host and hostess, the latter looking radiant also in yellow, with large black hat, adorned with red roses. Near the stage sat Mrs Ronald A. Stuart, accompanied by her brother, Mr Fred Brackett, and Mr S. Robson of Cleveland, O. Mr and Mrs Randolph Coolidge, with friends, were in close proximity, as were Mrs J. H. Stoddart and party. Elsewhere on the floor were noted Mr John T. Wheelwright, Mr and Mrs C. M. Ingersoll Jr, Miss Linzee, Mr Charles Sumner Hawes, Mrs Harry Chapin, Miss Mabel Bond, Mr and Mrs Fred Beebe, Mr Percival Lowell and friends, and Judge Dewey with Mr Pevear and ladies. In the balcony were Mr and Mrs R. M. Field, the Misses Ball, Mr Herbert Leeds, Lieut Winder, Mr Franklyn Roberts with Mrs J. P. Sutherland, Mr O. A. Jenkins and party, Col and Mrs Edmands, with friends, Mr Ward M. Tenney and Mr H. A. Latimer.

—On Tuesday night quite a number of the smart cycling set wheeled to the pop concert and "put up" their wheels in the convenient place arranged by the management. On the floor were noted Mr and Mrs J. C. R. Peabody, Mr and Mrs Henry Burnham, Miss Alice Kent Robertson, Mr Shroeder, Mr Stansy, Miss Henrietta Sargent, Mrs George Norman, Mr George von L. Meyer, Mr Isidor Braggiotte, Dr and Mrs W. C. Denny, Mr and Mrs Harry H. Gay, Miss Nostrand, Mr and Mrs Alexander Steinert, Mrs G. W. Wakefield, Mrs Max Zach, Mr Harold Going, Mr O. B. Mann, Mr Charles Hayden, Mr Robert Kane, Mr and Mrs Frank Bemis, Mr Morton Cobb and Mrs S. Hooper Hooper.

—Mr Bulkley Wells, who married Miss Grace Livermore of Jamaica Plain, is building a summer home at Magnolia, a copy of an old English house in the time of Henry VIII. Mr and Mrs Wells will occupy it early in July.

—Mrs and Miss Goodwin, mother and sister of Mr J. Cheever Goodwin, the composer, who have been spending some time in Boston, have sailed for

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SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCIX., NO. 145.

SUNDAY, MAY 24, 1896.

THE POPS.

The second week of the Music Hall promenade concerts ended last night with the largest and most enthusiastic audience of the season.

The orchestra this year is decidedly the best that has been heard in these concerts, and in his direction and control of the men, Mr. Zach exhibits a skill which has won for him the heartiest esteem of the audiences. The popularity of the promenades is demonstrated in the eager advance demand for seats. There will be no concerts on Monday, Tuesday, Wednesday and Thursday, but they will be resumed on Friday, with a programme complimentary to the visiting wheelmen, who will be in the city at that time. It is:

"Boccacio," march	Suppe
"Iolanthe," overture	Sullivan
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"Y's, Le Roi De," overture	Lalo
"Cavalleria Rusticana," intermezzo	Mascagni
Largo	Haendel
"Erminie," selection	Jakobowsky
"Narcissus"	Nevin
"I Pagliacci," selection	Leoncavallo
"Grubenlichter," waltz	Zeller
"Herzens Koenigin," polka	Strauss
"Tabasco," march	Chadwick

Miss Eldridge of West Cedar street and her party filled the seats at Mrs. Gardner's table last night at the "Pop."

Miss Hopkins of Baltimore, who has been visiting Miss Eldridge, and is an extremely pretty, graceful girl, was of Mr. Percival Lowell's party at the "Pops" Wednesday night, with Mr. and Mrs. John Morison, Capt. and Mrs. John Bigelow and several besides. Around Mrs. Gardner's table that night were seated a group of the younger set, among whom were Mr. and Mrs. Henry Howe of Brookline, the Misses Shattuck, Mr. Fenno, Mr. Herbert Brown and Mr. Isidore Braggiotti. Mrs. Gardner was in blue, the coat bodice faced with white, with gold embroidery, and a large flower hat.

Friday, however, was the banner night at the "Pops," as it will be doubtless through the season. Every table was full, and there was a brave showing of pretty gowns and hats. Indeed, the colors of the costumes were far ahead in brilliancy of any which had been worn before. Mr. and Mrs. Henry Burnham, the latter the best gowned woman in the hall by all odds, were with the Philip Elys. Col. and Mrs. Edmands were there; Mr. John T. Wheelwright had with him a party of five, including Miss Linzee, and Mr. Percival Lowell also had a table full. Mr. Herbert Leeds was there with his mother, Mrs. James Leeds, and Mr. and Mrs. Randolph Coolidge brought several people. Mr. and Mrs. John L. Gardner had at their table Mr. Henry L. Higginson and Miss Lena Little. Miss Little was handsome in soft gray made over purple, with a black and white toque. Mrs. Gardner was in maize, done up with violet, and a yellowish hat. Mr. Philip Saltonstall, Judge Dewey, Lieut. Winder of the Wabash, Mr. and Mrs. William Hooper, with a party, and Mr. and Mrs. R. M. Field were also there.

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THE BOSTON TIMES

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"**T**abasco" March	Chadwick

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TOWN TOPICS.

(From Town Topics.)

The dearth of weddings, owing to the general superstition respecting the month of May, the hiatus between seasons, and the storing up of energy for the forthcoming Country Club spring race meeting, have continued to make a very dull week in Boston. The one well in the desert was the "Pop" concerts. Hitherto, with occasional lapses, the great and only Timotheus Adamowski, Boston's very own, has wielded the conductor's baton at these functions, and there was a general feeling of misgiving on the opening night until it became evident that "there were others," and that Mr. Max Zach understood his business. Mrs. "Jack" Gardner, the omnipresent, was very visible the first night, having a small party, including Miss Olga Gardner, her niece, and Mr. Charles Sampson, that obliging Achates who, in the absence of brighter lights, always flickers at Mrs. Jack's side. A "flock of Hoopers" gleamed conspicuously from the balcony, Mrs. "Bob" and Mrs. "Billy," very airily togged out, as usual. Mrs. William F. Apthorp—or, as she wishes to be called, plain Mrs. Apthorp, since in her case there are no others—was with the Iasigis and wore a really remarkable hat.

I missed Mrs. Fiske Warren, the Titianesque aspirant to the glories of the stage, who is dubbed La dame aux Chapeaux, owing to her wonderful collection of headgear. It is said of her that she experiences a distinct emotion when bargaining for a bonnet. At one of the central tables I saw Mrs. William Fay and Miss Katherine Fay, with Holker Abbott and Gordon Dexter, and not far off was Mrs. Charles Inches, who is still considered by some to be one of the "Hub Beauties." Mrs. Arthur Richmond and her husband were the best-looking people in the place, and Miss Anna Palfrey and Bryce Allan the most talked about, owing to their lofty seats in the social sanhedrin and their approaching marriage, which takes place June 2 at Beverly Farms.

Miss Charlotte Houston, who has been prodigiously puffed by obscure paragraphers as a great beauty, looked very nice indeed, I thought. Miss Houston's renown is entirely due to a chance remark made by me several months ago, that on one occasion she reminded me of Mrs. George Curzon, during her belleship as Miss Mary Leiter. Of course Harvard—straw-hatted and summer-shirted—turned out in great shape, as did one or two of those now famous athletes fresh from Olympian victories and the hospitalities of King George. But where was the airy sect of the "Visionists" this year—that little coterie of young men who pride themselves upon their individuality to the exclusion of social laws. I missed their staccato chatter and the probing of the ego. Where, too, was George Santayana, the social arbiter of Harvard, the maker of sonnets and the professor of ethical esthetics? And "Dick" Hovey, of the Daudet mane and Maeterlinckian mania? I felt constrained to cry with the Spanish proverb: "There are no birds in last year's nests."

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCIX., NO. 144.

SATURDAY, MAY 23, 1896.

Patrons of the Music Hall promenade concerts are reminded that there will be no concerts on Monday, Tuesday, Wednesday and Thursday evenings of next week, owing to annual engagement of the hall during anniversary week. They will reopen on Friday, the 29th. An unusually attractive programme has been arranged by Conductor Zach for this evening, as follows:

March, "Excelsior, Jr."	Tracey
Overture, "Sphinx"	Thompson
Waltz, "Espana"	Waldteufel
Selection, "Beggar Student"	Millocker
Introduction to Act III., "Lohengrin"	Wagner
"Love's Dream After the Ball"	Czibulka
Two Hungarian dances	Brahms
Overture, "William Tell"	Rossini
Selection, "Robin Hood"	De Koven
Waltz, "Grubenlichter"	Zeller
Tyrolean polka	Zeller
March, "Poor Jonathan"	Millocker

The Boston Commercial.

SATURDAY, MAY 23, 1896.

The Promenade Concerts.

The attendance at the concerts at Music Hall this week has been very large and lovers of music have had much that was admirable placed before them. The programmes of the week have met the popular demand in every respect and the music has been interpreted by the orchestra in a most artistic manner. Mr. Zach, the new leader, has won considerable reputation already and the programmes arranged by him retain the high art level that has always distinguished these thoroughly pleasant affairs. It is very evident that these concerts are to be more popular if anything, than ever, as they have started in upon their eleventh season with unusual brilliancy.

[illegible] PAGES.

TABLE GOSSIP.

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Music Hall Promenades.

The season of promenade concerts at Music hall has already become a notable one, inasmuch as the spacious hall is not only filled every evening, including seats at the tables, but novelties are constantly being produced by the well trained orchestra and its accomplished leader, Mr Max Zach. The audiences the past week have included the elite of the city, the bright summer costumes of the ladies adding considerable brilliancy to the scene. Those who have neglected visiting these popular entertainments should improve the first opportunity, as the season by far is all too short and one visit usually makes one want to repeat it.

The program tomorrow evening will be as follows:

Swedish Wedding March	Soedermann
Overture, Mignon	A. Thomas
Waltz, Fesche Geister	Strauss
Selection, Gondoliers	Sullivan
Scherzo, Notturno and Wedding March	Mendelssohn
Intermezzo from Naila	Delibes
Entree Triomphale Des Bayards	Joh. Halvorsen
Mazourka from Halka	Moniuszko
Overture, Le Brasseur de Preston	Adam
Waltz, O Schoner Mai from Prince Methusalem	Strauss
Jockey Galop	Bayer
March, Under the Double Eagle	Wagner

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCIX., NO. 140.

TUESDAY, MAY 19, 1896.

THE PROMENADE CONCERTS.

The season of the "Pop" concerts at Music Hall is fairly under way, and the attendance is steadily large. Last night there was another fine audience to listen to the admirable music prepared for the occasion by Mr. Max Zach, who is showing a special gift in that direction, and is giving some of the most attractive and well-arranged programmes that have ever been heard at these concerts. The selections for tonight are:

March, "Queen of Sheba"	Gounod
Overture, "Fra Diavolo"	Auber
Waltz, "Cagliostro"	Strauss
Finale to act I., "Lohengrin"	Wagner
Suite No. 1	E. A. MacDowell
The Deluge Solo violin, Mr. Schnitzler.	Saint-Saens
Pizzicati	Gillet
Two Hungarian dances	Brahms
Overture, "Zampa"	Herold
Waltz, "Pomone"	Waldteufel
Mazourka, "Le Coeur des Femmes"	Joh. Strauss
Radetzky March	Joh. Strauss, Sr.

Boston Daily Globe.

TUESDAY, MAY 19, 1896.

Music Hall Promenades.

The second week of the promenade concerts began in Music hall last evening with an attendance that plainly indicated a warm temperature out of doors, for the audience was one of the largest of the season. Conductor Zach has arranged the following program for this evening:

March, Queen of Sheba	Gounod
Overture, Fra Diavolo	Auber
Waltz, Cagliostro	Strauss
Finale to Act I, Lohengrin	Wagner
Suite No. 1	E A MacDowell
The Deluge Solo violin, Mr Schnitzler.	Saint-Saens
Pizzicati	Gillet
Two Hungarian Dances	Brahms
Overture, Zampa	Herold
Waltz, Pomone	Waldteufel
Mazourka, Le Cœur des Femmes	Joh Strauss
Radetzky March	Joh Strauss Sr

Boston Transcript

WEDNESDAY, MAY 20, 1896.

The programme for the promenade concert in Music Hall, this evening, has been arranged as follows:

Polonaise	Chopin
Overture, "La Jolie Parfumeuse"	Offenbach
Waltz, "Gross-Wien"	Strauss
Selection, "La Fille de Mme. Angot"	Lecocq
L'Arlesienne, No. 1	Bizet
Traeumerei	Schumann
Perpetuum Mobile	Strauss
(a) Danse des Sylphes, (b) Marche Hongroise, from "Damnation of Faust"	Berlioz
[illegible] "Beautiful Galatea"	Suppé
[illegible]	Knight
[illegible]	Strauss
[illegible]	[illegible]

The Musical Courier.

NEW YORK, WEDNESDAY, MAY 20, 1896.

* * *

The eleventh season of the promenade concerts in Music Hall opened the 11th. Mr. Max Zach then made his début here as a conductor. The program included a march and two waltzes, overtures by Nicolai and Adam, Liszt's polonaise in E, Massenet's Scènes pittoresques, pot-pourris, &c. Mr. Zach conducted with firmness and taste.

Have you ever seen Boston unbending at a Pop. concert? To the earnest student of sociology it is a pathetic sight. Some in the audience glare because there is the sound of talking and laughter while the band plays. I fear these lovers of music miss sadly the analytical programs of Brother Apthorp, and they listen intently, as though they expected an examination before departure. There are some who drink beer furtively, as though they were snatching a horrid joy. The trouble with these concerts is that the audiences are not educated down to them. There should be preparatory lectures on the Art of Listening to Light Music. I should not be surprised if some of the frequenters petitioned for a "symphony night" each week. Lord, Lord, this dreary cant about the educational power of music, and how even at a promenade concert the mind may be corrupted by immoral overtures and dissipated dances!

There are some who look skew-eyed at the drinkers of beer. At such concerts, however a good musician can get along without music, but he must have beer. Or, as a friend said the other night as he saw pretty women smiling—whose names by the way are not in the Blue Book—and honest fellows drinking beer and blowing tobacco smoke, "This would be very pleasant, if it were not for the music." It appears that music irritates him, dags him, to use his own expression. I confess I do not share his opinion. To me amiable or jolly music with beer recalls the maxim of William Maginn: "As to the beautiful mutual adaptation of cold rum and cold water, that is beyond all praise, and indeed forms a theme of never ceasing admiration, being one of Nature's most exquisite achievements."

"This Country, with its Institutions, Belongs to the People who Inhabit it."

BOSTON EVENING RECORD.

"POPS" TONIGHT.

An attractive programme will be given by Mr. Max Zach and his excellent orchestra at the "Pops" this evening. The bright costumes of the ladies are a very potent factor in the brilliant ensemble. The programme:—

Polonaise, Chopin; Overture, "La Jolie Parfumeuse," Offenbach; waltz, "Gross-Wien," Strauss; selection, "La Fille de Madame Angot," Lecocq; L'Aarlesienne, No. 1, Bizet; Traeumerei, Schumann; Perpetuum Mobile, Strauss; (a) Danse des Sylphes, (b) Marche Hongroise, from "Damnation of Faust," Berlioz; overture, "Beautiful Galatea," Suppe; waltz, "Obispah," Knight; polka, "The Mill," Strauss; Flag March, Zichrer.

BOSTON POST.

Tonight and Saturday evening will be the only opportunity to listen to the fine music of the Promenade Orchestra at Music Hall for nearly a week, as there will be no concerts next week on Monday, Tuesday, Wednesday and Thursday evenings, owing to annual engagement of the hall. They will continue without interruption commencing Friday, May 29. A very attractive programme has been arranged for this evening.

BOSTON DAILY ADVERTISER.

Established 1813.

The Official Paper of the State.

The Official Paper of the City.

FRIDAY MORNING, MAY 22, 1896.

THE PROMENADES.

This season the promenade concerts at Music Hall promise to surpass all others in attendance and popularity, judging from the enthusiasm shown each evening. There will be no concerts on Monday, Tuesday, Wednesday and Thursday of next week, owing to the annual engagements of Music Hall.

The programme for this evening is: Boccaccio march, Suppe; overture, "Stradella," Flotow; waltz, "Thousand and One Nights," Strauss; selection, "Fencing-master," De Koven; Marcia Alla Turca, Beethoven; a. scherzo waltz, b. malaguena, from "Boabdil," Moszkowski; La Colombe, Gounod; invitation to dance, Weber-Berlioz; overture, "Light Cavalry," Suppe; waltz, "Avec Lui," Mackay; polka from "Puppenfee," (first time), Bayer; march, "Tzigane," Lacome.

Boston Daily Globe.

SATURDAY, MAY 23, 1896.

Special notice is given to the patrons of the Music hall "pops" that there will be no concerts on Monday, Tuesday, Wednesday and Thursday of next week. They will resume Friday evening and continue without interruption. The program for this evening is as follows: March, "Excelsior Jr," Tracey; Overture, "Sphinx," Thompson; waltz, "Espana," Waldteufel; selection, "Beggar Student," Millocker; introduction to act 3, "Lohengrin," Wagner; "Love's Dream After the Ball," Czibulka; two Hungarian dances, Brahms; overture, "William Tell," Rossini; selection, "Robin Hood," de Koven; waltz, "Grubenlichter," Zeller; Tyrolean polka, Zeller; march, "Poor Jonathan," Millocker.

Boston Journal.

TEN PAGES.

FRIDAY, MAY 22, 1896.

SUMMER MUSIC.

Patrons of the Music Hall "pops" are reminded that commencing next week there will be no concerts on the evenings of Monday, Tuseday, Wednesday and Thursday, owing to annual engagements of Music Hall in anniversary week. The concerts will resume on Friday evening, May 29, and continue each evening until close of season. The following attractive program will be given this evening:

Boccaccio March	Suppe
Overture, "Stradella"	Flotow
Waltz, "Thousand and One Nights"	Strauss
Selection, "Fencing Master"	De Koven
Marcia Alla Turca	Beethoven
a, Scherzo Waltz; b, Malaguena, from "Boabdil"	Moszkowski
La Colombe	Gounod
Invitation to Dance	Weber-Berlioz
Overture, "Light Cavalry"	Suppe
Waltz, "Avec Lui"	Mackay
Polka from "Puppenfee" (First time.)	Bayer
March, "Tzigane"	Lacome

Boston Journal.

SUNDAY, MAY 17, 1896.

THE PROMENADE CONCERTS.

The first week of the 11th season of these popular entertainments began last Monday evening as natural as ever. Democracy of enthusiasm and smoke pervaded the scenes. The orchestra, under the leadership of Mr. Max Zach, never played better. The programs have had an unusual attractiveness, including a number of novelties, and Mr. Zach promises many more, together with the most popular selections of past seasons. The program for tomorrow night is as follows:

Swedish wedding march	Soedermann
Overture—"Mignon"	A. Thomas
Waltz—"Fesche Geister"	Strauss
Selection—"Gondoliers"	Sullivan
Scherzo, notturno and wedding march	Mendelssohn
Intermezzo from "Naila"	Delibes
Entree Triomphale des Bayards (First time.)	Joh. Halvorsen
Mazourka from "Halka" (First time.)	Moniuszko
Overture—"Le Brasseur de Preston"	Adam
Waltz—"O Schoner Mai," from "Prince Methusalem"	Strauss
Jockey galop (First time.)	Bayer
March—"Under the Double Eagle"	Wagner

The Worst on record!!

THE CORRECT THING.

"The airs are very correctly played at the 'Pops' at Music Hall by the orchestra."

"Yes, they've got 'em Max Zach-ly right every time."

Boston Courier
Sunday May 17

SUNDAY, [illegible] 189[illegible]

FORTY-[illegible] PAGES.

TABLE GOSSIP.

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—Tuesday night more warmth was shown at the Music hall "pops," the attendance being quite as large as on the opening night, and the same fashionable tardiness displayed. Mr Bryce Allan won the distinction of appearing in the only white vest and white tie of any one in attendance. With the utmost nonchalance Mr Allan sat throughout the evening, quite unconscious of the many remarks of the boys on his faultless attire and on the stylish appearance of his fiancee, Miss Anna Palfrey, who was by all odds the most fetching in appearance of any of the ladies. Miss Palfrey wore a black thin crepon made over burnt orange silk, the bodice yoke of rich white embroidery, with "Vs" extending to waist line, the effect reproduced on the modish skirt. Her hat was of soft cream white material, relieved by touches of green velvet, while directly in front, resting on the flat crown, was a white winged bird. In the party were Hon George von L. Meyer and Mr and Mrs Herbert M. Sears, the latter in a dark blue white-spotted foulard silk, relieved by a yoke of white embroidery over white. Her hat was medium sized, composed of black jetted lace and a cluster of black ostrich tips. Nearer the stage Mrs M. A. Friend chaperoned her daughter and her fiance, Mr Leo Meltzinger. Mr and Mrs A. A. Wadleigh, with Mr and Mrs William H. Prior, occupied a ring table. Others noted were Mr and Mrs Henry Clay Barnabee, Mr Edward Jones and party and Miss Barnabee.

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Waltz, Fesche Geister	Strauss
Selection, Gondoliers	Sullivan
Scherzo, Notturno and Wedding March	Mendelssohn
Intermezzo from Naila	Delibes
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Jockey Galop	Bayer
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Overture, "Fra Diavolo"	Auber
Waltz, "Cagliostro"	Strauss
Finale to act I., "Lohengrin"	Wagner
Suite No. 1	E. A. MacDowell
The Deluge	Saint-Saens
Solo violin, Mr. Schnitzler.	
Pizzicati	Gillet
Two Hungarian dances	Brahms
Overture, "Zampa"	Herold
Waltz, "Pomone"	Waldteufel
Mazourka, "Le Coeur des Femmes"	Joh. Strauss
Radetzky March	Joh. Strauss, Sr.

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Overture, Zampa	Herold
Waltz, Pomone	Waldteufel
Mazourka, Le Cœur des Femmes	Joh Strauss
Radetzky March	Joh Strauss Sr

Boston Transcript

WEDNESDAY, MAY 20, 1896.

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Polonaise	Chopin
Overture, "La Jolie Parfumeuse"	Offenbach
Waltz, "Gross-Wien"	Strauss
Selection, "La Fille de Mme. Angot"	Lecocq
L'Arlesienne, No. 1	Bizet
Traeumerei	Schumann
Perpetuum Mobile	Strauss
(a) Danse des Sylphes, (b) Marche Hon[illegible] "Damnation of Faust"	Berlioz
Overture, "Beautiful Galatea"	Suppé
[illegible]	Knight
[illegible]	[illegible]
[illegible]	[illegible]

The Musical Courier.

NEW YORK, WEDNESDAY, MAY 20, 1896.

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BOSTON DAILY ADVERTISER.

Established 1813.
The Official Paper of the State.
The Official Paper of the City.

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The programme for this evening is: Boccacio march, Suppe; overture, "Stradella," Flotow; waltz, "Thousand and One Nights," Strauss; selection, "Fencing-master," De Koven; Marcia Alla Turca, Beethoven; a. scherzo waltz, b. malaguena, from "Boabdil," Moszkowski; La Colombe, Gounod; invitation to dance, Weber-Berlioz; overture, "Light Cavalry," Suppe; waltz, "Avec Lui," Mackay; polka from "Puppenfee," (first time), Bayer; march, "Tzigane," Lacome.

Boston Daily Globe.

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Boston Journal.

TEN PAGES.

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Boston Journal.

SUNDAY, MAY 17, 1896.

THE PROMENADE CONCERTS.

The first week of the 11th season of these popular entertainments began last Monday evening as natural as ever. Democracy of enthusiasm and smoke pervaded the scenes. The orchestra, under the leadership of Mr. Max Zach, never played better. The programs have had an unusual attractiveness, including a number of novelties, and Mr. Zach promises many more, together with the most popular selections of past seasons. The program for tomorrow night is as follows:

Swedish wedding march	Soedermann
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Waltz—"Fesche Geister"	Strauss
Selection—"Gondoliers"	Sullivan
Scherzo, notturno and wedding march	Mendelssohn
Intermezzo from "Naila"	Delibes
Entree Triomphale des Bayards	Joh. Halvorsen
(First time.)	
Mazourka from "Halka"	Moniuszko
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Overture—"Le Brasseur de Preston"	Adam
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The Worst on record!!

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Boston Courier Sunday May 17

[165]

Boston Sunday Globe.

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FORTY-FOUR PAGES.

TABLE GOSSIP.

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Music Hall Promenades.

The season of promenade concerts at Music hall has already become a notable one, inasmuch as the spacious hall is not only filled every evening, including seats at the tables, but novelties are constantly being produced by the well trained orchestra and its accomplished leader, Mr Max Zach. The audiences the past week have included the elite of the city, the bright summer costumes of the ladies adding considerable brilliancy to the scene. Those who have neglected visiting these popular entertainments should improve the first opportunity, as the season by far is all too short and one visit usually makes one want to repeat it.

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Overture, Mignon ....A. Thomas
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Selection, Gondoliers ....Sullivan
Scherzo, Notturno and Wedding March
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Intermezzo from Naila ....Delibes
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Jockey Galop ....Bayer
March, Under the Double Eagle ....Wagner

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCIX., NO. 140.

TUESDAY, MAY 19, 1896.

THE PROMENADE CONCERTS.

The season of the "Pop" concerts at Music Hall is fairly under way, and the attendance is steadily large. Last night there was another fine audience to listen to the admirable music prepared for the occasion by Mr. Max Zach, who is showing a special gift in that direction, and is giving some of the most attractive and well-arranged programmes that have ever been heard at these concerts. The selections for tonight are:

March, "Queen of Sheba"..............Gounod
Overture, "Fra Diavolo"..................Auber
Waltz, "Cagliostro"......................Strauss
Finale to act I., "Lohengrin"..........Wagner
Suite No. 1...................E. A. MacDowell
The Deluge......................Saint-Saens
Solo violin, Mr. Schnitzler.
Pizzicati.................................Gillet
Two Hungarian dances...................Brahms
Overture, "Zampa"......................Herold
Waltz, "Pomone"....................Waldteufel
Mazourka, "Le Coeur des Femmes".Joh. Strauss
Radetzky March..............Joh. Strauss, Sr.

Boston Daily Globe.

TUESDAY, MAY 19, 1896.

Music Hall Promenades.

The second week of the promenade concerts began in Music hall last evening with an attendance that plainly indicated a warm temperature out of doors, for the audience was one of the largest of the season. Conductor Zach has arranged the following program for this evening:

March, Queen of Sheba................ Gounod
Overture, Fra Diavolo.................... Auber
Waltz, Cagliostro.................... Strauss
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Suite No. 1.................... E A MacDowell
The Deluge ....Saint-Saens
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Pizzicati.................................. Gillet
Two Hungarian Dances.................. Brahms
Overture, Zampa......................... Herold
Waltz, Pomone...................... Waldteufel
Mazourka, Le Cœur des Femmes ...Joh Strauss
Radetzky March.................. Joh Strauss Sr

Boston Transcript

WEDNESDAY, MAY 20, 1896.

The programme for the promenade concert in Music Hall, this evening, has been arranged as follows:

Polonaise..................................Chopin
Overture, "La Jolie Parfumeuse".....Offenbach
Waltz, "Gross-Wien"........................Strauss
Selection, "La Fille de Mme. Angot".....Lecocq
L'Arlesienne, No. 1............................Bizet
Trauemerei..............................Schumann
Perpetuum Mobile..........................Strauss
(a) Danse des Sylphes, (b) Marche Hongroise, from "Damnation of Faust".....Berlioz
Overture, "Beautiful Galatea"...............Suppé
Waltz, "Obispah"...........................Knight
Polka, "The Mill"............................Strauss
Flag March.................................Ziehrer

The Musical Courier.

NEW YORK, WEDNESDAY, MAY 20, 1896.

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Boston Journal.

TEN PAGES.

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Boston Courier
Sunday May 17

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Mazourka from Halka	Moniuszko
Overture, Le Brasseur de Preston	Adam
Waltz, O Schoner Mai from Prince Methusalem	Strauss
Jockey Galop	Bayer
March, Under the Double Eagle	Wagner

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCIX., NO. 140.

TUESDAY, MAY 19, 1896.

THE PROMENADE CONCERTS.

The season of the "Pop" concerts at Music Hall is fairly under way, and the attendance is steadily large. Last night there was another fine audience to listen to the admirable music prepared for the occasion by Mr. Max Zach, who is showing a special gift in that direction, and is giving some of the most attractive and well-arranged programmes that have ever been heard at these concerts. The selections for tonight are:

March, "Queen of Sheba"	Gounod
Overture, "Fra Diavolo"	Auber
Waltz, "Cagliostro"	Strauss
Finale to act I., "Lohengrin"	Wagner
Suite No. 1	E. A. MacDowell
The Deluge	Saint-Saens
Solo violin, Mr. Schnitzler.	
Pizzicati	Gillet
Two Hungarian dances	Brahms
Overture, "Zampa"	Herold
Waltz, "Pomone"	Waldteufel
Mazourka, "Le Coeur des Femmes"	Joh. Strauss
Radetzky March	Joh. Strauss, Sr.

Boston Daily Globe.

TUESDAY, MAY 19, 1896.

Music Hall Promenades.

The second week of the promenade concerts began in Music hall last evening with an attendance that plainly indicated a warm temperature out of doors, for the audience was one of the largest of the season. Conductor Zach has arranged the following program for this evening:

March, Queen of Sheba	Gounod
Overture, Fra Diavolo	Auber
Waltz, Cagliostro	Strauss
Finale to Act I, Lohengrin	Wagner
Suite No. 1	E A MacDowell
The Deluge	Saint-Saens
Solo violin, Mr Schnitzler.	
Pizzicati	Gillet
Two Hungarian Dances	Brahms
Overture, Zampa	Herold
Waltz, Pomone	Waldteufel
Mazourka, Le Cœur des Femmes	Joh Strauss
Radetzky March	Joh Strauss Sr

Boston Transcript

WEDNESDAY, MAY 20, 1896.

The programme for the promenade concert in Music Hall, this evening, has been arranged as follows:

Polonaise	Chopin
Overture, "La Jolie Parfumeuse"	Offenbach
Waltz, "Gross-Wien"	Strauss
Selection, "La Fille de Mme. Angot"	Lecocq
L'Arlesienne, No. 1	Bizet
Trauemerei	Schumann
Perpetuum Mobile	Strauss
(a) Danse des Sylphes, (b) Marche Hongroise, from "Damnation of Faust"	Berlioz
Overture, "Beautiful Galatea"	Suppe
Waltz, "Obispah"	Knight
Polka, "The Mill"	Strauss
Flag March	Ziehrer

The Musical Courier.

NEW YORK, WEDNESDAY, MAY 20, 1896.

* * *

The eleventh season of the promenade concerts in Music Hall opened the 11th. Mr. Max Zach then made his début here as a conductor. The program included a march and two waltzes, overtures by Nicolai and Adam, Liszt's polonaise in E, Massenet's Scènes pittoresques, pot-pourris, &c. Mr. Zach conducted with firmness and taste.

Have you ever seen Boston unbending at a Pop. concert? To the earnest student of sociology it is a pathetic sight. Some in the audience glare because there is the sound of talking and laughter while the band plays. I fear these lovers of music miss sadly the analytical programs of Brother Apthorp, and they listen intently, as though they expected an examination before departure. There are some who drink beer furtively, as though they were snatching a horrid joy. The trouble with these concerts is that the audiences are not educated down to them. There should be preparatory lectures on the Art of Listening to Light Music. I should not be surprised if some of the frequenters petitioned for a "symphony night" each week. Lord, Lord, this dreary cant about the educational power of music, and how even at a promenade concert the mind may be corrupted by immoral overtures and dissipated dances!

There are some who look skew-eyed at the drinkers of beer. At such concerts, however a good musician can get along without music, but he must have beer. Or, as a friend said the other night as he saw pretty women smiling—whose names by the way are not in the Blue Book—and honest fellows drinking beer and blowing tobacco smoke, "This would be very pleasant, if it were not for the music." It appears that music irritates him, dags him, to use his own expression I confess I do not share his opinion. To me amiable or jolly music with beer recalls the maxim of William Maginn: "As to the beautiful mutual adaptation of cold rum and cold water, that is beyond all praise, and indeed forms a theme of never ceasing admiration, being one of Nature's most exquisite achievements."

"This Country, with its institutions, Belongs to the People who Inhabit it."

BOSTON EVENING RECORD.

"POPS" TONIGHT.

An attractive programme will be given by Mr. Max Zach and his excellent orchestra at the "Pops" this evening. The bright costumes of the ladies are a very potent factor in the brilliant ensemble. The programme:—

Polonaise, Chopin; Overture, "La Jolie Parfumeuse," Offenbach; waltz, "Gross-Wien," Strauss; selection, "La Fille de Madame Angot," Lecocq; L'Aarlesienne, No. 1, Bizet; Traeumerei, Schumann; Perpetuum Mobile, Strauss; (a) Danse des Sylphes, (b) Marche Hongroise, from "Damnation of Faust," Berlioz; overture, "Beautiful Galatea," Suppe; waltz, "Obispah," Knight; polka, "The Mill," Strauss; Flag March, Zichrer.

BOSTON POST,

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Tonight and Saturday evening will be the only opportunity to listen to the fine music of the Promenade Orchestra at Music Hall for nearly a week, as there will be no concerts next week on Monday, Tuesday, Wednesday and Thursday evenings, owing to annual engagement of the hall. They will continue without interruption commencing Friday, May 29. A very attractive programme has been arranged for this evening.

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BOSTON DAILY ADVERTISER.

Established 1813.

The Official Paper of the State.

The Official Paper of the City.

FRIDAY MORNING, MAY 22, 1896.

THE PROMENADES.

This season the promenade concerts at Music Hall promise to surpass all others in attendance and popularity, judging from the enthusiasm shown each evening. There will be no concerts on Monday, Tuesday, Wednesday and Thursday of next week, owing to the annual engagements of Music Hall.

The programme for this evening is: Boccaccio march, Suppe; overture, "Stradella," Flotow; waltz, "Thousand and One Nights," Strauss; selection, "Fencing-master," De Koven; Marcia Alla Turca, Beethoven; a. scherzo waltz, b. malaguena, from "Boabdil," Moszkowski; La Colombe, Gounod; invitation to dance, Weber-Berlioz; overture, "Light Cavalry," Suppe; waltz, "Avec Lui," Mackay; polka from "Puppenfee," (first time), Bayer; march, "Tzigane," Lacome.

Boston Daily Globe.

SATURDAY, MAY 23, 1896.

Special notice is given to the patrons of the Music hall "pops" that there will be no concerts on Monday, Tuesday, Wednesday and Thursday of next week. They will resume Friday evening and continue without interruption. The program for this evening is as follows: March, "Excelsior Jr," Tracey; Overture, "Sphinx," Thompson; waltz, "Espana," Waldteufel; selection, "Beggar Student," Millocker; introduction to act 3, "Lohengrin," Wagner; "Love's Dream After the Ball," Czibulka; two Hungarian dances, Brahms; overture, "William Tell," Rossini; selection, "Robin Hood," de Koven; waltz, "Grubenlichter," Zeller; Tyrolean polka, Zeller; march, "Poor Jonathan," Millocker.

Boston Journal.

TEN PAGES.

FRIDAY, MAY 22, 1896.

SUMMER MUSIC.

Patrons of the Music Hall "pops" are reminded that commencing next week there will be no concerts on the evenings of Monday, Tuseday, Wednesday and Thursday, owing to annual engagements of Music Hall in anniversary week. The concerts will resume on Friday evening, May 29, and continue each evening until close of season. The following attractive program will be given this evening:

Boccaccio March	Suppe
Overture, "Stradella"	Flotow
Waltz, "Thousand and One Nights"	Strauss
Selection, "Fencing Master"	De Koven
Marcia Alla Turca	Beethoven
a, Scherzo Waltz; b, Malaguena, from "Boabdil"	Moszkowski
La Colombe	Gounod
Invitation to Dance	Weber-Berlioz
Overture, "Light Cavalry"	Suppe
Waltz, "Avec Lui"	Mackay
Polka from "Puppenfee" (First time.)	Bayer
March, "Tzigane"	Lacome

Boston Journal.

SUNDAY, MAY 17, 1896.

THE PROMENADE CONCERTS.

The first week of the 11th season of these popular entertainments began last Monday evening as natural as ever. Democracy of enthusiasm and smoke pervaded the scenes. The orchestra, under the leadership of Mr. Max Zach, never played better. The programs have had an unusual attractiveness, including a number of novelties, and Mr. Zach promises many more, together with the most popular selections of past seasons. The program for tomorrow night is as follows:

Swedish wedding march	Soedermann
Overture—"Mignon"	A. Thomas
Waltz—"Fesche Geister"	Strauss
Selection—"Gondoliers"	Sullivan
Scherzo, notturno and wedding march	Mendelssohn
Intermezzo from "Nalla"	Delibes
Entree Triomphale des Bayards (First time.)	Joh. Halvorsen
Mazourka from "Halka" (First time.)	Moniuszko
Overture—"Le Brasseur de Preston"	Adam
Waltz—"O Schoner Mai," from "Prince Methusalem"	Strauss
Jockey galop (First time.)	Bayer
March—"Under the Double Eagle"	Wagner

The Worst on record!!

THE CORRECT THING.

"The airs are very correctly played at the 'Pops' at Music Hall by the orchestra."

"Yes, they've got 'em Max Zach-ly right every time."

Boston Courier
Sunday May 17

POPS.

Visit Paid by Som of the Ancients.

It Was a Delight for Lorenzo, of the Medicis.

But What of Socrates, Confucius and of Boadicea?

"Now there's something I never noticed before," said Lorenzo di Medici, stopping in front of Park Street Church the other night. "Did you, Conny?"

"Just a minute, Lorenzo," Confucius answered; "my foot's caught in a pedal. Perdition seize these shoes Antony sent me! I haven't had a good scorch for a week. Have you tried any of his wares?"

"No. Bother you and your scorching, anyway!" remarked Lorenzo. "I thought you said you'd quit talking about your wheels and your golf suits and the thousand and one other silly crotchets of yours."

"Now, now, Lorenzo," said Confucius, soothingly; "don't be hard on your old tandem partner. Have you forgotten thus quickly the recent day on which we licked the sandals off Nero and his friend Sue—Sue—oh, what's his name?"

"Confucius," said Lorenzo, determinedly and solemnly, ignoring the question, "if you'll hush this whirligig prattle of yours I'll let you talk your confounded philosophy at me all tomorrow evening. Now that's a fair condition, isn't it? I never saw (addressing himself) in my born days a man made so loquacious by a couple of glasses of that Rhenish stuff and seltzer. But tell me, Conny," he pursued, looking up and down Tremont Street, "where are Socrates and Boadicea? I thought they were going to follow us in a Cross Town car."

"Well, I counseled them not to be so dilatory. It's a sign of pure luxury and indolence to ride in one of those cars."

As he spoke thus Confucius released his foot from the clamping pedal, and, looking down Hamilton Place, in which direction di Medici had called attention, opened his mouth in astonishment. Then he put on his spectacles, and, fastening a bold stare upon the sight, blinked not for five minutes. At the end of the five minutes he withdrew his stare, took off his spectacles, shut his mouth, pulled up his stockings and stammered to his companion (who was still watching for the missing):

"Lorenzo, th-this is wha-wha-what the moderns call a 'find.'"

"A what?"

"A 'find.' You recall the expression, don't you? If I mistake not, Cleopatra, receiving the attentions of certain estimable gentlemen of Rome, first used it. It was current among the royal families in your day. Now it is in common use."

"I'll accept your word, Con, though I'm ignorant of the facts which you relate. I suppose the expression's philosophical."

This gravity was too much for Confucius, who, doffing his fore-'n-aft, laughed into it secretly for the space of a dozen original Chinese thoughts.

"Weary with wisdom and wheeling as I know you to be," continued di Medici, "I am selfish enough in my pursuit of jollity to propose spending an hour or so beyond that blazing portico."

"But how about the others?"

"You must submit to the hare-and-hounds process again, that's all. Scatter another trail of your phosphorescent thoughts."

"It's positively municipal extravagance to diffuse thoughts for the benefit of those luxurists, Lorenzo; but I'll [illegible] circumstances as these."

And Confucius, trundling his bike and emitting the pyrotechnic thoughts which are common to most mad and abused men, walked slowly down the middle of the court. Di Medici met him under the sign, which, spelling with letters of Northern Lights' glory the words, "Promenade Concerts," had impelled the gay Italian to arrest his meandering. There, under these Aladdin lamps, the distinguished visitors were welcomed with the extension of all the spare glad hands of the concerts' acting manager.

The hall was filled with mirth-makers. Echoes of laughter and bright converse shot diagonally from floor to balcony, and from balcony to floor. Joyous music—the food of happiness—swelled from the platform. When it was hushed there rose the pop, pop, pop of bulging stoppers and the inspiriting clink of friendly glasses.

"Ah," sighed di Medici, "this is the next thing to the life of my youth." He shut his eyes, the better to imbibe new-found delight. "As I sit thus, Confucius," he mused, "I fancy myself once again in the hills of my native land. There are the same soft strains—so soft they seem the same—that whiled away my dreaming days; the same careless laughter, the same ever-familiar rattle of the drinking-bouts. Ah, those days, when I learned the songs and the dances of the rustics! Would that they—that even this—were a reality! But pardon me, Confucius. I burden you with my rambling talk. We're here to be gay, not sad; for, as I've always said,

> " 'Chi siamo lieto, sia.
> Di domari non c'e certezza.' "

"You're right, you're right, Lorenzo. The idea, your asking my pardon for thinking such thoughts! Oh, if I had dared to write as candidly as you, there would be fewer sour faces on the rice-banked Yank-tse Kiang, and less cretinous monarchs in the seats of their barbaric ancestors. Oh, between you and me, my queue wasn't always the plaything of bookworms," and he nudged his table-mate in the vicinage of the seventh rib.

"I'd never have suspected it, Con," said di Medici. "But then, it's better all around to know than to suspect. Here's the Queen."

The people seated within the aristocratic reservation were eyeing the passage through the main aisle of a masculine woman, a sort of (in the literal sense of the term) hermaphrodite. With an unconcern born of royal disregard for society's rules and regulations she went straight to the table at which Confucius and Di Medici were sitting, and (making her second successive slip) sat down without making the prescribed number of bows and scrapes. Thereafter no one but her companions and the sybarites who sat near the doors gave her even a passing look.

"And what does the fair lady of the Iceni think of this?" asked Confucius blandly.

"Seems to me it's pretty slow. If that fellow up there is hired to beat the drums, why doesn't he do it? I know what I'd do if he was a member of any procession of mine."

She looked daggers and scythes, and divers other implements at the whole band.

"Mercy, noble Queen," observed di Medici. "You mustn't think that this is a minstrel show. But where's Socrates?"

"Oh, he's out there in a doorway."

She pointed a prodigious forefinger toward Hamilton Place.

"He got a thought all of a sudden. He's as much of a nuisance as you are."

"I?" exclaimed Confucius, to whom she had very blankly addressed the comment. "I? Why I?" he persisted, turning to di Medici.

"Dunno," ejaculated Lorenzo.

"Oh," Boadicea snapped, "you have whee——"

"I thought I saw Socrates," said Di Medici, interrupting a promising bout of words. He knew that he didn't see Socrates; but, as fortune would have it, the inveterate philosopher, looking sheep-faced, just then happened through a doorway.

"You must excuse me, friends," he said, as he put his check in his pocket and seated himself. "It all started during a rapid transit blockade. I haven't had such spare thinking time for many an eon. This is not so much unlike the ancient times, is it? I mean, the spirit is not. I have seen this same hilarity at the houses of men like Agatho. But there is no flute girl; and the faces of serious-minded companions are wanting."

Neither di Medici nor Boadicea heeded what he said, though both looked him in the eye. The Orientalist was trying to enumerate the glasses of beer consuming at a table occupied by members of Harvard's advanced course in music. Weary, he gave up, and, addressing Socrates, said:

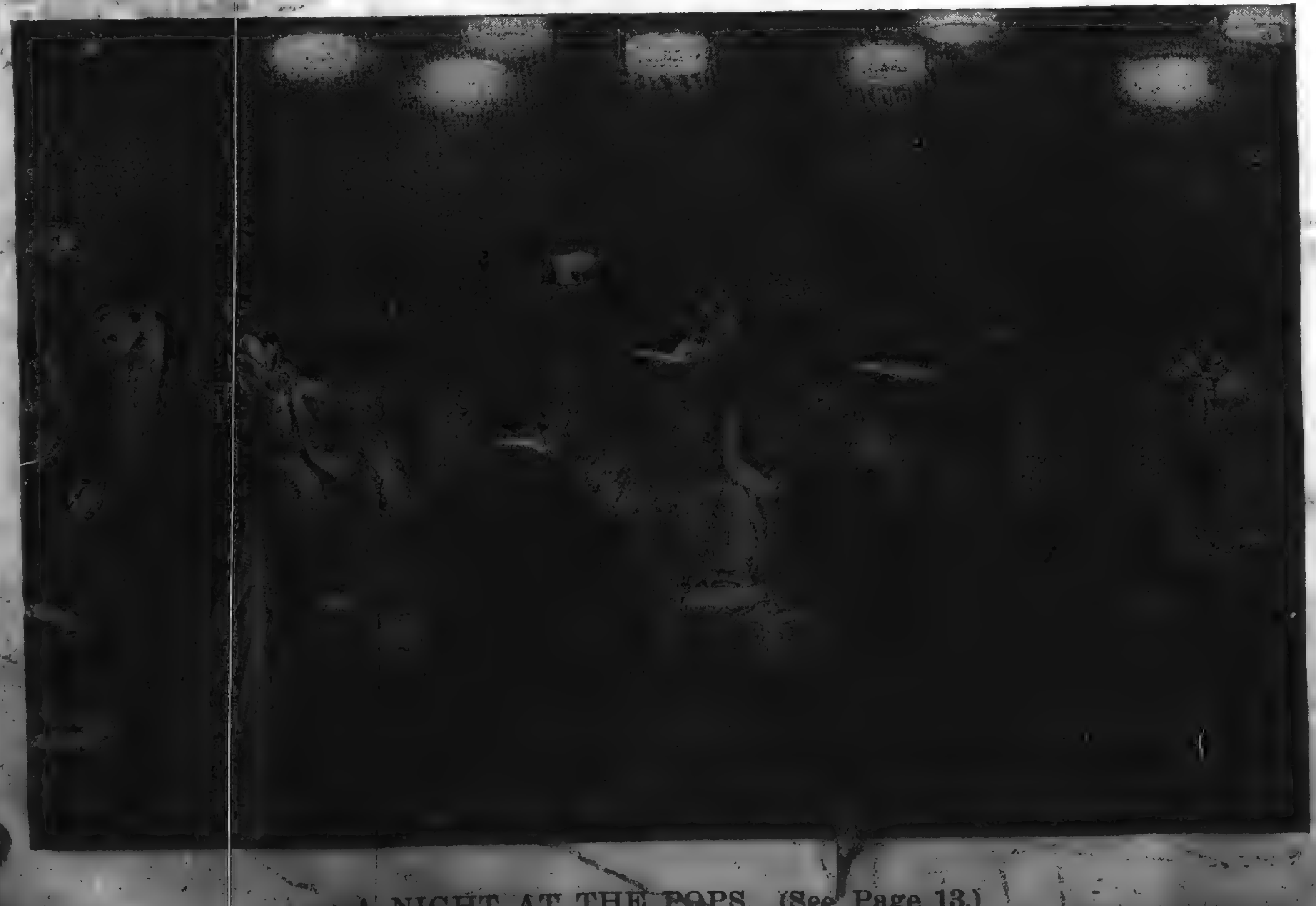
"My wise brother, I take it that you've been saying something. Take my advice; don't be guilty of such unseemly conduct again. Say nothing, but talk as much as you please. Behold the wisdom of the moderns (pointing to the thirsty students)! They work not; neither do they grind; and yet not even you, Lorenzo, are as gay as one of them."

"True, there is no Dean on Stygian Avenue to stare at me arcticly," responded the Florentine noble. "But (sotto voce to Con and Soc) we're slighting the Queen. Fair lady (you would say that he was accosting a vineyard beauty, so sweet was his voice's tone), did your eye ever see or your ear hear so much that is delightful?"

"Well, I should say so!" replied the Queen. "You evidently forget the picnic I had in London one night about eighteen and a half centuries ago! Perhaps we didn't have a circus with those centurions of Suetonius—us—us, or whatever his name was! Perhaps! Well—oh, this isn't in it. My friend, the Borgia woman, never dreamed of the swiftness of that night. Never, the hussy!"

"You're not in the muse, methinks, fair lady," said Lorenzo. "I didn't intend you to recall any of those pleasant butcheries in London town. But, Socrates, did you hear that celestial adagio? No? Still thinking? I wonder that you—And you, too, Confucius. Dreaming of your prosy old problems? Ah, woe is me! What company I have chosen. This place is the delight of delights! I would have the musicians crowned with ivy! A bottomless flagon would I give to each!

> "Happy be let him who may;
> There's nothing sure but of today!"



A NIGHT AT THE POPS. (See Page 13.)

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SUNDAY, MAY 17, 1896.

A large and fashionable audience was present at the opening of the "Pops" on Monday evening under the direction of Max Zach. The new conductor was warmly greeted by his friends, and the excellent program which was presented was received with much enthusiasm. Society was well represented throughout the entire week, and among those present were Mrs. John L. Gardner and party, Mis Olga Gardner, Mr. Gordon Dexter, Mr. Lawrence Haughton, Prof. George Santayana of Harvard, Mr. and Mrs. Arthur Richmond, Mrs. and Miss Fay and Miss Emery, Miss Shattuck, Mr. and Mrs. Robert C. Hooper and party, Mr. Jack Tilden, Mr. William Bennett, Mr. William R. Rotch, Mrs. W. F. Apthorp, Mr. Alexander Higginson and party, Mr. James Kidder, Mr. Charles Sampson, Dr. and Mrs. Inches and Mr. and Mrs. Franz Kneisel.

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State.
The Official Paper of the City.
WEDNESDAY MORNING, MAY 20, 1896.

POPULAR "POPS."

An attractive programme will be given by Mr. Max Zach and his excellent orchestra at the "Pops" this evening. The bright costumes of the ladies are a very potent factor in the brilliant ensemble. The programme:—

Polonaise, Chopin; Overture, "La Jolie Parfumeuse," Offenbach; waltz, "Gross-Wien," Strauss; selection, "La Fille de Madame Angot," Lecocq; L'Aarlesienne, No. 1, Bizet; Traeumerei, Schumann; Perpetuum Mobile, Strauss; (a) Danse des Sylphes, (b) Marche Hongroise, from "Damnation of Faust," Berlioz; overture, "Beauti[illegible]alatea," Suppe; waltz, "Obispah," [illegible]; polka, "The Mill," Strauss; Flag [illegible] Zichrer.

Boston Courier.
SUNDAY MORNING, MAY 17, 1896.

MUSIC

THE "POPS" AGAIN.

The mercury may indulge in all the acrobatic climbings and "Niagara leaps" that it chooses; we may burn in one hour and freeze in the next; we may start out in the morning all well ulster-clad and go home to tea in our shirt sleeves; the stupids who supervise the West End car services may pack us into box-cars at noon because they have a bit of a chill, and then when they go home to get warm in bed make us brave grippe, pneumonia and all the rest of it by allowing only open cars until midnight;—all these things may puzzle even that well adjusted mind which is further fortified by a Farmer's Almanac. But there is one sign which tells us infallibly what season it is actually and ought to be in evidence. And that is the recommencement of the nightly "Pops"—which even the intelligent and Harvard-College-trained management still persists in calling Promenade Concerts, although nobody promenades except the waiters and, in the intermissions, the band. When these begin, then we know that early spring should have passed and the approach of summer is at hand; for long before midsummer is upon us their delightful epoch ends and the Music Hall is silent.

The eleventh season began prosperously on Monday evening, the hall being crowded and the general interest being proved by the fact that very few people left their places until late in the evening. Within the enclosed precinct sat many of the fashionable folk, some of whom have engaged places for the whole season, while every other table ground had been pre-empted almost from the opening of the hall. In point of fact, the one element of security in finding a chair and a corner at a table is the only advantage which that small central space can offer. You sit as snugly to your unknown neighbors, you absorb as much smoke and you yield as often to the close passage of the deft and civil waiters as if you sat outside; but you are sure of your place, and that is worth something.

The music is of course first rate and worth all the attention which many pay it unbroken. The repertory is large and new things are frequently added. The players being Symphony men, the effect of their discipline under Mr. Paur shows in the unity of their work in the simpler and lighter things here put before them. The conductor comes as a new man to the stand, although as a musician he has long been known and esteemed—Mr. Zach, the viola player. He is doing his work well—quietly, easily and authoritatively, and many numbers have made as great a popular effect under his undemonstrative baton as under the obviously wrought up direction of some of his predecessors.

HOWARD MALCOM TICKNOR.

——Last Monday evening is certainly to be counted among the "banner nights" of the season, for on that occasion, society was out in full force to listen to the first of the promenade concerts, sip refreshing iced drinks, and breathe the mingled aroma of cigars and cigarettes. Music Hall was prettily decorated with wreaths of laurel, branches of pine, and a huge mound of cut flowers at either end of the platform Among the audience was Mrs. John L. Gardner, in a white bodice and large hat trimmed with hunter's green, Mr. and Mrs. William F. Apthorp, Mr. and Mrs. Curtis Guild, Jr., with Mrs. Guild's sister, Miss Johnson, Mr. and Mrs. H. Staples Potter, Mrs. Wm. P. Fay and Miss Catherine Fay, Mr. and Mrs. Hooper (Elsie Perkins) Miss Gertrude Edmands, Mr. Charles Sampson, Miss Eleanor Shattuck, Miss Olga Gardner, Mrs. Burnham, Mr. and Mrs. Henry B. Temby, Mr. and Mrs. W. H. Sherman, Mr. Holker Abbott, Mr. and Mrs. B. E. Wolff, Dr. and Mrs. Inches, Miss Aagot Lunde, Mr. Lawrence Houghton, Miss Marian H. Brazier, Mrs. Fred Galloupe, Mr. Carl Sobeski, Mrs. C. H. Washburn, Mrs. Josiah Holden, Mr. Clarence Hollander, Mr. and Mrs. Arthur Richmond, Mr. H. M. Ticknor, Mrs. Phineas Adams, Mr. and Mrs. Alfred Waite, Mrs. C. J. Stevens, Mr. Hollin Spaulding and Mr. Alfred Hudson who chaperoned a merry party consisting of Miss Bessie Hart Mackintosh, Miss Lotta Britton, Mr. Nelson, Mr. Joseph Heilbrun, Mr. Ernest Faies, Mr. Lewis Proctor, Mr. Alfred E. Mackintosh and Mr. Harry D. Mackintosh.

——[illegible]

Boston Journal.
TEN PAGES.
WEDNESDAY, MAY 20, 1896.

THE "POPS."

The threatening weather of last night did not affect the attendance at the "Pops." Every seat at the reserved tables was sold, and many were obliged to sit in [illegible] balconies and see their friends partake of the light refreshments served from the tables. The orchestra, under the direction of Mr. Zach, played selections from Gounod, Auber, Strauss, Wagner, Massenet, Saint-Saens, Gillet, Brahms, Herold and Waldteufel. The program for this evening is:

Polonaise	Chopin
Overture, "La Jolie Parfumeuse"	Offenbac
Waltz, "Gross-Wien"	Straus
Selection, "La Fille de Madame Angot"	Leco
L'Arlesienne, No. 1	[illegible]
Traeumerei	Schu
Perpetuum Mobile	[illegible]
(a) Danse des Sylphes, (b) Marche Hon- groise, from "Damnation of Faust"	[illegible]
Overture, "Beautiful Galatea"	[illegible]
Waltz, "Obispah"	[illegible]
Polka, "The Mill"	[illegible]
Flag March	[illegible]

"POPS."

Visit Paid by Son of the Ancients.

It Was a Delight for Lorenzo, of the Medicis.

But What of Socrates, Confucius and of Boadicea?

"Now there's something I never noticed before," said Lorenzo di Medici, stopping in front of Park Street Church the other night. "Did you, Conny?"

"Just a minute, Lorenzo," Confucius answered; "my foot's caught in a pedal. Perdition seize these shoes Antony sent me! I haven't had a good scorch for a week. Have you tried any of his wares?"

"No. Bother you and your scorching, anyway!" remarked Lorenzo. I thought you said you'd quit talking about your wheels and your golf suits and the thousand and one other silly crotchets of yours."

"Now, now, Lorenzo," said Confucius, soothingly; "don't be hard on your old tandem partner. Have you forgotten thus quickly the recent day on which we licked the sandals off Nero and his friend Sue—Sue—oh, what's his name?"

"Confucius," said Lorenzo, determinedly and solemnly, ignoring the question, "if you'll hush this whirligig prattle of yours I'll let you talk your confounded philosophy at me all tomorrow evening. Now that's a fair condition, isn't it? I never saw (addressing himself) in my born days a man made so loquacious by a couple of glasses of that Rhenish stuff and seltzer. But tell me, Conny," he pursued, looking up and down Tremont Street, "where are Socrates and Boadicea? I thought they were going to follow us in a Cross Town car."

"Well, I counseled them not to be so dilatory. It's a sign of pure luxury and indolence to ride in one of those cars."

As he spoke thus Confucius released his foot from the clamping pedal, and, looking down Hamilton Place, in which direction di Medici had called attention, opened his mouth in astonishment. Then he put on his spectacles, and, fastening a bold stare upon the sight, blinked not for five minutes. At the end of the five minutes he withdrew his stare, took off his spectacles, shut his mouth, pulled up his stockings and stammered to his companion (who was still watching for the missing):

"Lorenzo, th-this is wha-wha-what the moderns call a 'find.'"

"A what?"

"A 'find.' You recall the expression, don't you? If I mistake not, Cleopatra, receiving the attentions of certain estimable gentlemen of Rome, first used it. It was current among the royal families in your day. Now it is in common use."

"I'll accept your word, Con, though I'm ignorant of the facts which you relate. I suppose the expression's philosophical."

This gravity was too much for Confucius, who, doffing his fore-'n-aft, laughed into it secretly for the space of a dozen original Chinese thoughts.

"Weary with wisdom and wheeling as I know you to be," continued di Medici, "I am selfish enough in my pursuit of jollity to propose spending an hour or so beyond that blazing portico."

"But how about the others?"

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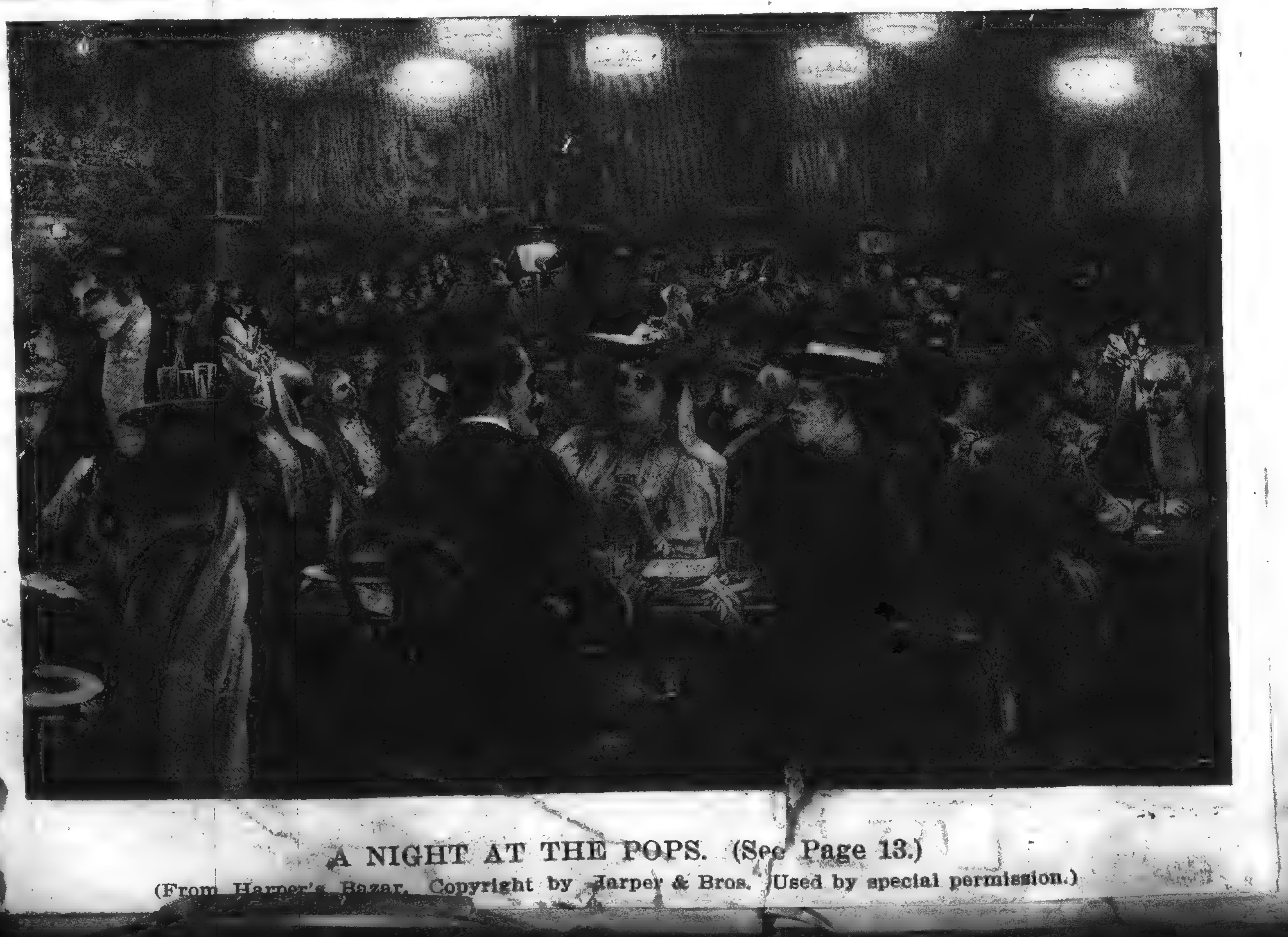

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"POPS."

Visit Paid by Son. of the Ancients.

It Was a Delight for Lorenzo, of the Medicis.

But What of Socrates, Confucius and of Boadicea?

"Now there's something I never noticed before," said Lorenzo di Medici, stopping in front of Park Street Church the other night. "Did you, Conny?"

"Just a minute, Lorenzo," Confucius answered; "my foot's caught in a pedal. Perdition seize these shoes Antony sent me! I haven't had a good scorch for a week. Have you tried any of his wares?"

"No. Bother you and your scorching, anyway!" remarked Lorenzo. I thought you said you'd quit talking about your wheels and your golf suits and the thousand and one other silly crotchets of yours."

"Now, now, Lorenzo," said Confucius, soothingly; "don't be hard on your old tandem partner. Have you forgotten thus quickly the recent day on which we licked the sandals off Nero and his friend Sue—Sue—oh, what's his name?"

"Confucius," said Lorenzo, determinedly and solemnly, ignoring the question, "if you'll hush this whirligig prattle of yours I'll let you talk your confounded philosophy at me all tomorrow evening. Now that's a fair condition, isn't it? I never saw (addressing himself) in my born days a man made so loquacious by a couple of glasses of that Rhenish stuff and seltzer. But tell me, Conny," he pursued, looking up and down Tremont Street, "where are Socrates and Boadicea? I thought they were going to follow us in a Cross Town car."

"Well, I counseled them not to be so dilatory. It's a sign of pure luxury and indolence to ride in one of those cars."

As he spoke thus Confucius released his foot from the clamping pedal, and, looking down Hamilton Place, in which direction di Medici had called attention, opened his mouth in astonishment. Then he put on his spectacles, and, fastening a bold stare upon the sight, blinked not for five minutes. At the end of the five minutes he withdrew his stare, took off his spectacles, shut his mouth, pulled up his stockings and stammered to his companion (who was still watching for the missing):

"Lorenzo, th-this is wha-wha-what the moderns call a 'find' "

"A what?"

"A 'find.' You recall the expression, don't you? If I mistake not, Cleopatra, receiving the attentions of certain estimable gentlemen of Rome, first used it. It was current among the royal families in your day. Now it is in common use."

"I'll accept your word, Con, though I'm ignorant of the facts which you relate. I suppose the expression's philosophical."

This gravity was too much for Confucius, who, doffing his fore-'n-aft, laughed into it secretly for the space of a dozen original Chinese thoughts.

"Weary with wisdom and wheeling as I know you to be," continued di Medici, "I am selfish enough in my pursuit of jollity to propose spending an hour or so beyond that blazing portico."

"But how about the others?"

"You must submit to the hare-and-hounds process again, that's all. Scatter another trail of your phosphorescent thoughts."

"It's positively municipal extravagance to diffuse thoughts for the benefit of those luxurists, Lorenzo; but I'll submit. It's the last time, though, in such circumstances as these."

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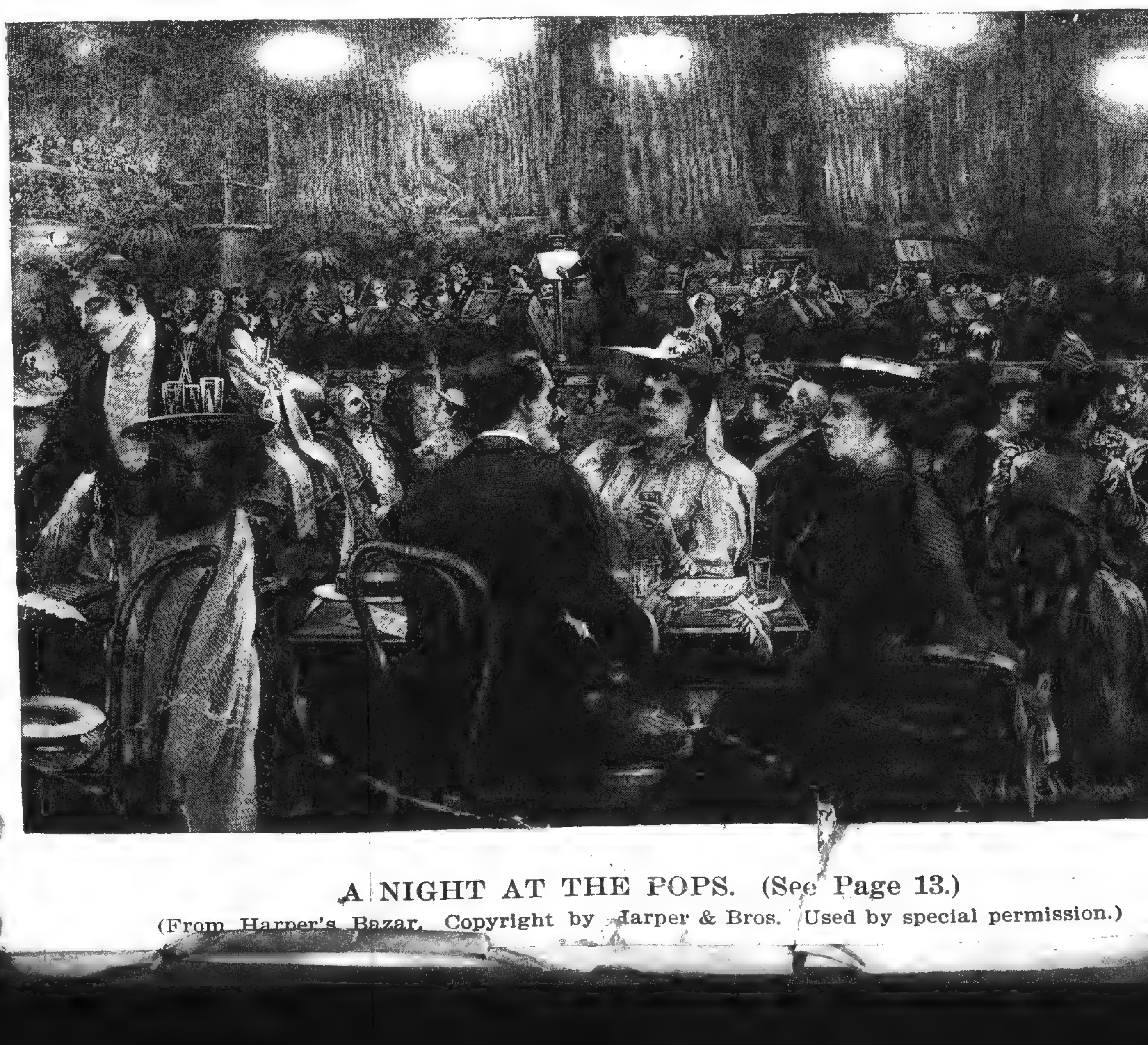

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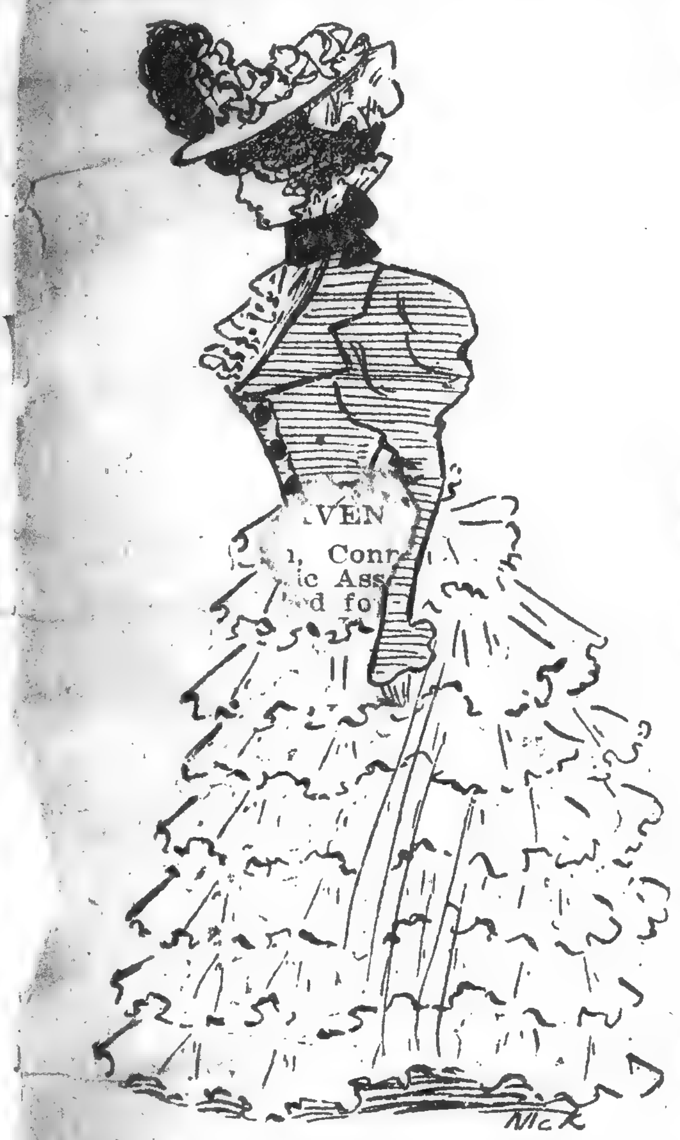
A Conspicuous Feature of the Brilliant Opening Nights.

Comment of a Stranger—A Suggestion as to Mechanics' Hall—The Millinery in Evidence as Seen from the Balcony—Notable Gowns—Next Step in Sleeves Foreshadowed.

Dress at the "Pops" on the opening night and during this first fashionable week has been a conspicuous feature of their brilliancy. The men in the smart inclosure are a fine looking set. Indeed, Boston men invariably present a much more distinguished appearance than do the women, taken as a whole. Especially noticeable in a smart gathering, like that of the horse show or opera, are the numbers of well-set-up men at the interesting age of 50, with fine gray heads and manners neither condescendingly flippant or benignantly familiar.

The jeunesse doree of Boston, too, is a composite of elegance and stalwartness, unlike the butterfly dandies of New York. The students' row of tables at the "Pops" looks correct in varying shades of mufti and negligee morning dress. Inside the rail dress clothes were en evidence almost to a man, and on the warm nights Tuxedos and straws looked appropriate.

But the straws and silk hats were not visible, to the surprise of a stranger to Boston and Boston's ways. His mouth curled with fine scorn at the ranks of onlookers in balcony chairs, who prefer



WITH A SWISH OF SILKEN RUFFLES.

their smoke a trifle stale, and their wine blue in the horizon; at the idea of charging admission and yet no return checks; at a dozen other ideas that were equally Bostonese. But you must know this isn't really a music—a beer hall, not even a really promenade concert. But it is as near as Boston will probably ever get to the classic union of a pipe, a mug, a band and repartee. The pipe is a cigar or a nasty little cigarette, the mug is a decorous glass, the band is a symphony orchestra, and there is no repartee at all. Dear, dear! this is a development of the 11th season, that you are expected to refrain from talking during the music. You are expected to take off your hat, literally and metaphorically, to this dingy old building, saturated with symphonies and operas, and the fame of virtuosos. Of course, the solemnity of the place demands it, just as we all cheerfully scramble for our tables days beforehand, and imagine only that we are "dropping in after dinner for a while." It's the only thing we have, and we will continue to go, even if it is fashionable and serious, and make an evening of it.

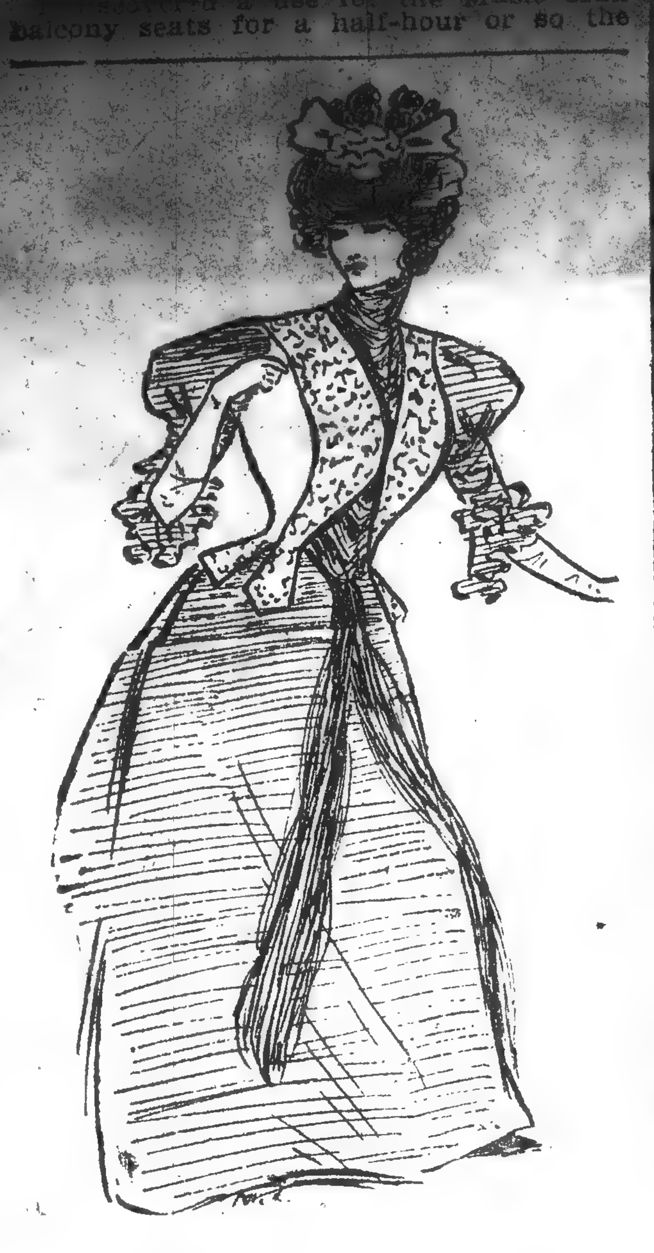
You are not telling us anything new, you stranger from cosmopolis. We are good Bostonians, we know our London, our Paris and our New York. We know we do things in our own little way, but that's the way we like them—in Boston.

Someone said the morning after the opening that it was the "prettiest bit of Bohemia Boston will ever see." It probably is, this scraggy, unyielding New England soil yet needs generations of cultivation, of planting, transplanting and uprooting before these weeds of worldliness can find nourishment.

Would not Mechanics' Hall transform into a better beer—no, promenade concert (if you will have it so, though we fail to see where the promenade comes in)? With the orchestra in a bower of green in the centre of the hall there would be plenty of tables for impromptu parties, there would still be a balcony for the fearful ones, and the smoke would dissipate among the lofty rafters. The ventilation there would add much to the comfort of the evening, and the whole mise en scene would be more in keeping with the unconventional spirit of such occasions.

Mrs. F. Gordon Dexter is one of the votees of the Pop concerts. She usua prefers a table in the balcony, where is q ite the thing for the smart set [illegible]

[illegible] discovered a use for the Music Hall balcony seats for a half-hour or so the



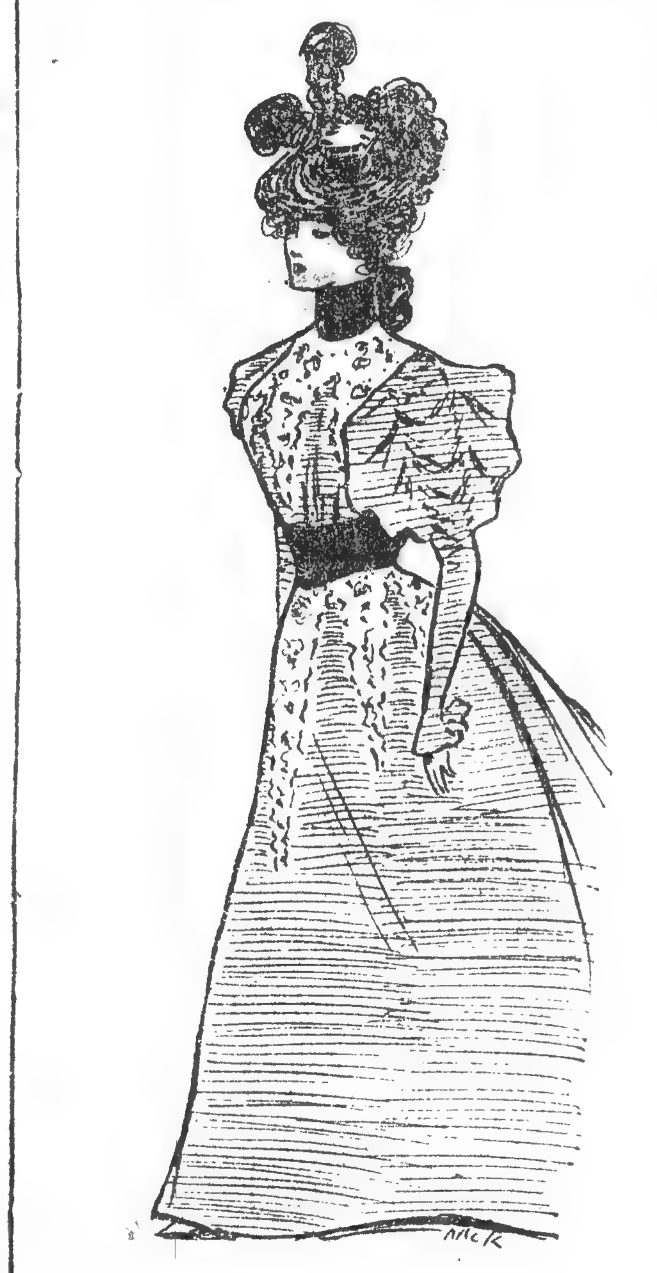
A WHITE AND GOLD JACKET.

other evening. It is a splendid vantage ground, from which to study the eccentricities of the modish millinery on the floor, and even the smoky haze was welcome to shield my eyes from the glare of unskilful color combinations. There are plenty of them that are horrible blotches, for the fashionable melange of colors and shades is a dangerous one for novices or inartistic modistes to handle.

The brims of the hats are very inconspicuous, of the sailor shape usually, and serve simply to support the trimming. But the crowns! Of gorgeous colored straws, they are rough and startling, and big, and look as though they had been banged into shape with a club.

The inevitable mixture of mondaines, overdressed women, and dainty young things that look as though they had run away from school, needs no discrimination to sort out, for they are as distinct as the layers of a strawberry shortcake—the simple, plain, sweet cake, the luscious, ripe, well-formed berries, the froth, pretty and artificial, that leaves nothing in the mouth and evanesces at a touch.

The most noticeable gowns were those small-sleeved ones—they are a bit more conspicuous than at fashion's last public gathering in Boston. Some of them were



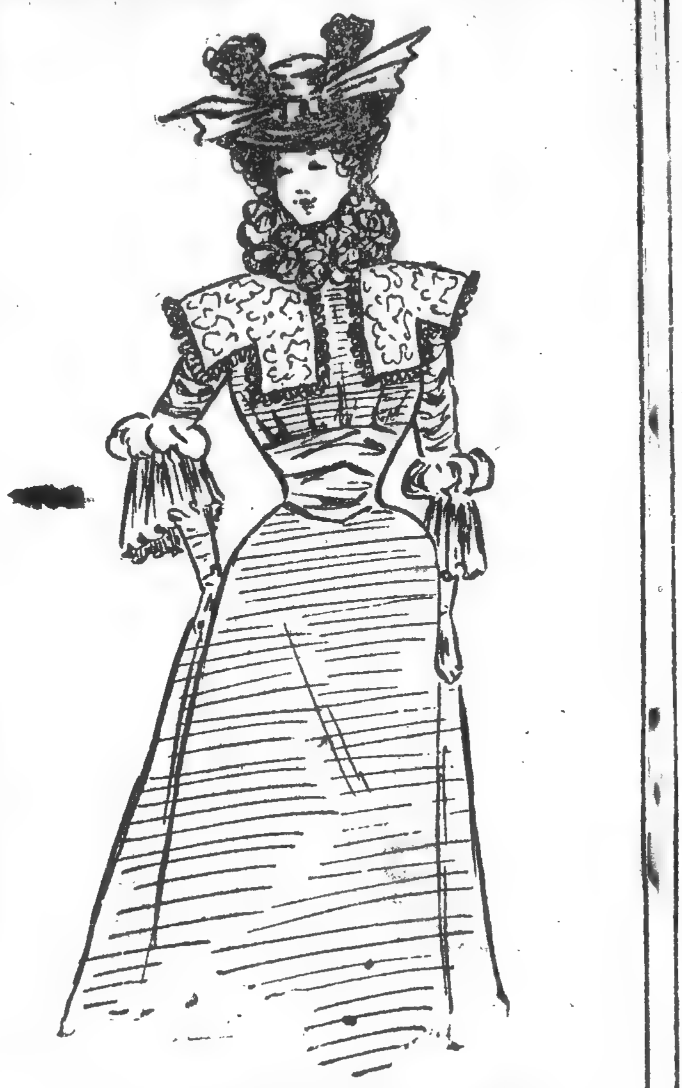
FROCK WORN BY A MYOPIA BELLE.

charming, and gave their wearers' slender shoulders such a hugable look.

One of the pretty ones was of canary colored broadcloth, the skirt rather clinging to the limbs in front and gathered into large folds behind. A quilling of black satin ribbon finished the hem. The bebe bodice was encircled by a high sash of white satin, that knotted with long ends behind. The sleeves were of white satin a la mousquetaire from shoulder to elbow, where there was a white satin puff and a long flounce of accordion-plaited white tulle. An epaulette, with square tab ends in front, covered the shoulders and bust. This was of white satin covered with jet and pearl paillettes and Strass emeralds, and edged with a quilling of black satin ribbon. A thick ruche of canary and black satin and tulle encircled the throat. A burnt straw round hat had a pure white crown, garnished with black tips, white ribbon bows and a mass of cowslips and purple and green mignonette.

A pale gray crepe de chine frock had a soft drapery drawn up to the top of the shoulder over a very long, tight sleeve of white velvet. Steel belted the waist, and an immense white silk ruche finished the throat. The hat was a pure white manilla, with a coarse big crown of vivid petunia satin straw. Black wings and green foliage, with petunia massed on the cache peigne made a stunning effect.

These two gowns hint at the probable next step as regards the sleeve. As it grows smaller and its chance for lavish adornment less, effects will doubtless be



SUCH SLENDER AND HUGABLE SHOULDERS.

got by building it of a different material or of a different color from the bodice and skirt. It has been a long time since the skirt and sleeves were first made to match each other, letting the bodice wander at its will from the original scheme.

A hasty mental survey of the week's audiences calls up a black brocade satin gown, worn by a soon to be wedded Myopia belle. It was belted and banded at the throat with black, and trimmed about the hips and bust with long points of cream lace. The long sleeves had full tops, shirred in two vertical lines, to define the contour of the arm to the shoulder.

A gray-green poplin, worn one night by the graceful wife of a well known musician, had an over-jacket of white broadcloth, with flat, short-tabbed hip pieces, and empiecements down the front embroidered with gold braid and Strass. Black tulle swathed the throat and bloused between the fronts of the jacket, long tulle ends hanging from the waist. The sleeves were of the poplin, with small puffs pushed up to the shoulders, and puffs and frills finishing them at the elbow.

The very daintiest maid of the younger smart set in attendance wore one of the very tight Eton jackets of pretty colored broadcloth—the fashionable shade of green-gray that has taken the place of tans for jackets on coaching capes. These particular jackets are all the rage in Paris, and are not worn over any bodice. This one was buttoned with black velvet—a welcome change from gaudy paste ornaments—and a black velvet choker tied behind, below a lace frill that stood high about the girl's little round head. A white mulle chemisette and lace jabot, a skirt all a-flutter with crisp ruffles of taffeta silk of rose, with black polka dots, and a white straw hat, with pink tulle ruches, black tips and white tulle cache peigne, were the details of a perfect little work of art.

A week of rational and lovely spring weather following the unseasonable heat and chilling east winds of the one preceding, made the seven days which closed last night pass swiftly and most agreeably for all concerned. Golf, coaching and the wheel have been the diversion of the daylight hours and will continue to be a delight as long as the temperature remains at this happy medium. Parties of society folk on the wheel, on horseback, on coach or in carriage have been arriving at the Country Club every one of these beautiful afternoons to watch the golf or polo games and later to have high tea on the lawn or piazzas of the clubhouse, many remaining for dinner or else returning to town for a late one. In which latter case they have been pretty sure to appear around the cosy pine tables at the "Pops," where, indeed, every night since the opening one on Monday smart society has been more in evidence even than it was the corresponding week last year. Music Hall is really a most welcome rendezvous and will serve to fill in the evenings very satisfactorily, with an occasional theatre, until the time for the Country Club races, which, as far as the fashionable set is concerned, will pretty effectually mark the end of the supplementary season in town. Every week more and more familiar facs are missed, however, as the transatlantic fever seems to have taken complete possession of society folk who have begun to regard it almost as a matter of course [illegible] two or three months in every ye[illegible] all be passed in Great Britain and o[illegible] continent. Indeed, Paris and Lo[illegible]n seem [illegible] looked up[illegible] as our [illegible] watering

[illegible] and her brother, by the way, w[illegible] Mrs. Curtis Guild, Jr., the latter's sister Mrs. John Lavalle, and Mr. T. D. Barroll made a table party at the opening night of the "Pops" Monday. Mrs. Guild and her sister in light [illegible] bodices over silk, and flower bonnets, were among the most attractively dressed women of their set there.

Others there of the society coterie on that night which opened the season so brilliantly were Mr. and Mrs. Robert C. Hooper and Mr. and Mrs. William Hooper, who had a table in the balcony over the clock. Mrs. William Hooper, in pale pink and white bodices, with a bonnet mostly of white with pink roses, was conspicuous for her elegant appearance, as usual. Mrs. Gardner had with her at her table, which she has engaged for the season nearly opposite and near the platform, her niece Miss Olga Gardner, Mr. Charles Sampson and Mr. Lawrence Haughton. Mrs. Gardner was very simply gowned in a summer silk of fine black and white stripe, without ornamentation, and a flower hat of moderate size. Near by was perhaps the smartest tableful there, made up of Mrs. W. P. Fay, Miss Kitty Fay, Mr. Holker Abbott and Mr. Gordon Dexter. Mrs. Fay wore a gown of a dark purple shade, and her velvet and tulle toque was of petunia coloring with more or less pink. Miss Fay wore her usual black hat, beplumed heavily, and a light bodice. On the other side of the hall were Mr. and Mrs. Joseph Iasigi, who had Mrs. Apthorp with them. Mrs. Apthorp's hat, with a good deal of green foliage, was distinctly becoming. Mrs. Iasigi was in black and white with pink bonnet. Mr. and Mrs. R. C. Dixey had a party with them in the first row of one of the side balconies, and Mrs. George Shattuck, with her daughter Mrs. Arthur Richmond, and Mr. Richmond, was in the same row farther down.

Beside these there were Dr. Sturgis Bigelow, Mr. W. P. Blake, Mr. Frederic Beebe, Dr. and Mrs. Charles Inches, Dr. George Tilden, Mr. William Rotch, Col. and Mrs. A. M. Benson who, with the later's niece, Miss Margaret Mattocks of Portland, a distinctly pretty, stylish girl, and Mr. and Mrs. William Lindsey, Jr., of Dorchester, made a table party; Mr. and Mrs. H. M. Ticknor, Mr. and Mrs. Charles Lauriat, Mr. Alexander Higginson and party, Miss Fairchild, Mr. Frank Chase, John Linfield Damon, Jr., who had a table party in the balcony; Mr. Roth of the Symphony orchestra, Mr. Walter Deland Cane, who had a stag party; Mr. and Mrs. John Taylor, Mr. Clarence Hollander and table party, and Mr. James Kidder.

Tuesday night brought another fine and crowded company to the "Pops." There were Mr. and Mrs. Herbert Sears and party, Mr. Bryce Allan, with Miss Palfrey and party; the George von L. Meyers, Mr. Edward Gray, Mr. and Mrs. Arthur Richmond, Mr. Holker Abbott, Mr. Alexander Higginson, and Lieut. Winder of the Wabash, at the Charlestown navy yard.

Wednesday night Mr. and Mrs. H. D. Burnham brought a party. Mr. Arthur Burnham was there, and Mr. Frank Seabury, the Herbert Searses and Mr. Edward Gray again, Mr. Matthew Luce, Mr. W. P. Blake, Mrs. Apthorp, Miss Charlotte Houston, Mr. and Mrs. Eben Stanwood, who had a party, and Mr. Clayton Johns.

Thursday night, however, was the distinctly smart one of the week, and the music, too, seemed specially attractive. There was, somehow, an unusual go to the whole evening. Mr. and Mrs. Herman Duryea, just back from their California winter and their visit en route to New York, brought a party, and so did Mr. Bryce Allan, the Henry L. Higginsons, Mr. and Mrs. Robert Hooper and Mr. and Mrs. Franz Zerrahn. Mr. Henry Wainwright was also there visiting the various smart table parties, and so was Mr. Philip Saltonstall, Mr. Isidore Braggiotti, Mr. Alexander Higginson, Mr. C. P. Curtis, Jr., and party, and Col. Hastings and Col. Thomas of the Governor's staff.

In the absence of Mr. C. A. Ellis, who has gone to Europe to look after Melba's interests, the concerts are under Mr. Comee's management, and if things continue as they have begun, he will certainly show himself a most competent successor to Mr. Ellis.

THE PROMENADE CONCERTS.

The Music Hall promenade concerts are again proving a great popular success, as the large audiences of the past week have clearly demonstrated. They are conducted on the same plan that found so much favor in past seasons, and they afford a delightful evening's entertainment. From a musical standpoint they promise to be superior to any previous series. The orchestra is composed of the best material, and is directed in an admirable manner by Mr. Zach, who has shown a skill and tact in arranging programmes which may be accepted as models for popular concerts. The selections for tomorrow evening are:

Swedish wedding march	Soedermann
Overture, "Mignon"	A. Thomas
Waltz, "Fesche [illegible]"	Strauss
Selection, "Gondoliers"	Sulli
Scherzo, [illegible]turno and wedding march	[illegible]
Intermezzo from "Naila"	[illegible]
Entree Triomphale des Boyards	[illegible]
Mazourka from "Halka"	[illegible]
Overture, "Le Brasseur de Preston"	Adam
Waltz, "O Schöner Mai"	Strauss
Jockey galop	Bayer
March, [illegible]	Wagner

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Gazette

BOSTON, SUNDAY MORNING, MAY 17.

The Promenade Concerts.

The eleventh season of the promenade concerts was inaugurated in MUSIC HALL, on Monday evening, and a large and sociable audience was present to do honor to the occasion. Mr. Max Zach is the conductor, and the orchestra under his control is composed of members of the Symphony Orchestra. Under the circumstances it is almost needless to record that the music was interpreted in a most artistic manner, and stirred the listeners into unwonted enthusiasm. The waltzes were the most popular items on the programme, although it is only justice to record that the audience atoned for applauding Strauss by redemanding a Bach gavotte.

The concerts are thoroughly pleasant affairs; they allow one to take music at one's ease, to drink beer, smoke cigars and to chat with one's friends. Sometimes the music was played so loudly that it temporarily interrupted conversation, sometimes it was played so softly that flirtation ceased to be a confidence between two people, but these trifles did not mar the pleasure of the occasion. The only people who had the right to complain were those who came to hear the music. and it is to be regretted that their rights were not respected. The hubbub of conversation was so continuous that the fine work of the orchestra could not be always heard, but one must not expect classic gravity at a promenade concert, and, for a time at least, the majority of people will take advantage of the fact that they are not compelled to listen to the music.

The programmes of the week were admirable in selection, as well as in interpretation; there were variety and contrast, and while the music, as a rule, was popular in character it was never trivial; the music was always good music. Lovers of music speedily discovered this fact, and the size of the audience steadily increased during the week, an audience distinguished for its quality as well as its quantity. Judging from the earlier evenings it would seem that these promenade concerts are more popular than ever, and it is certain that they remain at the high art level that has always distinguished them. It is no ordinary pleasure to hear Mr. Zach and his orchestra play the Strauss waltzes, and the more serious pieces were interpreted with a style and finish that were worthy of the reputation of the orchestra. The promenade concerts started with unusual brilliancy, and there is no sign of a wane in their hospitality.

—— The initial Promenade Concerts of the season, at Music Hall, on Monday evening, was a brilliant affair under Mr. Max Zach's able baton and the excellent management of Mr. F. R. Comee. Among the large audience were noticed Mrs. John L. Gardner and her niece, Miss Olga Gardner, Dr. and Mrs. Charles Inches, Mr. and Mrs. Robert C. Hooper, Mr. and Mrs. Curtis Guild, Jr., and the latter's sister, Miss Johnson, Mr. and Mrs. Arthur Richmond, Mr. F. Gordon Dexter, Mrs. W. P. Fay, Miss Katharine Fay, Mrs. Henry L. Higginson, Mr. Alexander Higginson, Mr. Lawrence Haughton, Mr. Charles Sampson, Mrs. William Baty Blake, Miss Charlotte Houston, Mr. T. C. Hollander and a party of friends, Mr. and Mrs. Harry A. Burnham, Mr. and Mrs. W. F. Apthorp, Mr. Edward Gray, Mr. J. Bryce Allen with his fiancée, Miss Palfrey, and a party, Mr. and Mrs. Herbert M. Sears and party, Mr. and Mrs. Franz E. Zerrahn, Mr. William Rotch, Mr. Isidore Bragiotti, Mr. and Mrs. Herman P. Duryea and party, Lieut. Winder, U. S. N., Mr. Harry Wainwright, Col. H. A. Thomas and Mr. Jack Tilden.

Boston Journal.

TEN PAGES.

SATURDAY, MAY 16, 1896.

THE "POPS."

The "Pop" concerts at Music Hall are attracting large audiences every evening. The orchestra of 50 under the direction of Mr. Zach have never been heard to better advantage. The programs contain some novelty each evening. For this evening's concert the following numbers will be played:

March, "Austria," Zach; overture, "Tannhauser," Wagner; waltz, "Barcarole," Waldteufel; selection, "Fatinitza," Suppe; two movements from "Bal Costume," Rubinstein; Cavatina, Raff; "Clair de Lune," Gillet; overture, "Oberon," Weber; selection, "The Brigands," Offenbach; serenade, "A toi," Czibulka; Pizzicato polka, Strauss; march "Fra Bombarda," Czibulka.

—— At the Promenade concert on Tuesday evening. Mr. J. Bryce Allen and his fianceé, Miss Anna Palfrey occupied a table. Miss Palfrey was in a black grenadine over burnt orange silk with a large white hat with green velvet trimmings for which a bird with outstretched wings formed an effective front. Her cousin, Mrs. Herbert M. Sears was with her, wearing a navy blue silk with white figures and a jetted toque. Mr. Sears and Mr. George Von L. Meyer completed the party. Others present were Mr. and Mrs. Henry C. Barnabee, Mr. and Mrs. A. A. Wadleigh, and Mr. and Mrs. William H. Prior.

—— The Promenade Concert on Friday night drew out a brilliant gathering. Mr. and Mrs. George A. Nickerson had a party at one table. At another were Mr. and Mrs. James Jackson, Mr. and Mrs. Charles B. Gookin and friends. Mr. and Mrs. Henry Bigelow Williams, Dr. and Mrs. George Hills Francis and Mr. and Mrs. O. A. Jenkins were among the other people present.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

A specially fine programme will be played at the Pop concert tonight, including [illegible] "Polonaise," Schumann's "Tr[illegible] two pieces from "The Dan[illegible] and Suppe's "Beau[illegible] has proved a

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THE BOSTON TIMES

BOSTON, SUNDAY, MAY 17, 1896.

SOCIAL AND PERSONAL

The Pops have come again and society has again stamped them with its seal of approval by lending a most generous attendance all the week. They are the same old pops. Max Zach, the new conductor, has wisely accorded with the ways in past seasons, in the making up of his programmes; a few of the heavy classical selections are found on each, but the ruling element is of the light, frothy order. The most noticeable difference from past years greets the eye as one turns into Hamilton place, before entering Music hall. It is the incandescent sign "Promedade Concerts," which lights up the whole place, and in a way prepares one for the life and light within. In the absence of Mr. Ellis, the responsibility of the management this year rests on Mr. Fred Comee's shoulders, and right able are they to assure their complete success. The opening night last Monday was the most brilliant of the week. Representatives of Boston's smartest society were there in goodly numbers and jostled in entering, and sat beside those who could not aspire to their exclusive circle. We can not think of any other place where such a general commingling of sets is allowable, but at the Pops no one minds; a delicious Bohemian atmosphere pervades everything and the enticing music, with the popping of beer stoppers for an undertone accompaniment, makes everyone happy. The grim old walls have been relieved by festoons of laurels, and there is a background of pine trees for the musicians. At first it seemed that the audience had forgotten that a welcome was due Max Zach in his new position as conductor, but before the programme was half finished they remembered their duty, and the heartiness of the applause made up for its tardiness. Among those noticed were Mrs. John L. Gardner, Miss Olga Gardner, Miss Elsie Perkins, Mr. and Mrs. William F. Apthorp, Mr. and Mrs. Curtis Guild, Mr. and Mrs. Robert C. Hooper, Mr. and Mrs. William Hooper, Mr. Alexander H. Higginson, Mrs. Caroline Hall Washburne and party, Mr. and Mrs. Joshua Holden, Mr. Gordon Dexter, Mr. William R. Rotch, Mr. James Kidder, Mr. and Mrs. Franz Kneisel, Mr. Lawrence Houghton, Mr. Walter S. Hawkins, Mr. Clarence Hollander, Mr. and Mrs. J. D. Shepard, Mr. A. R. Sanderson, Mr. and Mrs. Arthur Richmond, Mr. Walter Deland Came, Miss Fay, Miss Sally Fairchild, Miss Gertrude Edmands, Miss Salome Thomas, Mr. and Mrs. Charles T. Grilley, Mrs. Jack Tilden, Mr. William Roach, Mr. Walter Dugan, Mr. Frank Locke, Miss Ethel Hornick, Mrs. F. R. Comee, Mr. and Mrs. Charles E. Lauriat, Miss Lauriat, Mr. Frank E. Chase, Mrs. L. H. Mudgett, Mr. and and Mrs. John J. Taylor, Mr. Ernest B. McKim, Miss Lottie Mann, Mr. W. F. Fitzgerald, Mr. Alwin Schroeder, Mr. Otto Roth, Mr. Holker Abbott.

THE POPS.

An Excellent Programme for Monday Evening, May 18.

The programme for Monday evening will be:

Swedish Wedding March	Soedermann
Overture, "Mignon"	A. Thomas
Waltz, "Fesche Geister"	Strauss
Selection, "Gondoliers"	Sullivan
Scherzo, Notturno, and Wedding March	Mendelssohn
Intermezzo from "Naila"	Delibes
Entree Triomphale des Boyards (First Time).	Joh. Halvorsen
Mazourka from "Hälka" (First Time.)	Moniuszko
Overture, "Le Brasseur de Preston"	Adam
Waltz, "O Schöner Mai" from "Prince Methusalem"	Strauss
Jockey Galop (First Time).	Bayer
March, "Under the Double Eagle"	Wagner

BOSTON HERALD.
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VOL. XCIX., NO. 137.

SATURDAY, MAY 16, 1896.

THE POPS.

The programme for this evening's "Pop" concert in Music Hall is:

March, "Austria"	Zach
Overture, "Tannhauser"	Wagner
Waltz, "Barcarole"	Waldteufel
Selection, "Fatinitza"	Suppe
Two movements from "Bal Costume"	Rubinstein
Cavatina	Raff
Serenade, "A toi"	Czibulka
Overture, "Oberon"	Weber
Selection, "The Brigands"	Offenbach
"Clair de Lune"	Gillet
Pizzicato polka	Strauss
Galop, "Indian Mail"	Lamothe

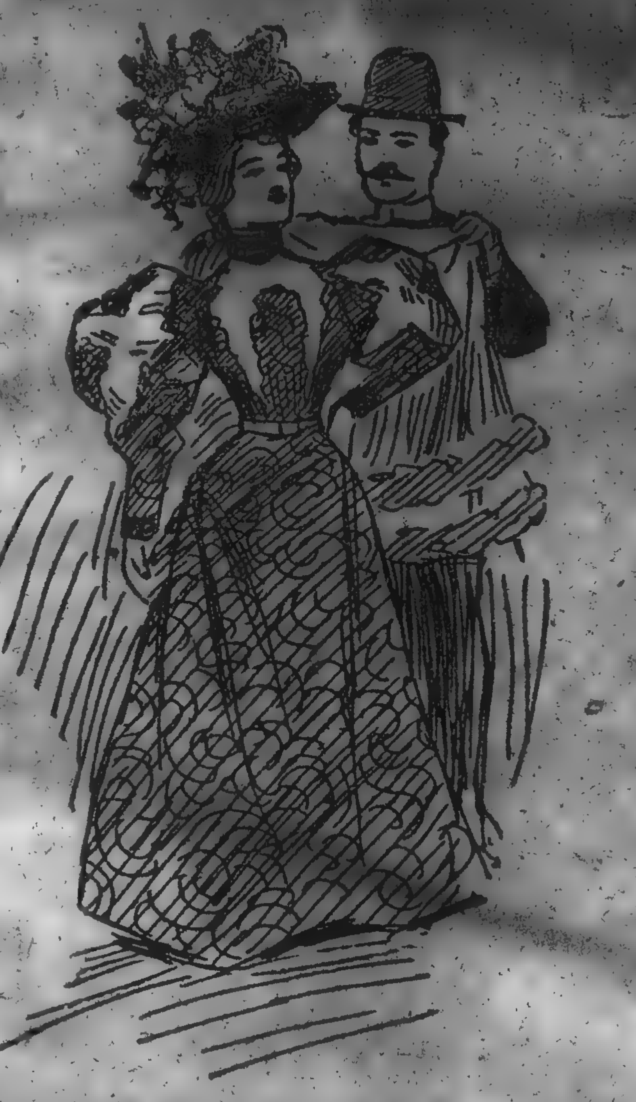
RECORD

THUMBNAIL SKETCHES

"Mr. Zach is better looking by [illegible] than his predecessors. Some of them have been freaks!"

This was the amusingly frank criticism I overheard fall from the lips of a pretty girl at the promenade concelt last night.

The criticism was true, so far as it went. It might also have been said that Mr. Zach



THE WOMEN TURNED TO WATCH HER FIGURED BLACK SILK.

is a better conductor than some of his predecessors. A member of the symphony orchestra for the last ten years, and a composer of so high an order that he has often acted as kapelmeister while the orchestra played his compositions. Max Zach is assuredly a young man with a future, and all the regular symphony-goers are very glad to have him exchange his seat at the first desk of the viola with Svecenski for the conductor's platform.

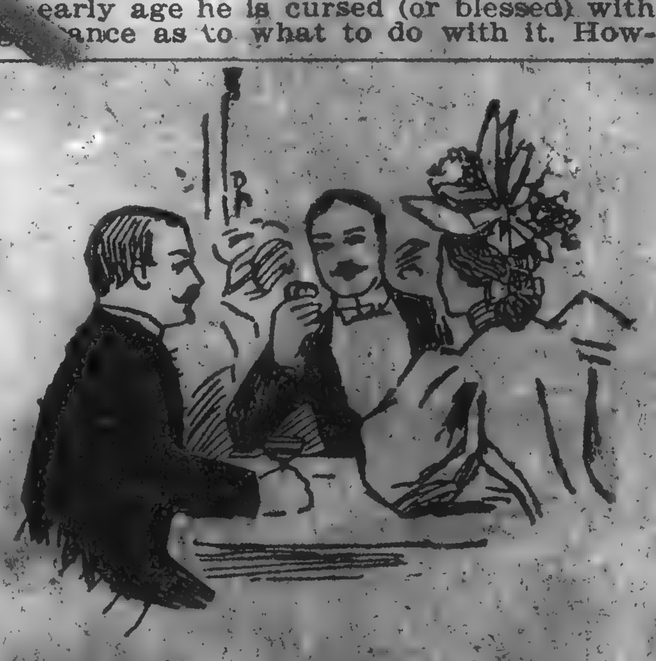
I notice the Apthorps, Frank Seabury, at least one of the Sears twins, Clayton Johns, the Burnhams and Ned Gray, W. P. Blake, Matthew Luce, Miss Shattuck, Mr. and Mrs. Eben Stanwood, and the beautiful Miss Houston (with the Apthorps) Lieut. Winder, U. S. N., was also noted.

"Society" may be generally seen at the tables, where the majority are served with beer. I was surprised to see that not a few of the ladies like to taste the sweets of Bohemianism; still, the greater number of the fair sex take lemonade with or without claret.

About in the centre of the sacred enclosed space below me, there sat a youthful part yof four. The host of the evening was a young man who bears the same name as the famous Princeton athlete who has just distngiushed himself at Athens.

The young man was languidly chewing a pretzel when my attention was first attracted to him.

He is a character concerning whom the first chapter of an entertaining biography might be written. Inheriting a fortune at an early age he is cursed (or blessed) with ignorance as to what to do with it. However, as a sort of tentative undertaking he has opened a bicycle store, having always made bicycles his hobby.



THE YOUNG MAN WITH A PRETZEL.

He manifests a most laudable desire to do business, too, and in hsi anxiety to do actual work himself he has sternly resolved to undertake what might be regarded by some aristocrats as menial manual labor. He has resolved to deliver the bicycles sold with his own hands. And to this end he has caused to be built a very stylish trap just large enough to carry a bicycle, besides

[illegible] and white figured silk, with straps of chiffon forming a great Maltese cross [illegible] each sleeve, and the chiffon insertion relieving also the yoke. Stock and [illegible] and cuffs were of hunter's green velvet. The hat was a Manila sailor, with a big oriflamme of black and write sriped ribbon, and purple white violets and green leaves.

At the same table sat another young woman gowned in black satin with bodice of white covered lace, and wearing a black straw hat trimmed with black chiffon, violets and turquoise blue ribbon.

At the next table were two more butterflies.. One appeared in a gorgeous Persian silk, with purple toque trimmed with roses; and the other wore a lovely Dresden flowered silk the coloring being of the most delicate tints of pink, and her hat was a dark green straw sailor shape adorned with purple flowers and green flags.

Not far from the stage was a woman who wore one of those startling "bandana" waists with black crepon sleeves, the waist itself being one of those which were made up during the winter by the drygoods houses of from four to six bandana handkerchiefs, which retail at from $1 to $1.50—the finished waist being sold at something like $25.

One woman in a party of three ladies with one man (and that man hal left his wife at home for I know him, horrid thing), wore a costume of greencloth with melon sleeves and trimmed with mink, the sleeves having straps of the mink, and a boa of mink encircling the neck.

One striking costume showed sleeves of dotted yellow silk, the jacket front of Persian silk, the bodice of pale blue and two mink tails pendant; and the hot of black straw with two big black plumes rising from the centre of the crown and the brim bordered with a white lace frill, the hat set at a zipping angle!

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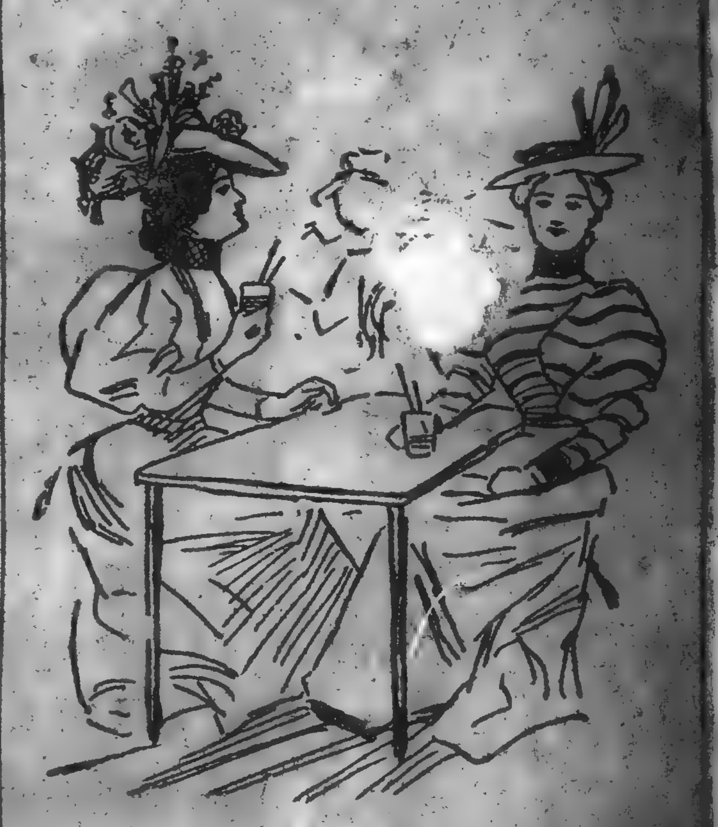

'LEMONADE IS THE NEW WOMAN'S TIPPLE.'

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Music Hall Promenades.

The program for the promenade concert at Music hall tonight will be as follows:

Manhattan beach march	Sousa
Overture, Merry Wives of Windsor	Nicolai
Waltz, Treasure	Strauss
Selection, Carmen	Bizet
Two Hungarian dances	Brahms
Aubade Aux Maries	Lacombe
Loin du Bal	Gillet
Entree Triomphale des Boyards	Halvorsen
Overture, [illegible]	Auber
Waltz, [illegible]	Corbin
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—— The Friday evening Popular Concert drew a fashionable audience. Among those present were: Mrs. John L. Gardner and party, Mrs Franz Zerrahn, Mr. Clayton Johns, Mrs. Arthur Rotch, Mr. Percival Lowell, Mr. and Mrs. Edwin Sheafe, Mr. Matthew Luce, Mr. Wadsworth Longfellow and party, Mrs. Gordon Abbot, Mr. Paul Butler and party, Col. Harry Hastings and party, Mrs. Ronald Stuart and party, Mr. Alex Higginson, Lieut. Winder, Mr. Charles Francis Adams and party, Mr. Randolph Coolidge and Mrs. Fisk Warren.

Gazette

BOSTON, SUNDAY MORNING, MAY 17.

The Promenade Concerts.

The eleventh season of the promenade concerts was inaugurated in MUSIC HALL, on Monday evening, and a large and sociable audience was present to do honor to the occasion. Mr. Max Zach is the conductor, and the orchestra under his control is composed of members of the Symphony Orchestra. Under the circumstances it is almost needless to record that the music was interpreted in a most artistic manner, and stirred the listeners into unwonted enthusiasm. The waltzes were the most popular items on the programme, although it is only justice to record that the audience atoned for applauding Strauss by redemanding a Bach gavotte.

The concerts are thoroughly pleasant affairs; they allow one to take music at one's ease, to drink beer, smoke cigars and to chat with one's friends. Sometimes the music was played so loudly that it temporarily interrupted conversation, sometimes it was played so softly that flirtation ceased to be a confidence between two people, but these trifles did not mar the pleasure of the occasion. The only people who had the right to complain were those who came to hear the music. and it is to be regretted that their rights were not respected. The hubbub of conversation was so continuous that the fine work of the orchestra could not be always heard, but one must not expect classic gravity at a promenade concert, and, for a time at least, the majority of people will take advantage of the fact that they are not compelled to listen to the music.

The programmes of the week were admirable in selection, as well as in interpretation; there were variety and contrast, and while the music, as a rule, was popular in character it was never trivial; the music was always good music. Lovers of music speedily discovered this fact, and the size of the audience steadily increased during the week, an audience distinguished for its quality as well as its quantity. Judging from the earlier evenings it would seem that these promenade concerts are more popular than ever, and it is certain that they remain at the high art level that has always distinguished them. It is no ordinary pleasure to hear Mr. Zach and his orchestra play the Strauss waltzes, and the more serious pieces were interpreted with a style and finish that were worthy of the reputation of the orchestra. The promenade concerts started with unusual brilliancy, and there is no sign of a wane in their hospitality.

— The initial Promenade Concerts of the season, at Music Hall, on Monday evening, was a brilliant affair under Mr. Max Zach's able baton and the excellent management of Mr. F. R. Comee. Among the large audience were noticed Mrs. John L. Gardner and her niece, Miss Olga Gardner, Dr. and Mrs. Charles Inches, Mr. and Mrs. Robert C. Hooper, Mr. and Mrs. Curtis Guild, Jr., and the latter's sister, Miss Johnson, Mr. and Mrs. Arthur Richmond, Mr. F. Gordon Dexter, Mrs. W. P. Fay, Miss Katharine Fay, Mrs. Henry L. Higginson, Mr. Alexander Higginson, Mr. Lawrence Haughton, Mr. Charles Sampson, Mrs. William Baty Blake, Miss Charlotte Houston, Mr. T. C. Hollander and a party of friends, Mr. and Mrs. Harry A. Burnham, Mr. and Mrs. W. F. Apthorp, Mr. Edward Gray, Mr. J. Bryce Allen with his fiancée, Miss Palfrey, and a party, Mr. and Mrs. Herbert M. Sears and party, Mr. and Mrs. Franz E. Zerrahn, Mr. William Rotch, Mr. Isidore Bragiotti, Mr. and Mrs. Herman P. Duryea and party, Lieut. Winder, U. S. N., Mr. Harry Wainwright, Col. H. A. Thomas and Mr. Jack Tilden.

Boston Journal.

TEN PAGES.

SATURDAY, MAY 16, 1896.

THE "POPS."

The "Pop" concerts at Music Hall are attracting large audiences every evening. The orchestra of 50 under the direction of Mr. Zach have never been heard to better advantage. The programs contain some novelty each evening. For this evening's concert the following numbers will be played:

March, "Austria," Zach; overture, "Tannhauser," Wagner; waltz, "Barcarole," Waldteufel; selection, "Fatinitza," Suppe; two movements from "Bal Costume," Rubinstein; Cavatina, Raff; "Clair de Lune," Gillet; overture, "Oberon," Weber; selection, "The Brigands," Offenbach; serenade, "A toi," Czibulka; Pizzicato polka, Strauss; march "Fra Bombarda," Czibulka.

— At the Promenade concert on Tuesday evening. Mr. J. Bryce Allen and his fiancée, Miss Anna Palfrey occupied a table. Miss Palfrey was in a black grenadine over burntorange silk with a large white hat with green velvet trimmings for which a bird with outstretched wings formed an effective front. Her cousin, Mrs. Herbert M. Sears was with her, wearing a navy blue silk with white figures and a jetted toque. Mr. Sears and Mr. George Von L. Meyer completed the party. Others present were Mr. and Mrs. Henry C. Barnabee, Mr. and Mrs. A. A. Wadleigh, and Mr. and Mrs. William H. Prior.

— The Promenade Concert on Friday night drew out a brilliant gathering. Mr. and Mrs. George A. Nickerson had a party at one table. At another were Mr. and Mrs. James Jackson, Mr. and Mrs. Charles B. Gookin and friends. Mr. and Mrs. Henry Bigelow Williams, Dr. and Mrs. George Hills Francis and Mr. and Mrs. O. A. Jenkins were among the other people present.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

A specially fine programme will be played at the Pop concert tonight, including Chopin's "Polonaise," Schumann's "Traenmeree," two pieces from "The Damnation of Faust" and Suppe's "Beautiful Galatea." Max Zach has proved a very popular leader.

THE BOSTON TIMES

BOSTON, SUNDAY, MAY 17, 1896.

SOCIAL AND PERSONAL

The Pops have come again and society has again stamped them with its seal of approval by lending a most generous attendance all the week. They are the same old pops. Max Zach, the new conductor, has wisely accorded with the ways in past seasons, in the making up of his programmes; a few of the heavy classical selections are found on each, but the ruling element is of the light, frothy order. The most noticeable difference from past years greets the eye as one turns into Hamilton place, before entering Music hall. It is the incandescent sign "Promedade Concerts," which lights up the whole place, and in a way prepares one for the life and light within. In the absence of Mr. Ellis, the responsibility of the management this year rests on Mr. Fred Comee's shoulders, and right able are they to assure their complete success. The opening night last Monday was the most brilliant of the week. Representatives of Boston's smartest society were there in goodly numbers and jostled in entering, and sat beside those who could not aspire to their exclusive circle. We can not think of any other place where such a general commingling of sets is allowable, but at the Pops no one minds; a delicious Bohemian atmosphere pervades everything and the enticing music, with the popping of beer stoppers for an undertone accompaniment, makes everyone happy. The grim old walls have been relieved by festoons of laurels, and there is a background of pine trees for the musicians. At first it seemed that the audience had forgotten that a welcome was due Max Zach in his new position as conductor, but before the programme was half finished they remembered their duty, and the heartiness of the applause made up for its tardiness. Among those noticed were Mrs. John L. Gardner, Miss Olga Gardner, Miss Elsie Perkins, Mr. and Mrs. William F. Apthorp, Mr. and Mrs. Curtis Guild, Mr. and Mrs. Robert C. Hooper, Mr. and Mrs. William Hooper, Mr. Alexander H. Higginson, Mrs. Caroline Hall Washburne and party, Mr. and Mrs. Joshua Holden, Mr. Gordon Dexter, Mr. William R. Rotch, Mr. James Kidder, Mr. and Mrs. Franz Kneisel, Mr. Lawrence Houghton, Mr. Walter S. Hawkins, Mr. Clarence Hollander, Mr. and Mrs. J. D. Shepard, Mr. A. R. Sanderson, Mr. and Mrs. Arthur Richmond, Mr. Walter Deland Came, Miss Fay, Miss Sally Fairchild, Miss Gertrude Edmands, Miss Salome Thomas, Mr. and Mrs. Charles T. Grilley, Mrs. Jack Tilden, Mr. William Roach, Mr. Walter Dugan, Mr. Frank Locke, Miss Ethel Hornick, Mrs. F. R. Comee, Mr. and Mrs. Charles E. Lauriat, Miss Lauriat, Mr. Frank E. Chase, Mrs. L. H. Mudgett, Mr. and and Mrs. John J. Taylor, Mr. Ernest B. McKim, Miss Lottie Mann, Mr. W. F. Fitzgerald, Mr. Alwin Schroeder, Mr. Otto Roth, Mr. Holker Abbott.

THE POPS.

An Excellent Programme for Monday Evening, May 18.

The programme for Monday evening will be:

Swedish Wedding March..........Soedermann
Overture, "Mignon"...................A. Thomas
Waltz, "Fesche Geister"..................Strauss
Selection, "Gondoliers"..................Sullivan
Scherzo, Notturno, and Wedding March..
..................................Mendelssohn
Intermezzo from "Naila"..................Delibes
Entree Triomphale des Boyards..........
..................................Joh. Halvorsen
(First Time).
Mazourka from "Hälka"............Moniuszko
(First Time.)
Overture, "Le Brasseur de Preston"......Adam
Waltz, "O Schöner Mai" from "Prince
Methusalem"........................Strauss
Jockey Galop..............................Bayer
(First Time).
March, "Under the Double Eagle".....Wagner

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCIX., NO. 137.

SATURDAY, MAY 16, 1896.

THE POPS.

The programme for this evening's "Pop" concert in Music Hall is:

March, "Austria"............................Zach
Overture, "Tannhauser"..................Wagner
Waltz, "Barcarole"....................Waldteufel
Selection, "Fatinitza"......................Suppe
Two movements from "Bal Costume"....
Rubinstein
Cavatina....................................Raff
Serenade, "A toi"......................Czibulka
Overture, "Oberon"........................Weber
Selection, "The Brigands"............Offenbach
"Clair de Lune".............................Gillet
Pizzicato polka..........................Strauss
Galop, "Indian Mail"...................Lamothe

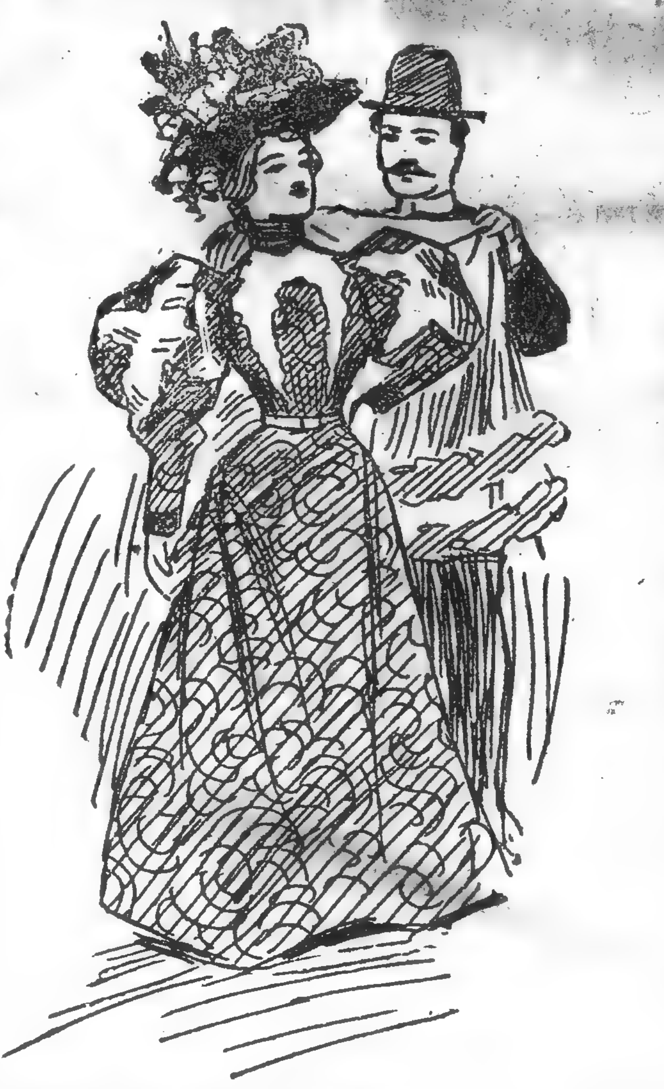
NG RECORD FRIDA[illegible] 1896.

THUMBNAIL SKETCHES AT A "POP."

"Mr. Zach is better looking by far than his predecessors. Some of them have been freaks!"

This was the amusingly frank criticism I overheard fall from the lips of a pretty girl at the promenade concelt last night.

The criticism was true, so far as it went. It might also have been said that Mr. Zach is a better conductor than some of his predecessors. A member of the symphony orchestra for the last ten years, and a composer of so high an order that he has often acted as kapelmeister while the orchestra played his compositions. Max Zach is assuredly a young man with a future, and all the regular symphony-goers are very glad to have him exchange his seat at the first desk of the viola with Svecenski for the conductor's platform.



THE WOMEN TURNED TO WATCH HER FIGURED BLACK SILK.

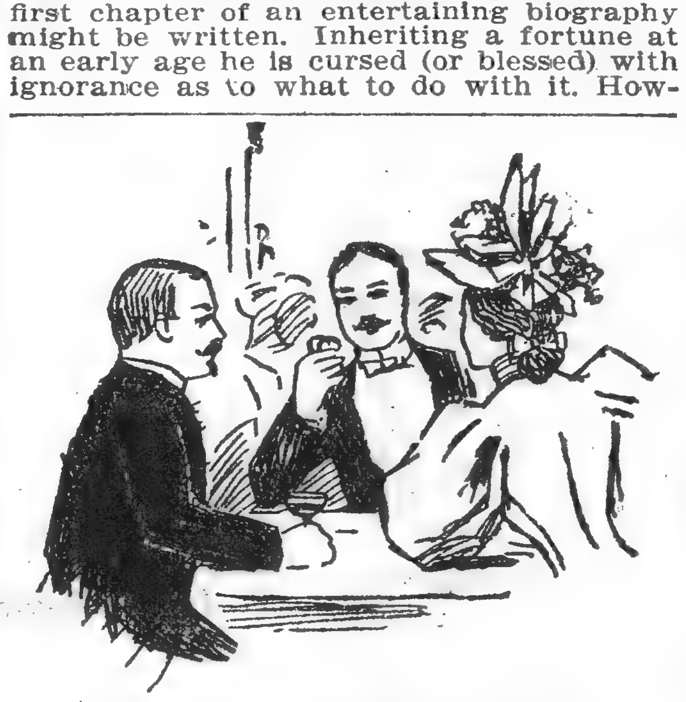
I notice the Apthorps, Frank Seabury, at least one of the Sears twins, Clayton Johns, the Burnhams and Ned Gray, W. P. Blake, Matthew Luce, Miss Shattuck, Mr. and Mrs. Eben Stanwood, and the beautiful Miss Houston (with the Apthorps) Lieut. Winder, U. S. N., was also noted.

"Society" may be generally seen at the tables, where the majority are served with beer. I was surprised to see that not a few of the ladies like to taste the sweets of Bohemianism; still, the greater number of the fair sex take lemonade with or without claret.

About in the centre of the sacred enclosed space below me, there sat a youthful part yof four. The host of the evening was a young man who bears the same name as the famous Princeton athlete who has just distngiushed himself at Athens.

The young man was languidly chewing a pretzel when my attention was first attracted to him.

He is a character concerning whom the first chapter of an entertaining biography might be written. Inheriting a fortune at an early age he is cursed (or blessed) with ignorance as to what to do with it. However, as a sort of tentative undertaking he has opened a bicycle store, having always made bicycles his hobby.



THE YOUNG MAN WITH A PRETZEL.

He manifests a most laudable desire to do business, too, and in hsi anxiety to do actual work himself he has sternly resolved to undertake what might be regarded by some aristocrats as menial manual labor. He has resolved to deliver the bicycles sold with his own hands. And to this end he has caused to be built a very stylish trap just large enough to carry a bicycle, besides the colored driver, and this very enterprising young man.

The costumes were some of them beautiful. A very striking one was of black and white figured silk, with straps of white chiffon forming a great Maltese cross on each sleeve, and the chiffon insertion relieving also the yoke. Stock and girdle and cuffs were of hunter's green velvet. The hat was a Manila sailor, with a big oriflamme of black and write sriped ribbon, and purple white violets and green leaves.

At the same table sat another young woman gowned in black satin with bodice of white covered lace, and wearing a black straw hat trimmed with black chiffon, violets and turquoise blue ribbon.

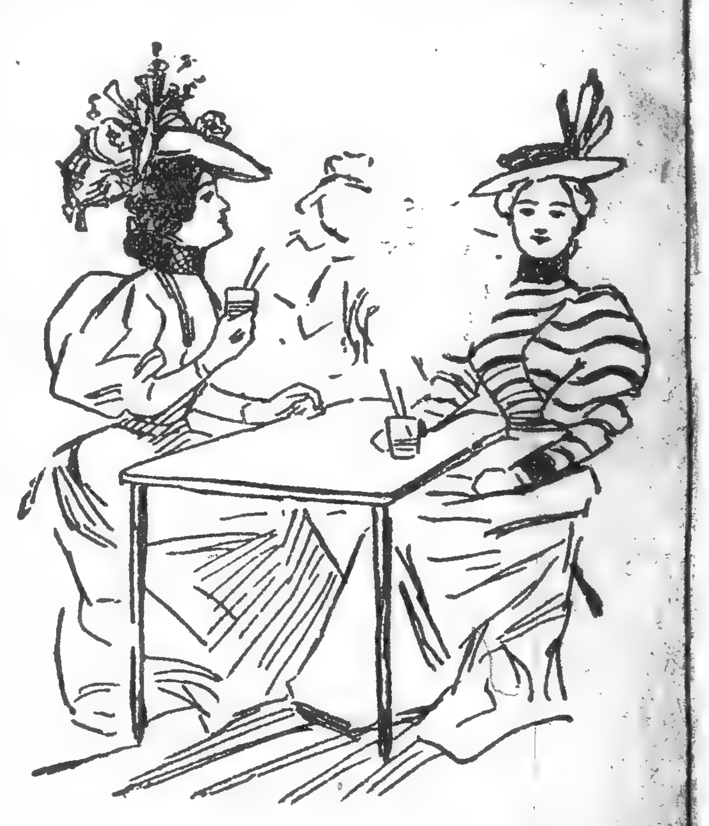
At the next table were two more butterflies.. One appeared in a gorgeous Persian silk, with purple toque trimmed with roses; and the other wore a lovely Dresden flowered silk the coloring being of the most delicate tints of pink, and her hat was a dark green straw sailor shape adorned with purple flowers and green flags.

Not far from the stage was a woman who wore one of those startling "bandana" waists with black crepon sleeves, the waist itself being one of those which were made up during the winter by the drygoods houses of from four to six bandana handkerchiefs, which retail at from $1 to $1.50—the finished waist being sold at something like $25.

One woman in a party of three ladies with one man (and that man hal left his wife at home for I know him, horrid thing), wore a costume of greencloth with melon sleeves and trimmed with mink, the sleeves having straps of the mink, and a boa of mink encircling the neck.

One striking costume showed sleeves of dotted yellow silk, the jacket front of Persian silk, the bodice of pale blue and two mink tails pendant; and the hot of black straw with two big black plumes rising from the centre of the crown and the brim bordered with a white lace frill, the hat set at a zipping angle!

At the same table with this young lady sat another, who was gowned soberly in black, but whose hat was a marvel—of black straw, with a wreath of pink roses full-blown and buds, green leaves, and a big white satin bow set just between two gigantic Mercury wings.



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A simple costume of a young girl was a black and white check silk with Tam-o'-Shanter cap of brown ooze leather.

The men who sat withni the sacred precincts of the rail were many of them in full dress, but only one white waistcoat as noticed. Outside the rail just one solitary man in evening clothes as observed.

A young man in company with a pretty girl fell asleep during the playing of the "Ride of the Valkyries," Wagner's most tempestuous passages.

The Harvard boys too, seem laterly to be restraining their natural desire to run things, and their natural propensity to make a noise. Of course, it may be because they do not nowadays have anything to make a noise over. But that is a rather cruel suggestion.

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Selection, Carmen ....Bizet
Two Hungariah dances ....Brahms
Aubade Aux Maries ....Lacombe
Loin du Bal ....Gillet
Entree Triomphale des Boyards .....Halvorsen
Overture, Masaniello.......................Auber
Waltz, Santiago ....Corbin
Polka, Sangerlust ....Strauss
Merry War ....Strauss

— The Friday evening Popular Concert drew a fashionable audience. Among those present were: Mrs. John L. Gardner and party, Mrs Franz Zerrahn, Mr. Clayton Johns, Mrs. Arthur Rotch, Mr. Percival Lowell, Mr. and Mrs. Edwin Sheafe, Mr. Matthew Luce, Mr. Wadsworth Longfellow and party, Mrs. Gordon Abbot, Mr. Paul Butler and party, Col. Harry Hastings and party, Mrs. Ronald Stuart and party, Mr. Alex Higginson, Lieut. Winder, Mr. Charles Francis Adams and party, Mr. Randolph Coolidge and Mrs. Fisk Warren.

The [illegible] of the City.

SATURDAY MORNING, MAY 16, 1896.

COSTUMES AT THE "POP."

Some of the costumes worn at the "pop" concert were beautiful.

A very striking one was of black and white figured silk, with straps of white chiffon forming a great Maltese cross on each sleeve, and the chiffon insertion relieving also the yoke. Stock and girdle and cuffs were of hunter's green velvet. The hat was a Manila sailor, with a big oriflamme of black and white striped ribbon, and purple white violets and green leaves.

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A costume which might be termed severe (?) in contrast to some of the gayer ones was of brown tweed, tailor made, with coat having purple revers and belt, and bodice of black and white striped silk, the striped running horizontally, white satin stock, and the hat of light fancy straw, the broad rim flaring strangely in front, the crown encircled with a band of black velvet, and bunches of magenta flowers grouped heterogenously.

A simple costume of a young girl was a black and white check silk with Tam-o'-Shanter cap of brown ooze leather.

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The Boston Commercial.

SATURDAY, MAY 23, 1896.

The Promenade Concerts.

The attendance at the concerts at Music Hall this week has been very large and lovers of music have had much that was admirable placed before them. The programmes of the week have met the popular demand in every respect and the music has been interpreted by the orchestra in a most artistic manner. Mr. Zach, the new leader, has won considerable reputation already and the programmes arranged by him retain the high art level that has always distinguished these thoroughly pleasant affairs. It is very evident that these concerts are to be more popular if anything, than ever, as they have started in upon their eleventh season with unusual brilliancy.

EVERY DAY IN THE YEAR.
VOL. XCIX., NO. 134.

WEDNESDAY, MAY 13, 1896.

SUMMER MUSIC.

The eleventh season of Promenade concerts, more familiarly called the "Pops," opened with all the proper ceremonies, and proved, as in the past, how magnetic is the lighter music. It is pleasant to compare these full-fledged, easy-going functions with the first "Pop" concert of a decade ago, and to remember how shyly Boston behaved when it was first bidden to smoke and drink to the cheerful strains of a good orchestra. In those days the band was not the ne plus ultra aggregate of musicians that it is now. Music Hall was somewhat fresher, too, and great Symphony concerts had not mellowed Apollo, or set Beethoven on a back seat as it were; there was no sounding board to lend an air of a country meeting house shed to the dear old auditorium, but in the centre of the hall fluttered and frisked a fountain, and pots of tall shrubbery dotted the stage and floor, interspersed with tables and chairs. These latter were few and far between, and it must be confessed the occupants thereof looked somewhat lonesome while trying to adapt themselves to a beer garden style of enjoyment, then so foreign to conservative Boston ideas. It took more than one season to accustom the town to this delightful innovation; the knowing and experienced patrons accepted it at once, but the majority was won by degrees, yet so completely in the end that the fountain and potted shrubbery disappeared to make room for the more decorative and numerous summer girl and her smoky escort. Season after season this patronage increased. Harvard recuperated under the balcony, and all the "floating seaside population" found out what a fascinating thing it is to mix waltzes with smoke and beer. As soon as society took a hand in the game, the "Pops" won their fashionable spurs, and rode to success and glory. Then, too, the choice of conductors has had great weight in keeping interest in these concerts at fever heat. The summer was a reflection of the winter, so that everybody felt the classical, serious music of Mr. Paur's orchestra was, for the nonce, turned to sparkling and blossomy tunes, to be listened to without effort, but with the comfort of knowing all is good. A chapter might be written on this evolution of the "Pop" concerts, but the attainment of their eleventh season is an eloquent argument for lighter music, and a proof positive that Boston is a city second to none in its love of the divine art. Had the orchestra been of an indifferent calibre, or had less care been taken in making the programmes, it is a question if even the attraction of drink and cigars could have sustained the giddy series through so many years. There has always been dash and go to the performances, and, consequently, their novelty has remained unchallenged. But not to go to the "Pops" is to deprive music lovers of a phase of time-killing that cannot be too highly commended. The spectacle of Music Hall, the opening night, bore testimony to the truth that nothing succeeds like success, for the floor was packed with tables and their social groups of representative Bostonians. It was a gay scene viewed through a cloud of smoke. Talk and snappy matches, with the swish of the omnipresent waiters, and the clink of glasses punctured the quieter passages of the playing; but, as this is the principal charm of a promenade concert, people shouldn't be offended by such interruptions. It has been proved again and again that these gatherings would lose all their magnetism for the public if the habitue was obliged to be mute. M. Zach makes the request on his programme for silence during performances of certain numbers, but tactfully refrains from rapping on the conductor's desk, in the pedagogic fashion of some of his predecessors. Beyond this, however anxious enthusiasts may be to hear every note of a favorite piece, it is not wise to go. One listens, or one speaks, and the freedom of a partie carree, in that respect, has given the "Pops" long life and favor among some of the most musical people in the city.

WEDNESDAY, MAY 13, 1896.

BOSTON STANDARD.

SECOND "POP" CONCERT.

Wagnerian Music Becoming More Popular with the Frequenters of Music Hall.

The second Music Hall promenade concert was, if possible, more warmly received than the first performance.

Mr. Zach is a great acquisition to the orchestra. His music is chosen from such a variety of composers that every lover of music is delighted.

The growing popular sentiment for Wagner is plainly noticeable. The first years of the popular concerts never saw such an enthusiastic reception of Wagner as was accorded "Rienzi" last night. The public is rapidly falling into an appreciation of better music. There were a few numbers of really light music on the program, but the splendid orchestra was frequently called upon to encore.

Strauss' new waltz, "Frau, Schau, Wein," established itself as firmly in the public esteem as is usual with this Boston favorite's productions; the sweet waltz, which is original, had got to be a bygone hope before Strauss' mazy harmonies became a part of the repertoire of every good orchestra. It is more than worth the admission price alone to hear a Strauss waltz.

"Faust" was somewhat differently orchestrated than it is with the singers. The French horns were beautiful in their execution of the garden scene. The audience was deeply moved by the soothing pathetic movement of this scene of Gounod's great opera.

The "Peer Gynt" suite, by Grieg, was never better rendered. The movement of Anita's dance was improved by a slow rendition. This frequently loses in delicacy by being hurried, Mr. Zach's musicians executed the exquisite strains with an appreciative delicacy that won a storm of applause from the whole of the crowded house.

Without the "pop" concerts, Boston would be lost at this time of the year. There was hardly an available spot that was not occupied.

The program for this evening is as follows: 1

1. March from Suite..........Lachner
2. Overture, "Barber of Seville"..........Rossini
3. Waltz, "Kaiser"..........Joh. Strauss
4. Selection, "Robin Hood"..........De Koven
5. Ballet music, "Feramers"..........Rubinstein
6. Minuet..........Bulzoni
7. Selection, "Cavalleria Rusticana"..Mascagni
8. Ride of the Valkyries..........Wagner
9. Overture, "Poet and Peasant"..........Suppe
10. Waltz, "Les Patineurs"..........Waldteufel
11. Galop, "Kosakenritt"..........Millocker
12. Persian March..........Strauss

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, MAY 17.
(Copyright 1896, Post Publishing Company.)

SUMMER PROMENADES.

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Mr. Max Zach is very highly praised for the able way in which he leads the orchestra and in the arrangement of his programmes. For the coming week many novelties are promised.

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Swedish Wedding March..........Soedermann
Overture, "Mignon"..........A. Thomas
Waltz, "Fesche Geister"..........Strauss
Selection, "Gondoliers"..........Sullivan
Scherzo, Notturno and Wedding March....
Mendelssohn
Intermezzo from "Naila"..........Delibes
Entree Triomphale des Bayards...Joh. Halvorsen
(First Time.)
Mazourka from "Halka"..........Moniuszko
(First Time.)
Overture, "Le Brasseur de Preston"......Adam
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Jockey Galop..........Bayer
(First Time.)
March, "Under the Double Eagle"..........Wagner

On the opening night of the Music Hall Pops Mrs. John L. Gardner occupied a prominent place on the floor. She was dressed in a dainty costume of white silk. At her table were several invited friends. Mr. Zach was most warmly received in his new role of conductor, and the spirited comments heard on every side showed that a strong appreciation was felt for his excellent choice of programme.

The Official Paper of the City.

TUESDAY MORNING, MAY 12, 1896.

MUSIC HALL "POPS."

They Start on a Somewhat Higher Plane Than Heretofore.

The musical banquet for 1895-96 is ended; symphony, fugue, oratorio, and opera have been served in their various courses and the digestion of the Boston concert-goer can stand no more. But there is still a very agreeable dessert which makes no demands upon the musical analyst, which serves up the coffee and cheese in a manner that gives enjoyment without any suspicion of labor, and rounds out the season with a pleasant joviality that even the severe classicist cannot find any fault with. In short, the "Pops" have begun. To the average Bostonian they have become as indispensable as the Symphony Concerts themselves, and the tremendous and enthusiastic audience of last night proved that their beginning is awaited with something approaching ardor.

Naturally the chief interest centres upon the conductor on these occasions, for there has been a change in the directorship almost every season, giving a certain spice of novelty which is not expected or desired in the symphonic programmes. This year it is Mr. Max Zach who is to lead the orchestra in the lighter season which is so highly prized by the stay-at-homes, and the impression he made in the concert of last night was a distinctly favorable one. His beat is decisive, his control of the musical forces firm, and his musical intelligence marked both in the interpretation of the numbers and in the selection of these numbers, although at times there could be more rapidity in his tempi.

The quality of the orchestra needs no detailed analysis, since the organization is made up almost wholly from the ranks of the regular Symphony Orchestra. There is probably no better summer orchestra giving popular programmes in the world at present.

As in all previous seasons the parts of the programme are divided in a well-defined manner, the first part giving a miscellaneous group of numbers, the second presenting the most ambitious works of the concert, and the third part being of a light and jocund character.

Mr. Zach was received with a cordiality that must have put him at once at his ease, for he immediately set about justifying his welcome.

There was an exception made in the arrangement of the numbers, last night, so that the first work on the programme was a most brilliant one—Liszt's Polonaise in E—and this was performed in such a dashing manner that it won the heartiest of applause. Other noteworthy numbers of last night's programme were Massenet's "Scenes Pittoresques," "Narcissus" (the charming pastorale), by Ethelbert Nevin, a Bach Adagio and Gavotte, arranged for string orchestra, Liszt's long and seldom-played Hungarian Rhapsody in F, and two charming overtures by Adam and Nicolai.

Altogether the concerts have started on a somewhat higher plane than heretofore, yet there is nothing dull or dry in the programmes, and the execution leaves nothing to be desired.

The enthusiasm last night was almost continuous, and Gambrinus was introduced to Apollo with quite as much eclat as on any previous occasion, the summer season of light music bidding fair to rival any of its predecessors.

That the taste of the audience is advancing may be proved by the fact that the Adagio and Gavotte received an encore (the Gavotte only being repeated); fancy John Sebastian Bach receiving an encore at the "pops"!!

Louis C. Elson.

The Beacon.

BOSTON, SATURDAY, MAY 23, 1896

No "Pops" next week until Friday night, all on account of "anniversary week" and previous engagements of the hall. There is one tonight, just the same.

Nothing like the Pops.

Would it be proper to say the Pops are a howling success;—now would it?

HOME JOURNAL

SATURDAY, MAY 23, 1896.

The popular promenade concerts in Music Hall are as notable successes this year as previously, and Mr. Zach is proving a favorite as conductor. The public is asked to take special notice of the fact that owing to long standing engagements of the hall, there will be no concerts on the evenings of Monday, Tuesday, Wednesday and Thursday, May 25 to 28. The concerts will be continued every evening except Sunday, beginning Friday, May 29.

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The Official Paper of the State.
The Official Paper of the City.
SATURDAY MORNING, MAY 16, 1896.

COSTUMES AT THE "POP."

Some of the costumes worn at the "pop" concert were beautiful.

A very striking one was of black and white figured silk, with straps of white chiffon forming a great Maltese cross on each sleeve, and the chiffon insertion relieving also the yoke. Stock and girdle and cuffs were of hunter's green velvet. The hat was a Manila sailor, with a big oriflamme of black and white striped ribbon, and purple white violets and green leaves.

At the same table sat another young woman gowned in black satin with bodice of white covered lace, and wearing a black straw hat trimmed with black chiffon, violets and turquoise blue ribbon.

At the next table were two more butterflies.. One appeared in a gorgeous Persian silk, with purple toque trimmed with roses; and the other wore a lovely Dresden flowered silk the coloring being of the most delicate tints of pink, and her hat was a dark green straw sailor shape adorned with purple flowers and green flags.

Not far from the stage was a woman who wore one of those startling "bandana" waists with black crepon sleeves, the waist itself being one of those which were made up during the winter by the dry goods houses of from four to six bandana handkerchiefs, which retail at from $1 to $1.50—the finished waist being sold at something like $25.

One woman in a party of three ladies with one man (and that man had left his wife at home for I know him, horrid thing), wore a costume of green mloth with melon sleeves and trimmed with mink, the sleeves having straps of the mink, and a boa of mink encircling the neck.

One striking costume showed sleeves of dotted yellow silk, the jacket front of Persian silk, the bodice of pale blue and two mink tails pendant; and the hat of black straw with two big black plumes rising from the centre of the crown and the brim bordered with a white lace frill, the hat set at a zipping angle!

At the same table with this young lady sat another, who was gowned soberly in black, but whose hat was a marvel—of black straw, with a wreath of pink roses full-blown and buds, green leaves, and a big white satin bow set just between two gigantic Mercury wings.

A costume which might be termed severe (?) in contrast to some of the gayer ones was of brown tweed, tailor made, with coat having purple revers and belt, and bodice of black and white striped silk, the striped running horizontally, white satin stock, and the hat of light fancy straw, the broad rim flaring strangely in front, the crown encircled with a band of black velvet, and bunches of magenta flowers grouped heterogenously.

A simple costume of a young girl was a black and white check silk with Tam-o'-Shanter cap of brown ooze leather.

The men who sat within the sacred precincts of the rail were many of them in full dress, but only one white waistcoat was noticed. Outside the rail just one solitary man in evening clothes as observed.

A young man in company with a pretty girl fell asleep during the playing of the "Ride of the Valkyries," Wagner's most tempestuous passages.

The Harvard boys too, seem latterly to be restraining their natural desire to run things, and their natural propensity to make a noise. Of course, it may be because they do not nowadays have anything to make a noise over. But that is a rather cruel suggestion.

The placing, in series of placards upon the stage bearing either the number according to the programme of the selection or else the word "extra" (for an encore) which is being played by the orchestra, informs late comers just exactly "where they are at."

The Boston Commercial.
SATURDAY, MAY 23, 1896.

The Promenade Concerts.

The attendance at the concerts at Music Hall this week has been very large and lovers of music have had much that was admirable placed before them. The programmes of the week have met the popular demand in every respect and the music has been interpreted by the orchestra in a most artistic manner. Mr. Zach, the new leader, has won considerable reputation already and the programmes arranged by him retain the high art level that has always distinguished these thoroughly pleasant affairs. It is very evident that these concerts are to be more popular if anything, than ever, as they have started in upon their eleventh season with unusual brilliancy.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCIX., NO. 134.
WEDNESDAY, MAY 13, 1896.

SUMMER MUSIC.

The eleventh season of Promenade concerts, more familiarly called the "Pops," opened with all the proper ceremonies, and proved, as in the past, how magnetic is the lighter music. It is pleasant to compare these full-fledged, easy-going functions with the first "Pop" concert of a decade ago, and to remember how shyly Boston behaved when it was first bidden to smoke and drink to the cheerful strains of a good orchestra. In those days the band was not the ne plus ultra aggregate of musicians that it is now. Music Hall was somewhat fresher, too, and great Symphony concerts had not mellowed Apollo, or set Beethoven on a back seat as it were; there was no sounding board to lend an air of a country meeting house shed to the dear old auditorium, but in the centre of the hall fluttered and frisked a fountain, and pots of tall shrubbery dotted the stage and floor, interspersed with tables and chairs. These latter were few and far between, and it must be confessed the occupants thereof looked somewhat lonesome while trying to adapt themselves to a beer garden style of enjoyment, then so foreign to conservative Boston ideas. It took more than one season to accustom the town to this delightful innovation; the knowing and experienced patrons accepted it at once, but the majority was won by degrees, yet so completely in the end that the fountain and potted shrubbery disappeared to make room for the more decorative and numerous summer girl and her smoky escort. Season after season this patronage increased. Harvard recuperated under the balcony, and all the "floating seaside population" found out what a fascinating thing it is to mix waltzes with smoke and beer. As soon as society took a hand in the game, the "Pops" won their fashionable spurs, and rode to success and glory. Then, too, the choice of conductors has had great weight in keeping interest in these concerts at fever heat. The summer was a reflection of the winter, so that everybody felt the classical, serious music of Mr. Paur's orchestra was, for the nonce, turned to sparkling and blossomy tunes, to be listened to without effort, but with the comfort of knowing all is good. A chapter might be written on this evolution of the "Pop" concerts, but the attainment of their eleventh season is an eloquent argument for lighter music, and a proof positive that Boston is a city second to none in its love of the divine art. Had the orchestra been of an indifferent calibre, or had less care been taken in making the programmes, it is a question if even the attraction of drink and cigars could have sustained the giddy series through so many years. There has always been dash and go to the performances, and, consequently, their novelty has remained unchallenged. But not to go to the "Pops" is to deprive music lovers of a phase of time-killing that cannot be too highly commended. The spectacle of Music Hall, the opening night, bore testimony to the truth that nothing succeeds like success, for the floor was packed with tables and their social groups of representative Bostonians. It was a gay scene viewed through a cloud of smoke. Talk and snappy matches, with the swish of the omnipresent waiters, and the clink of glasses punctured the quieter passages of the playing; but, as this is the principal charm of a promenade concert, people shouldn't be offended by such interruptions. It has been proved again and again that these gatherings would lose all their magnetism for the public if the habitue was obliged to be mute. M. Zach makes the request on his programme for silence during performances of certain numbers, but tactfully refrains from rapping on the conductor's desk, in the pedagogic fashion of some of his predecessors. Beyond this, however anxious enthusiasts may be to hear every note of a favorite piece, it is not wise to go. One listens, or one speaks, and the freedom of a partie carree, in that respect, has given the "Pops" long life and favor among some of the most musical people in the city.

WEDNESDAY, MAY 13, 1896.
BOSTON STANDARD.

SECOND "POP" CONCERT.

Wagnerian Music Becoming More Popular with the Frequenters of Music Hall.

The second Music Hall promenade concert was, if possible, more warmly received than the first performance.

Mr. Zach is a great acquisition to the orchestra. His music is chosen from such a variety of composers that every lover of music is delighted.

The growing popular sentiment for Wagner is plainly noticeable. The first years of the popular concerts never saw such an enthusiastic reception of Wagner as was accorded "Rienzi" last night. The public is rapidly falling into an appreciation of better music. There were a few numbers of really light music on the program, but the splendid orchestra was frequently called upon to encore.

Strauss' new waltz, "Frau, Schau, Wein," established itself as firmly in the public esteem as is usual with this Boston favorite's productions; the sweet waltz, which is original, had got to be a bygone hope before Strauss' mazy harmonies became a part of the repertoire of every good orchestra. It is more than worth the admission price alone to hear a Strauss waltz.

"Faust" was somewhat differently orchestrated than it is with the singers. The French horns were beautiful in their execution of the garden scene. The audience was deeply moved by the soothing pathetic movement of this scene of Gounod's great opera.

The "Peer Gynt" suite, by Grieg, was never better rendered. The movement of Anita's dance was improved by a slow rendition. This frequently loses in delicacy by being hurried, Mr. Zach's musicians executed the exquisite strains with an appreciative delicacy that won a storm of applause from the whole of the crowded house.

Without the "pop" concerts, Boston would be lost at this time of the year. There was hardly an available spot that was not occupied.

The program for this evening is as follows:

1. March from Suite	Lachner
2. Overture, "Barber of Seville"	Rossini
3. Waltz, "Kaiser"	Joh. Strauss
4. Selection, "Robin Hood"	De Koven
5. Ballet music, "Feramors"	Rubinstein
6. Minuet	Buizoni
7. Selection, "Cavalleria Rusticana"	Mascagni
8. Ride of the Valkyries	Wagner
9. Overture, "Poet and Peasant"	Suppe
10. Waltz, "Les Patineurs"	Waldteufel
11. Galop, "Kosakenritt"	Millocker
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Intermezzo from "Nalla"	Delibes
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Mazourka from "Halka" (First Time.)	Moniuszko
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[illegible] PAGES.
TUESDAY, MAY 12, 1896.

POPS BEGIN.

Promenade Concerts Open at Music Hall.

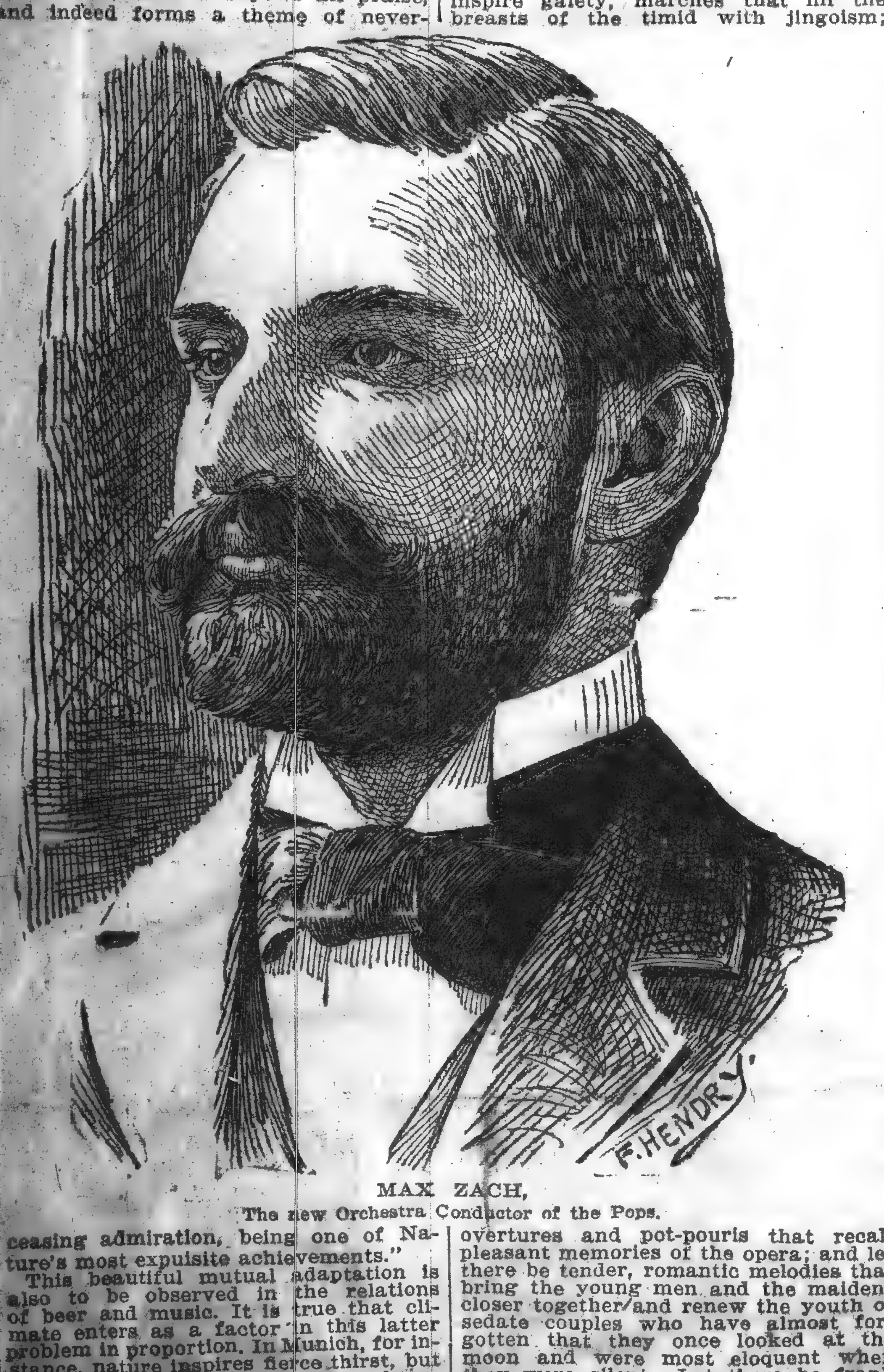
"The Village Postmaster," a New Play at the Park.

"Prince Ananias," "Old Jed Prouty" and "Carmen."

The eleventh season of the Promenade Concerts opened last evening in Music Hall, under the management of Mr. F. R. Comee. Mr. Max Zach of the Symphony Orchestra made his début as a conductor at these concerts. The program was as follows:

Polonaise in E	Liszt
Overture, "Merry Wives of Windsor"	Nicolai
Waltz, "Freut euch des Lebens,"	Joh. Strauss
Selection, "Aida,"	Verdi
Scenes Pittoresques	Massenet
a. March.	
b. Air de Ballet.	
c. Angelus.	
d. Fete Boheme.	
Narcissus	Ethelbert Nevin
Adagio and Gavotte (for string orchestra)	Bach
Hungarian Rhapsody in F	Liszt
Overture, "Si j'etais Roi"	Adam
Waltz, "Grubenlichter"	Zeller
Mazourka, "La Mousme"	Gane
March, "Am I a Wizard?" from "The Wizard of the Nile" (First time.)	Victor Herbert

William Maginn, in one of his maxims, pregnant with thought, which was the result of keen observation and rich personal experience, exclaimed with adamantine conviction, "As to the beautiful mutual adaptation of cold rum and cold water, that is beyond all praise, and indeed forms a theme of never-ceasing admiration, being one of Nature's most expuisite achievements."



MAX ZACH,
The new Orchestra Conductor of the Pops.

This beautiful mutual adaptation is also to be observed in the relations of beer and music. It is true that climate enters as a factor in this latter problem in proportion. In Munich, for instance, nature inspires fierce thirst, but there is no city where thirst may be as easily, nutritiously and cheaply slaked. And everyone knows that Munich is a very musical town.

Articles on the singular relations between eating, drinking and music have already appeared in the Journal, and it is not now necessary to repeat the statements and the list of historical precedents contained therein. It is true that Hoffmann in his advice to composers as to the proper beverage to inspire an anthem, a symphony, or an opera did not mention beer. But Hoffmann was a wine-bibber and fantastical. It is true that Nietzsche deplores the entrance of beer into German thought, including music, but poor Nietzsche is in the mad house. Not without reason does beer enter largely into the pleasure at the Pops. As the evening wears along, even comparatively poor music seems interesting, and no doubt the Dead March in Saul would not depress beyond recovery.

It is to be regretted that the weather did not join heartily in the spirit of last evening. For, although we have known cases where beer and music were enjoyed with snow upon the ground, yet there must be natural atmospheric warmth to induce full, careless glee, which, as the music sounds, forgets the past and recks not of the morrow. Nevertheless, there was honest pleasure, if it was taken a little sedately. Then it must not be forgotten that many present have not yet shaken off the influence of the Symphony concerts. They felt that it would be indecorous to speak or laugh during the performance of a piece. They missed the program books with the learned explanations of the construction; they had no clue as to the appearance of a clarinet cadenza or the conclusion theme. Ingenious young men in Boston give lectures during the winter, preparatory lectures for the comprehension of the symphonies. Might it not be a good thing for someone to give a course of lectures on the "Art of Hearing Light Music?"

I do not propose to criticise the concert. These concerts are not to be criticised, they are to be thoughtlessly enjoyed. The merits of the excellent musicians are well known. The taste and the good sense of Mr. Zach are also known. When he said to a Journal man that he did not propose in his capacity as conductor to "educate the audience," he struck the keynote. Must there always be this cant about education? Must people be expected to listen to music as though they were to pass an examination before leaving the hall? There are some otherwise estimable persons who unconsciously war against music by insisting on its educational advantages. No, Mr. Zach is right; and may he have the courage to stick to his resolution. Let there be at these concerts dance tunes that inspire gaiety, marches that fill the breasts of the timid with jingoism; overtures and pot-pouris that recall pleasant memories of the opera; and let there be tender, romantic melodies that bring the young men and the maidens closer together and renew the youth of sedate couples who have almost forgotten that they once looked at the moon and were most eloquent when they were silent. Let there be frank pleasure instead of the pretence. Let there be love-glances, whether the emotion be like froth or smoke, or as substantial as the sandwiches should be. Let there be jest and laughter without the thought of creditors or harassing domesticity. This is the true education that should follow the waving of the baton held intelligently by Mr. Zach.

PHILIP HALE.

Of the eight conductors who have led the orchestra since the promanade concerts were instituted, all but two—De Novellis and Nenendorf—have been members of the Symphony orchestra.

* * * * * *

It would seem that the proportion of 58 reserved tables on the floor, and 32 in the balcony to 100 unreversed, at Music Hall is about the proper proportion of democracy to aristocracy.

"Sporty" [illegible]

It was a neighborly crowd that attended the opening "Pop" concert last night. But neighborliness—in degree, according to the individual—is not an exceptional quality in a "Pop" crowd; so, what in generalities might be said of those who were there last night may be said quite as appropriately tomorrow, the next day and the next. There is never a sufficiently large representation of society at one of these concerts, not even on an opening night, to fret those who dislike a "fashionable audience;" yet, on the other hand, it would not be fair to the minority to classify the audiences as "sporty" or "Bohemian." The Promenade concerts draw merely a conglomeration of pleasure seekers. To see anything like it one would have to travel far, far away, to some other happy continent—there, ten to one, to fare not nearly so well.

Before 8 o'clock it looked as though, numerically, there would be an Antarctic state of things. The early comers from Harvard, doubtless, mostly students in Prof. Paine's course, plumped into the seats outside the swell rectangle. Many of them were accompanied by thirsts, the range of which showed patient and diligent cultivation. But though the space without the middle section of the floor was jammed to the squeezing point, at the hour of 8 the aforesaid middle reservation and the spectators' seats upstairs were, for the most part, invitingly empty.

Now, if the comers late at a "Pop" concert scheme thereby to excite enviable diversion, they should open their eyes and see themselves as others see them. There is no written or unwritten law, of course, which inhibits individual selection in the matter of coming or going; but it's a radiographic fact that no one, except the few proud possessors of opera glasses, bothers himself about the showy swishing and salaaming that nightly during the "Pop" season vies with the music and the clinking of bottles.

To illustrate this. The only tardy ones who attracted any unusual attention last night were those to whom Mrs. John L. Gardner played hostess. There may have been a subtle purpose in the attraction, though, for this party arrived when every seat other than those at Mrs. Gardner's table supported a comfortable occupant. With Mrs. Gardner, who was dressed with a richness but seldom assumed by her, were Mr. Lawrence Haughton and Miss Olga Gardner.

Elsewhere were Mr. and Mrs. Robert C. Hooper, Mr. F. Gordon Dexter, Mr. and Mrs. Curtic Guild, Jr., Mr. Clarence P. Hollander and a company of friends, Dr. and Mrs. Charles Inches, Mrs. Fay, Miss Fay, Miss Emery, Mr. Charles Sampson and party, Mr. and Mrs. John J. Taylor, Mr. and Mrs. Joshua B. Holden, Mr. R. C. Waters, Mr. Alexander H. Higginson and party, Mr. William P. Blake, Mr. William Rotch, Mr. N. D. Bennett, Mr. and Mrs. Arthur Richmond, Miss Shattuck, Mr. James Kidder, Mr. George W. Cram, Mr. B. S. Hurlburt, Mr. John Tilden, Mr. Frank E. Chase and Mr. B. Leighton Beal.

Conspicuously seated inside the railing was a table's number of Symphony musicians, including Otto Roth and Alwin Schroeder, Franz Kneisel was with Mrs. Kneisel.

Next to the profitable size of the audience, what most frequently caused Acting Manager Comee to chortle with satisfaction was the aurora borealis which overtops the Hamilton Place entrance. Its shadow must be felt, even in the suburbs. And there's a placard in the Hamilton Place vestibule which, in its recognition of all that is aesthetic and athletic and practical, is a monument to someone's astuteness. It runs: "Bicycles checked on the lower floor."

Boston Transcript
FRIDAY, MAY 15, 1896.

The Promenade Concert Tonight.

The programme for the promenade concert, in Music Hall, this evening, has been arranged as follows:

1. Royal Tambour et Vivandière, from "Bal Costumé"	Rubinstein
2. Overture, "Donna Diana"	Reznicek
3. Waltz, "Seid umschlungen Millionen"	Strauss
4. Selection, "Carmen"	Bizet
5. Prelude to act I., "Lohengrin"	Wagner
6. Funeral March of a Marionette	Gounod
7. Le Dernier Sommeil de la Vierge	Massenet
8. Overture, "Orpheus aux Enfers"	Offenbach
9. Selection, "Erminie"	Jakobowsky
10. Waltz, "Reminiscences of Hütteldorf,"	Hoffmann
11. Polka, from "Gypsy Baron"	Strauss
12. Teufelsmarsch	Suppé

The Boston Commercial.
SATURDAY, MAY 16, 1896.

Music Hall Concerts.

On Monday evening last the eleventh season of the promenade concerts in Music Hall was opened under the most auspicious circumstances. Large and fashionable audiences have been present throughout the week and by their continuous applause have shown that the bright and well arranged programmes have been thoroughly appreciated. The new leader, Mr. Zach, has already made a very favorable impression and that he will fill his new place to the entire satisfaction of every one is at this early date an assured fact. The playing of the orchestra is capital and the hall is, as usual, tastefully decorated. These entertainments are a most welcome addition to the amusements offered the public at this season of the year and they will without doubt be as popular as they have always been in the past.

PUBLISHED [illegible]
VOL. [illegible]
TUESDAY, MAY 12, [illegible]

THE PROMENADE CONCERTS.

Eleventh Season of the "Pops" Opens Brilliantly.

A Large and Fashionable Audience—"Society" Prominently in Evidence—The New Conductor, Mr. Max Zach, a Success—A Bright and Well Arranged Programme Finely Played.

The opening of the 11th season of the promenade concerts in Music Hall last evening brought out the usual large and fashionable audience. The arrangements made for the comfort and convenience of the public were the same as those of last year, and admirable in every essential. Mr. Max Zach, this season's conductor, and who, by the way, was given a very cordial reception on his first appearance at the conductor's stand, had prepared an excellent programme, which was, of course, finely performed, the orchestra being composed of members of the Boston Symphony orchestra, fresh from their discipline of the Symphony concerts. Mr. Zach filled his new place in a wholly satisfying manner, and demonstrated convincingly that these entertainments are to be kept up to the high musical standard that has been established for them. Naturally, much of the more delicate playing was lost in the loud hum of conversation that prevailed through the music, except when there was a request in the programme that silence might be observed during the performance of this or of that selection. It is true that the concerts have something of a sociable aspect, which is emphasized by the serving of refreshments, bibulous and otherwise, and the privilege of smoking cigars and cigarettes of varied qualities of excellence, but it seems that it would be more complimentary to the conductor and his orchestra, and more considerate of those who go to listen to the music for the pleasure it affords them, if the conversation were confined to the waits between the selections and to the intermissions.

There was a new set of student faces at the tables on the floor, but the streamers of laurel on the balconies and the floral and evergreen decorations on the front of the orchestra, the capacious white shirt bosoms, the palm leaf fans on the tables, were all as they were in the past. The two waltzes on the programee, which were played with a delightful swing, won the most respectful attention, and the applause after Strauss' charming "Freut euch des Lebens' was so persistent that a repetition of its finale was granted. Mr. Ethelbert Nevins' daintily tuneful "Narcissus" was similarly honored. But the event of the evening, as far as enthusiasm is concerned, was when Zeller's "Grubenlichter" waltz was played. People on the floor waved their fans and clapped their hands wildly, and others still more demonstrative shouted themselves hoarse. When all was over everybody tried to say something additional in the way of approval to everybody else.

These entertainments are a welcome supplement to the more serious musical season, and that their popularity is undimmed was amply proved by the size and the quality of the audience, and the pleasure with which it hailed the inauguration of the new season. Every reserved seat in the hall was taken, and many stood on the floor and in the balconies. A good number of seats have been sold for all the concerts of this week and next, and several prominent society folk have engaged floor tables for the whole season. A different bill is to be given each evening, and the plan seems to be that every programme shall contain two opera overtures, two waltzes, two operatic potpourris and two marches, in addition to music of a more serious, but still light, order. The selections for tonight are:

Coronation march, from "Le Prophete"	Meyerbeer
Overture, "Raymond"	A. Thomas
Waltz, "Trau, Schau, Wein"	Joh. Strauss
Selection, "Faust"	Gounod
Suite, "Peer Gynt"	Grieg
Morning dawn.	
Aase's Death.	
Anitra's Dance.	
In the Halls of the King.	
Prelude from "Gouverneur de Tours"	Reinecke
Two Slavonic dances	Dvorak
Overture, "Rienzi"	Wagner
Selection, "Mikado"	Sullivan
Waltz, "Schonbrunner"	Lanner
Polka, "Tyrolean"	Zeller
March, "Hoch Habsburg"	Kral

Among those who were present were: Mrs. John L. Gardner and party, Miss Olga Gardner, Mr. Gordon Dexter, Mr. Lawrence Haughton, Prof. George Santayana of Harvard, Mr. and Mrs. Arthur Richmond, Mrs. and Miss Fay and Miss Emery, Miss Shattuck, Mr. and Mrs. Robert C. Hooper and party, Mr. Jack Tilden, Mr. William Bennett, Mr. William R. Rotch, Mrs. W. F. Apthorp, Mr. Alexander Higginson and party, Mr. James Kidder, Mr. Charles Sampson, Dr. and Mrs. Inches and Mr. and Mrs. Franz Kneisel.

"Ideas"

The eleventh season of the promenade concerts opened Monday evening in Music hall, under the management of Mr. F. R. Comee, Mr. Max Zach of the Symphony orchestra making his début as conductor at these concerts. There was a good attendance of fashionable people as well as others, and the summer season was most auspiciously inaugurated.

Journal

TEN PAGES.

TUESDAY, MAY 12, 1896.

POPS BEGIN.

Promenade Concerts Open at Music Hall.

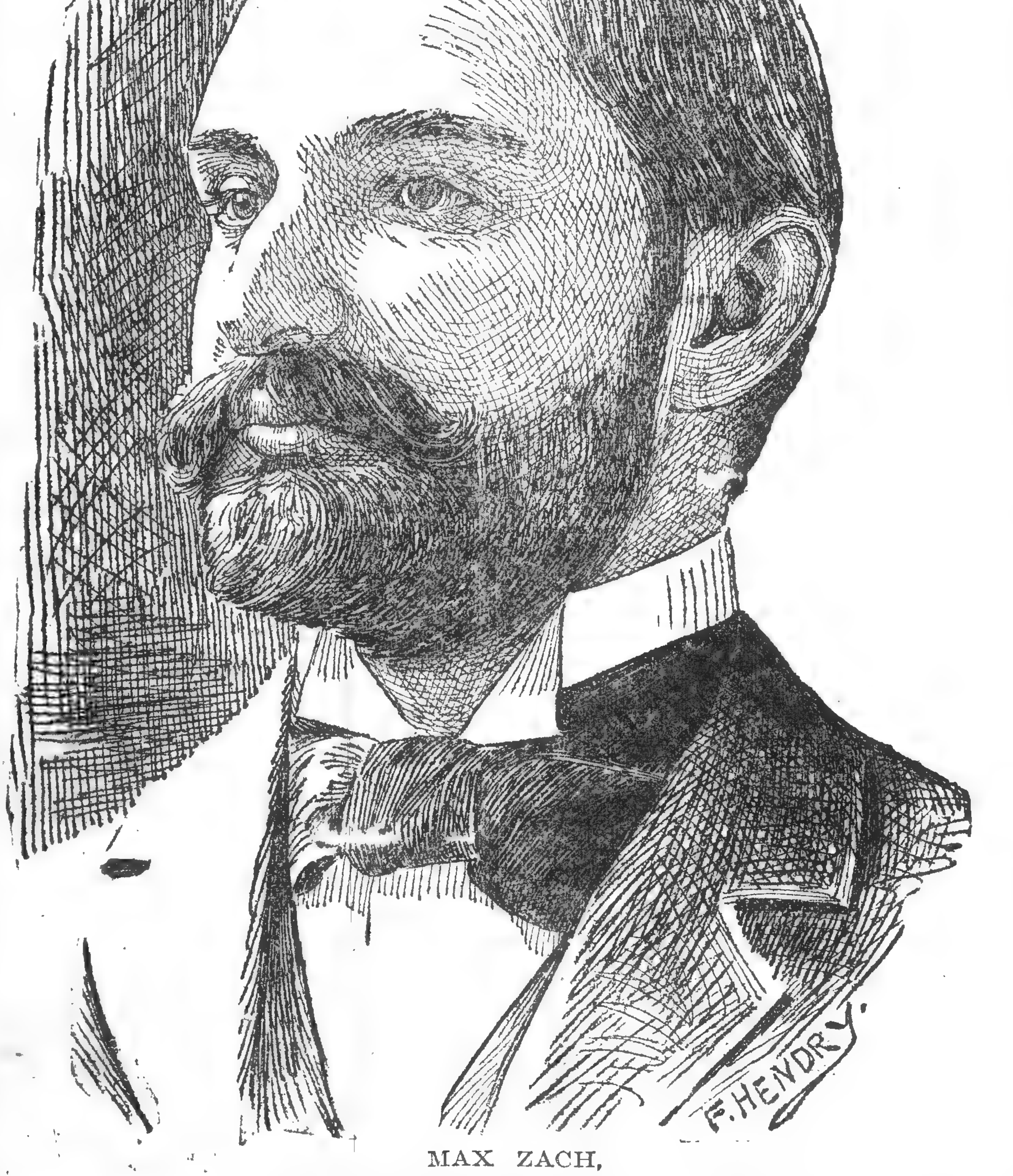
"The Village Postmaster," a New Play at the Park.

"Prince Ananias," "Old Jed Prouty" and "Carmen."

The eleventh season of the Promenade Concerts opened last evening in Music Hall, under the management of Mr. F. R. Comee. Mr. Max Zach of the Symphony Orchestra made his début as a conductor at these concerts. The program was as follows:

Polonaise in E....................Liszt
Overture, "Merry Wives of Windsor" Nicolai
Waltz, "Freut euch des Lebens," Joh. Strauss
Selection, "Aida,"....................Verdi
Scenes Pittoresques ....Massenet
  a. March.
  b. Air de Ballet.
  c. Angelus.
  d. Fete Boheme.
Narcissus ....Ethelbert Nevin
Adagio and Gavotte (for string orchestra) ....Bach
Hungarian Rhapsody in F....................Liszt
Overture, "Si j'etais Roi"....................Adam
Waltz, "Grubenlichter"....................Zeller
Mazourka, "La Mousme" ....Gane
March, "Am I a Wizard?" from "The Wizard of the Nile"..........Victor Herbert
(First time.)

William Maginn, in one of his maxims, pregnant with thought, which was the result of keen observation and rich personal experience, exclaimed with adamantine conviction, "As to the beautiful mutual adaptation of cold rum and cold water, that is beyond all praise, and indeed forms a theme of never-ceasing admiration, being one of Nature's most expuisite achievements."



MAX ZACH,
The new Orchestra Conductor of the Pops.

This beautiful mutual adaptation is also to be observed in the relations of beer and music. It is true that climate enters as a factor in this latter problem in proportion. In Munich, for instance, nature inspires fierce thirst, but there is no city where thirst may be as easily, nutritiously and cheaply slaked. And everyone knows that Munich is a very musical town.

Articles on the singular relations between eating, drinking and music have already appeared in the Journal, and it is not now necessary to repeat the statements and the list of historical precedents contained therein. It is true that Hoffmann in his advice to composers as to the proper beverage to inspire an anthem, a symphony, or an opera did not mention beer. But Hoffmann was a wine-bibber and fantastical. It is true that Nietzsche deplores the entrance of beer into German thought, including music, but poor Nietzsche is in the mad house. Not without reason does beer enter largely into the pleasure at the Pops. As the evening wears along, even comparatively poor music seems interesting, and no doubt the Dead March in Saul would not depress beyond recovery.

It is to be regretted that the weather did not join heartily in the spirit of last evening. For, although we have known cases where beer and music were enjoyed with snow upon the ground, yet there must be natural atmospheric warmth to induce full, careless glee, which, as the music sounds, forgets the past and recks not of the morrow. Nevertheless, there was honest pleasure, if it was taken a little sedately. Then it must not be forgotten that many present have not yet shaken off the influence of the Symphony concerts. They felt that it would be indecorous to speak or laugh during the performance of a piece. They missed the program books with the learned explanations of the construction; they had no clue as to the appearance of a clarinet cadenza or the conclusion theme. Ingenious young men in Boston give lectures during the winter, preparatory lectures for the comprehension of the symphonies. Might it not be a good thing for someone to give a course of lectures on the "Art of Hearing Light Music?"

I do not propose to criticise the concert. These concerts are not to be criticised, they are to be thoughtlessly enjoyed. The merits of the excellent musicians are well known. The taste and the good sense of Mr. Zach are also known. When he said to a Journal man that he did not propose in his capacity as conductor to "educate the audience," he struck the keynote. Must there always be this cant about education? Must people be expected to listen to music as though they were to pass an examination before leaving the hall? There are some otherwise estimable persons who unconsciously war against music by insisting on its educational advantages. No, Mr. Zach is right; and may he have the courage to stick to his resolution. Let there be at these concerts dance tunes that inspire gaiety, marches that fill the breasts of the timid with jingoism; overtures and pot-pouris that recall pleasant memories of the opera; and let there be tender, romantic melodies that bring the young men and the maidens closer together and renew the youth of sedate couples who have almost forgotten that they once looked at the moon and were most eloquent when they were silent. Let there be frank pleasure instead of the pretence. Let there be love-glances, whether the emotion be like froth or smoke, or as substantial as the sandwiches should be. Let there be jest and laughter without the thought of creditors or harassing domesticity. This is the true education that should follow the waving of the baton held intelligently by Mr. Zach.

PHILIP HALE.

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Of the eight conductors who have led the orchestra since the promanade concerts were instituted, all but two—De Novellis and Nenendorf—have been members of the Symphony orchestra.

* * * * * *

It would seem that the proportion of 58 reserved tables on the floor, and 32 in the balcony to 100 unreversed, at Music Hall is about the proper proportion of democracy to aristocracy.

WITH THE AUDIENCE.

It Was "Fashionable," Yet Not "Sporty" or "Bohemian."

It was a neighborly crowd that attended the opening "Pop" concert last night. But neighborliness—in degree, according to the individual—is not an exceptional quality in a "Pop" crowd; so, what in generalities might be said of those who were there last night may be said quite as appropriately tomorrow, the next day and the next. There is never a sufficiently large representation of society at one of these concerts, not even on an opening night, to fret those who dislike a "fashionable audience;" yet, on the other hand, it would not be fair to the minority to classify the audiences as "sporty" or "Bohemian." The Promenade concerts draw merely a conglomeration of pleasure seekers. To see anything like it one would have to travel far, far away, to some other happy continent—there, ten to one, to fare not nearly so well.

Before 8 o'clock it looked as though, numerically, there would be an Antarctic state of things. The early comers from Harvard, doubtless, mostly students in Prof. Paine's course, plumped into the seats outside the swell rectangle. Many of them were accompanied by thirsts, the range of which showed patient and diligent cultivation. But though the space without the middle section of the floor was jammed to the squeezing point, at the hour of 8 the aforesaid middle reservation and the spectators' seats upstairs were, for the most part, invitingly empty.

Now, if the comers late at a "Pop" concert scheme thereby to excite enviable diversion, they should open their eyes and see themselves as others see them. There is no written or unwritten law, of course, which inhibits individual selection in the matter of coming or going; but it's a radiographic fact that no one, except the few proud possessors of opera glasses, bothers himself about the showy swishing and salaaming that nightly during the "Pop" season vies with the music and the clinking of bottles.

To illustrate this. The only tardy ones who attracted any unusual attention last night were those to whom Mrs. John L. Gardner played hostess. There may have been a subtle purpose in the attraction, though, for this party arrived when every seat other than those at Mrs. Gardner's table supported a comfortable occupant. With Mrs. Gardner, who was dressed with a richness but seldom assumed by her, were Mr. Lawrence Haughton and Miss Olga Gardner.

Elsewhere were Mr. and Mrs. Robert C. Hooper, Mr. F. Gordon Dexter, Mr. and Mrs. Curtic Guild, Jr., Mr. Clarence P. Hollander and a company of friends, Dr. and Mrs. Charles Inches, Mrs. Fay, Miss Fay, Miss Emery, Mr. Charles Sampson and party, Mr. and Mrs. John J. Taylor, Mr. and Mrs. Joshua B. Holden, Mr. R. C. Waters, Mr. Alexander H. Higginson and party, Mr. William P. Blake, Mr. William Rotch, Mr. N. D. Bennett, Mr. and Mrs. Arthur Richmond, Miss Shattuck, Mr. James Kidder, Mr. George W. Cram, Mr. B. S. Hurlburt, Mr. John Tilden, Mr. Frank E. Chase and Mr. B. Leighton Beal.

Conspicuously seated inside the railing was a table's number of Symphony musicians, including Otto Roth and Alwin Schroeder, Franz Kneisel was with Mrs. Kneisel.

Next to the profitable size of the audience, what most frequently caused Acting Manager Comee to chortle with satisfaction was the aurora borealis which overtops the Hamilton Place entrance. Its shadow must be felt, even in the suburbs. And there's a placard in the Hamilton Place vestibule which, in its recognition of all that is aesthetic and athletic and practical, is a monument to someone's astuteness. It runs: "Bicycles checked on the lower floor."

Boston Transcript

FRIDAY, MAY 15, 1896.

The Promenade Concert Tonight.

The programme for the promenade concert, in Music Hall, this evening, has been arranged as follows:

1. Royal Tambour et Vivandière, from "Bal Costumé"....................Rubinstein
2. Overture, "Donna Diana"..........Reznicek
3. Waltz, "Seid umschlungen Millionen".Strauss
4. Selection, "Carmen"....................Bizet
5. Prelude to act i., "Lohengrin".......Wagner
6. Funeral March of a Marionette......Gounod
7. Le Dernier Sommeil de la Vierge..Massenet
8. Overture, "Orpheus aux Enfers"..Offenbach
9. Selection, "Erminie"..............Jakobowsky
10. Waltz, "Reminiscences of Hütteldorf," Hoffmann
11. Polka, from "Gypsy Baron".........Strauss
12. Teufelsmarsch.......................... Suppé

The Boston Commercial.

SATURDAY, MAY 16, 1896.

Music Hall Concerts.

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BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCIX., NO. 133.

TUESDAY, MAY 12, 1896.

THE PROMENADE CONCERTS.

Eleventh Season of the "Pops" Opens Brilliantly.

A Large and Fashionable Audience—"Society" Prominently in Evidence—The New Conductor, Mr. Max Zach, a Success—A Bright and Well Arranged Programme Finely Played.

The opening of the 11th season of the promenade concerts in Music Hall last evening brought out the usual large and fashionable audience. The arrangements made for the comfort and convenience of the public were the same as those of last year, and admirable in every essential. Mr. Max Zach, this season's conductor, and who, by the way, was given a very cordial reception on his first appearance at the conductor's stand, had prepared an excellent programme, which was, of course, finely performed, the orchestra being composed of members of the Boston Symphony orchestra, fresh from their discipline of the Symphony concerts. Mr. Zach filled his new place in a wholly satisfying manner, and demonstrated convincingly that these entertainments are to be kept up to the high musical standard that has been established for them. Naturally, much of the more delicate playing was lost in the loud hum of conversation that prevailed through the music, except when there was a request in the programme that silence might be observed during the performance of this or of that selection. It is true that the concerts have something of a sociable aspect, which is emphasized by the serving of refreshments, bibulous and otherwise, and the privilege of smoking cigars and cigarettes of varied qualities of excellence, but it seems that it would be more complimentary to the conductor and his orchestra, and more considerate of those who go to listen to the music for the pleasure it affords them, if the conversation were confined to the waits between the selections and to the intermissions.

There was a new set of student faces at the tables on the floor, but the streamers of laurel on the balconies and the floral and evergreen decorations on the front of the orchestra, the capacious white shirt bosoms, the palm leaf fans on the tables, were all as they were in the past. The two waltzes on the programee, which were played with a delightful swing, won the most respectful attention, and the applause after Strauss' charming "Freut euch des Lebens' was so persistent that a repetition of its finale was granted. Mr. Ethelbert Nevins' daintily tuneful "Narcissus" was similarly honored. But the event of the evening, as far as enthusiasm is concerned, was when Zeller's "Grubenlichter" waltz was played. People on the floor waved their fans and clapped their hands wildly, and others still more demonstrative shouted themselves hoarse. When all was over everybody tried to say something additional in the way of approval to everybody else.

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Overture, "Raymond"..............A. Thomas
Waltz, "Trau, Schau, Wein".....Joh. Strauss
Selection, "Faust"....................Gounod
Suite, "Peer Gynt"....................Grieg
  Morning dawn.
  Aase's Death.
  Anitra's Dance.
  In the Halls of the King.
Prelude from "Gouverneur de Tours"..Reinecke
Two Slavonic dances....................Dvorak
Overture, "Rienzi"....................Wagner
Selection, "Mikado"....................Sullivan
Waltz, "Schonbrunner"....................Lanner
Polka, "Tyrolean"....................Zeller
March, "Hoch Habsburg"....................Kral

Among those who were present were:

Mrs. John L. Gardner and party, Miss Olga Gardner, Mr. Gordon Dexter, Mr. Lawrence Haughton, Prof. George Santayana of Harvard, Mr. and Mrs. Arthur Richmond, Mrs. and Miss Fay and Miss Emery, Miss Shattuck, Mr. and Mrs. Robert C. Hooper and party, Mr. Jack Tilden, Mr. William Bennett, Mr. William R. Rotch, Mrs. W. F. Apthorp, Mr. Alexander Higginson and party, Mr. James Kidder, Mr, Charles Sampson, Dr. and Mrs. Inches and Mr. and Mrs. Franz Kneisel.

"Ideas"

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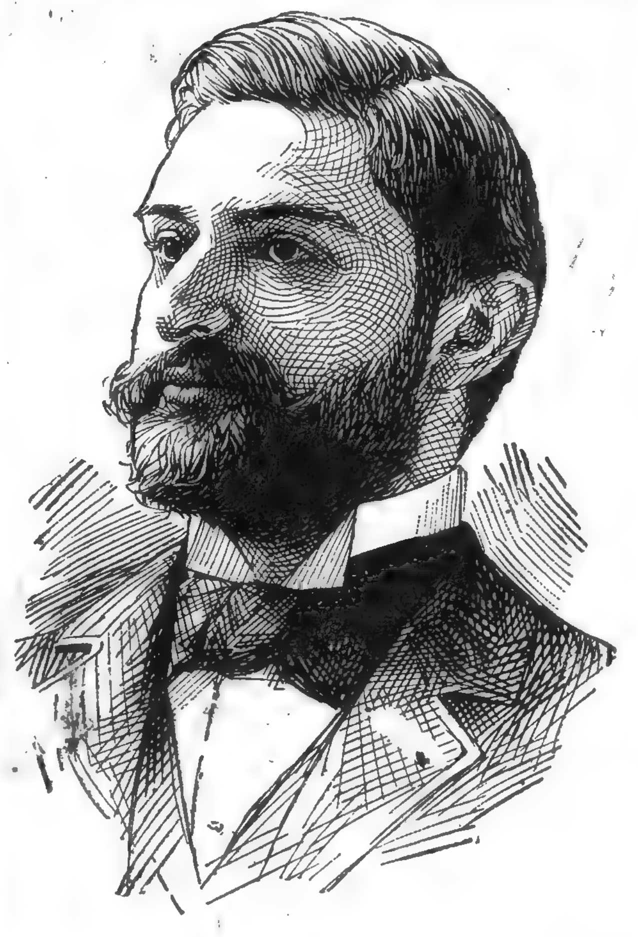
The Beacon.

BOSTON, SATURDAY, MAY 9, 1896

"THE POPS."

The pleasure-l[illegible]ublic will be glad to learn that the ev[illegible]ome Promenade Concerts, familiarly known as the "Pops," will open their 11th season, next Monday night, in Music Hall.

The opening night will be the 568th performance since their inception in 1885. The concerts will be conducted upon the same general plan as last year and will include all the attractive features, such as special composers' nights and request programmes. The conductor will be Mr. Max Zach, for 10 years a prominent member of the Boston Symphony orchestra, and the sixth conductor to be chosen from the ranks of this organization. Mr. Zach will be readily and pleasantly remembered as the composer of several taking waltzes and marches, which he has conducted in person the past three seasons. One needs but to attend a "Pop" concert to both understa[illegible] and appreciate their constantly increasing popularity, and it is safe to predict that this year they will prove as attractive as in the past.



MR. MAX ZACH, CONDUCTOR OF THE "POPS."

THE BOSTON TIMES

BOSTON, SUNDAY, MAY 10, 1896.

THE POPS.

They Open Tomorrow Evening at Music Hall.

That it was welcome news to the public to hear that the "Pops" were to open next Monday evening (tomorrow), is shown in the statement that not a table was to be had an hour after the box office opened a week before. The opening night will be the 568th performance since the series began in 1885. The conductor is Mr. Max Zach, who for ten years has been a member of the Symphony orchestra. He is popular, and knows just what such a gathering wish for in the way of music, and we shall not be bored with heavy symphonies and educational features. The concerts will be under the business management of Mr. Comee, as in seasons past.

The programme tomorrow evening:

Polonaise in E	Liszt
Overture, "Merry Wives of Windsor"	Nicolai
Waltz, "Freut euch des Lebens"	Joh. Strauss
Selection, "Aida"	Verdi
Scenes Pittoresques	Massenet
Narcissus	Ethelbert Nevin
Adagio and Gavotte (for String Orchestra)	Bach
Hungarian Rhapsody in F	Liszt
Overture, "Si j'étais Roi"	Adam
Waltz, "Grubenlichter"	Zeller
Mazourka, "La Mousmé"	Gane
March, "Am I a Wizard?" from "The Wizard of the Nile"	Victor Herbert

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BOSTON COMMERCIAL.

SATURDAY MAY 9 1896.

Music Hall Promenade Concerts.

The eleventh season of promenade concerts at Music Hall will commence next Monday evening, May 11. This year the conductor of the grand orchestra of fifty will be Mr. Max Zach, a thorough musician and one fully competent to lead these popular concerts. The concerts will be given every evening of the week excepting Sunday from 8 to 11. Tickets with reserved seats are 50 cents. Admission 25 cents.

BOSTON STANDARD.

The opening of the "pop" concert season will call together at Music H[illegible] tonight one of those crowds of enthusiasts, such as were the rule during last summer and several other preceding summers. To sit at a table surrounded by a large concourse of sympathizing ones, all engaged in the same delightful occupation, "trying to have a good time," and drink in strains of harmony and drains of hominy simultaneously, is a double feast, obtainable only at this or some similar style of entertainment; hence the favor with which they are held by our discriminating public.

* * *

Boston Transcript

MONDAY, MAY 11, 1896.

A Sign Which Will Attract Attention.

Pedestrians along Tremont street may be startled a bit by the blaze of lights which will each night shine out from Hamilton place. Over the entrance to Music Hall a large sign has been put up, extending way across the inner end of the court. Letters two feet high form the words "Promenade Concert," and use is made of one hundred and ninety electric lights for these letters. While the idea is not new, it it is not a common thing to see signs of this size at so short a distance above the sidewalk. Some slight but important changes in the interior lighting of the hall also have been made. Though the place was today in a state of confusion, it will be in readiness this evening for the large audience which is already assured for the opening concert. The larder and ice vaults under the hall are well stocked with everything which patrons of the concerts may wish. Many of the same waiters who have been in attendance since the promenades were first started will be found on duty again this season.

The eleventh season of promenade concerts will begin this evening, in Music Hall, under the leadership of Max Zach of the Symphony Orchestra. The programme tonight will mark the 568th performance, and has been arranged as follows:

1.	Polonaise in E	Liszt
2.	Overture, "Merry Wives of Windsor"	Nicolai
3.	Waltz, "Freut euch des Lebens"	Joh. Strauss
4.	Selection, "Aida"	Verdi
5.	Scenes Pittoresques	Massenet
6.	Narcissus	Ethelbert Nevin
7.	Adagio and Gavotte (for string orchestra)	Bach
8.	Hungarian Rhapsody in F	Liszt
9.	Overture, "Si j'étais Roi"	Adam
10.	Waltz, "Grubenlichter"	Zeller
11.	Mazurka, "La Mousmé"	Gane
12.	March, from "The Wizard of the Nile"	Victor Herbert

Boston Transcript

TUESDAY, MAY 12, 1896.

Music Hall: Promenade Concerts.

The eleventh season of the Pops began last evening, with Mr. Max Zach as conductor. The programme was as follows:

Polonaise in E-major	Liszt
Overture to "Die lustigen Weiber von Windsor"	Nicolai
Waltz, "Freut euch des Lebens"	Johann Strauss
Selections from "Aida"	Verdi
Scènes Pittoresques	Massenet
Narcissus	Nevin
Adagio and Gavotte for strings	Bach
Hungarian Rhapsody in F	Liszt
Overture to "Si j'étais Roi"	Adam
Waltz, "Grubenlichter"	Zeller
Mazurka, "La Mousmé"	Gane
March, "Am I a Wizard?" from "The Wizard of the Nile"	Victor Herbert

Both tables and gallery seats were crowded. Mr. Zach made a decidedly favorable impression as a conductor, showing both personal force and a sure command over his men. To be sure, with such an orchestra, any conductor who knows his business can have an easy time; but there were some phrases last evening which were played in such a manner as to show plainly that the fine effect was attributable to Mr. Zach, not merely to the orchestra. We believe Mr. Zach has served some apprenticeship in the business as conductor of a prominent military band in Vienna; he certainly handles the baton as one used to it, and used to producing effect with it, too.

The playing of the orchestra was capital throughout the evening. The audience was enthusiastic, as usual, applauding last year's favorite, "Grubenlichter," to the double echo, and—strange to say—giving the Bach gavotte an encore! When old Bach gets encored at a Pop Concert, one may look for strange things indeed.

The hall was tastefully decorated with green and flowers, as usual. Over the bronze Beethoven hung a banner with an inscription to the effect that this was the 568th performance—probably of the orchestra of the Pops.

BOSTON [illegible]

[illegible] Representative Dem[illegible] Paper OF NEW ENGLAND.

"POPS" OPEN.

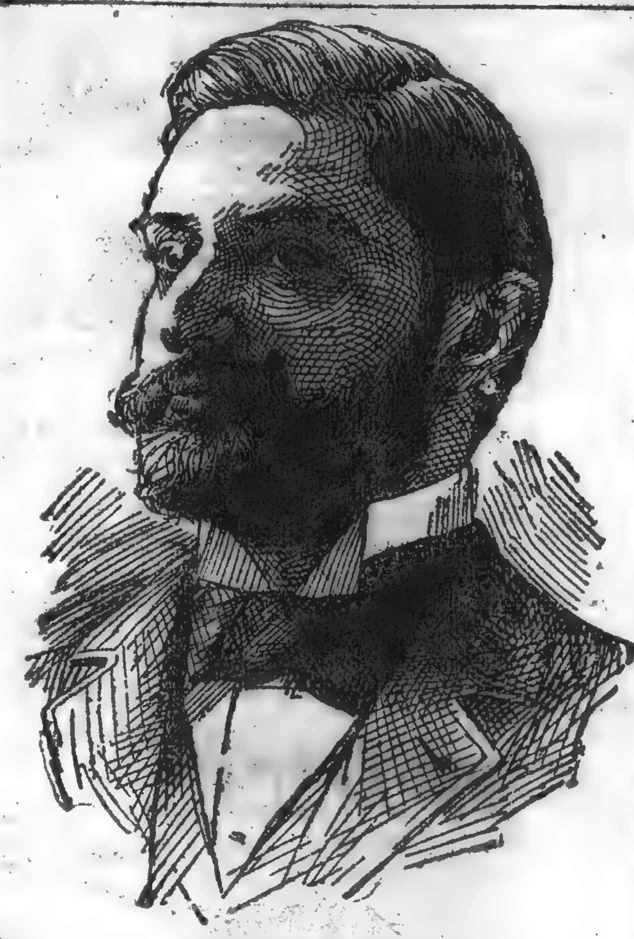
Boston's Ultra Fashionables Turn Out in Large Numbers.

MAX ZACH LED THE MUSIC.

This Makes 568 Performances and the Beginning of the Eleventh Season—Manager C. A. Ellis Still Remains in Europe.

The ultra swagger of Boston's swelldom were out in full force last night to the first "Pop" concert of the season and society has set its imprimatur on these most delightful of musical functions. A stranger, endeavoring to find his way, would have had no difficulty, as the line of carriages, leading from the Hamilton place entrance well around the corner on Tremont street, made it perfectly evident.

Fully 2000 people were in attendance.



MR. MAX ZACH,
Conductor of the promenade concents opened last evening.

Many society people have engaged tables for the whole season. The hall was daintily trimmed with festoons of laurel, while potted ferns abounded.

A most artistic programme was given under the leadership of Max Zach.

There have been now 568 performances and last night began the eleventh season. During all that time there have been six different conductors, all but two of whom, Sig. de Novelles and Herr Neuendorf, were promoted from the ranks of the society. Max Zach, the present conductor, was born in Bemberg in Austria and for ten years has been playing in the viola section of the Boston Symphony Orchestra.

C. A. Ellis, the manager, is now in Europe, and will remain abroad throughout the season. The management thus falls on the shoulders of F. R. Comee. It was Mr. Comee's idea to place the illuminated sign, now at the Hamilton place entrance, spelling the words "Promenade Concert," in electric incandescence.

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[illegible] Globe.

TU[illegible], MAY 12, 1896.

MUSIC AND MENUS.

The Season of Promenade Concerts Begun.

Cordial Greeting Extended to Mr Max Zach and His Orchestra.

Large and Enthusiastic Audience at the First "Pop" Last Evening.

At last the pops!

Two thousand people crowded Music hall last night, delighted to have some diversion to break the dulness of the past month and entirely satisfied that such diversion was the perennial "pop!"

It was a splendid opening, and all signs augured a successful season. Max Zach, the new conductor, made an instantaneous hit. Artistic Boston, en masse, was on hand, together with a fair showing of the swells.

These concerts seem to grow more democratic. Society can hardly be distinguished from the rest of the world. Alongside Mrs Gardner's table—who, by the way, was in fine spirits, and looked uncommonly well in her famous first night gown—were parties of young people who are way beyond the pale of society—office clerks and young professionals, denizens of the West end and young swains who never wore a dress suit. Yet none of them felt out of their element.

Good will was rampant. Through the haze of cigarette smoke which mingled with the perfume of roses the swells and "the others" surveyed each other indulgently, and under the spell of Strauss waltz and Hungarian rhapsody forgot social differences and in the forgetting made the prettiest bit of Bohemia Boston is every likely to know.

Some really commendable efforts were made at decorating the big barn of a hall. It looked more festive than ever before. Both balconies and the stage were festooned with laurel. Back of the orchestra was a tall hedge of pines, and in front of it were a few scattering palms and the most elaborate feature of all—a huge bunch of red and white roses.

Some new lights have been added over the platform, which is something of an improvement, and the facilities for serving are considerably better than last year.

Of course the critical part of the audience didn't get in until the concert was about an hour old. By 9 there was not a table to be had, nor a balcony seat of any account. The way they all went showed that the public was just in the mood for some such free-and-easy sort of entertainment.

And yet they were not very enthuslastic at first.

The smoke and the crowd kept the temperature well up, so that every table, by the time the orchestra had reached the last waltz, showed an encouraging array of empty glasses.

At the very end everybody waked up to the situation, and there were cheers, shouts and bravos, so that the opening pop ended in a blaze of triumph.

Among those present were: Mr Lawrence Houghton, Mr Alexander H. Higginson, Mrs John L. Gardner, Miss Olga Gardner, Mr Charles Samson, Mr W. P. Blake, Mr Clarence Hollander and party, Mr and Mrs Arthur Richmond, Miss Shattuck, Miss Fay, Miss Sally Fairchild, Mr Jack Tilden, Mr and Mrs Robert C. Hooper, Mr William Bennett, Mr and Mrs Franz Kneisel, Mr William Roach, Dr and Mrs Charles Inches, Mr William Blake, Mr Geo. Ellis, Mr Walter H. Dugan and party, Mrs L. H. Mudgett, Miss Armstrong, Mr and Mrs Charles E. Lauriat, Miss Lauriat, Mr and Mrs Lane, Mr Frank E. Chase.

Conductor Zach's program consisted of 12 numbers, and as about one-third of them were redemanded it was evident that the music was well suited to please the tastes of a miscellaneous audience.

The program this evening is as follows:

Prelude from Gouverneur de Tours	Reinecke
Two Slavonic Dances	Dvorak
Overture, Rienzi	Wagner
Selection, Mikado	Sullivan
Waltz, Schonbrunner	Lanner
Polka, Tyrolean	Zeller
March, Hoch Habsburg	Kral
Coronation March from Le Prophete	Meyerbeer
Overture, Raymond	A Thomas
Waltz, Trau, Schau, Wein	Johann Strauss
Selection, Faust	Gounod
Suite, Peer Gynt	Grieg

THE REPUBLIC.

BOSTON, SATURDAY, MAY 16, 1896.

The promenade concerts in Music Hall started off last Monday with great success. These entertainments are a welcome supplement to the more serious musical season, and that their popularity is undimmed was amply proved by the size and the quality of the audience, and the pleasure with which it hailed the inauguration of the new season. Every reserved seat in the hall was taken, and many stood on the floor and in the balconies. A good number of seats have been sold for all the concerts of this week and next, and several prominent society folk have engaged floor tables for the whole season. A different bill is to be given each evening, and the plan seems to be that every programme shall contain two opera overtures, two waltzes, two operatic potpourris and two marches, in addition to music of a more serious, but still light, order.

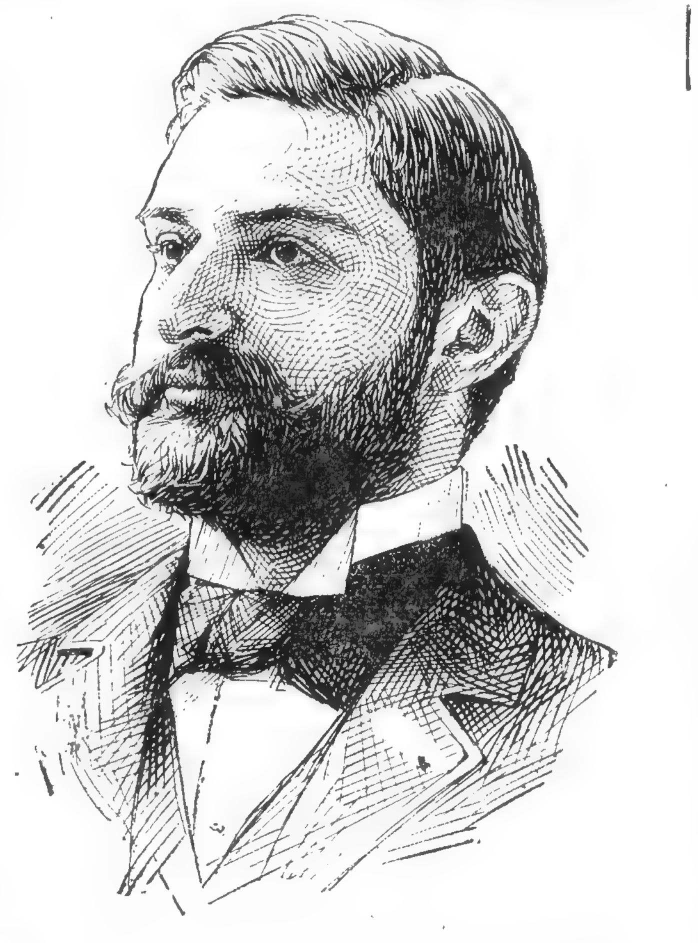
The Beacon.

BOSTON, SATURDAY, MAY 9, 1896

TH[illegible]OPS."

The pl[illegible]asure-l[illegible]ublic will be glad to learn that the e[illegible]ome Promenade Concerts, familiarly known as the "Pops," will open their 11th season, next Monday night, in Music Hall.

The opening night will be the 568th performance since their inception in 1885. The concerts will be conducted upon the same general plan as last year and will include all the attractive features, such as special composers' nights and request programmes. The conductor will be Mr. Max Zach, for 10 years a prominent member of the Boston Symphony orchestra, and the sixth conductor to be chosen from the ranks of this organization. Mr. Zach will be readily and pleasantly remembered as the composer of several taking waltzes and marches, which he has conducted in person the past three seasons. One needs but to attend a "Pop" concert to both understa[illegible] and appreciate their constantly increasing popularity, and it is safe to predict that this year they will prove as attractive as in the past.



MR. MAX ZACH, CONDUCTOR OF THE "POPS."

THE BOSTON TIMES

BOSTON, SUNDAY, MAY 10, 1896.

THE POPS.

They Open Tomorrow Evening at Music Hall.

That it was welcome news to the public to hear that the "Pops" were to open next Monday evening (tomorrow), is shown in the statement that not a table was to be had an hour after the box office opened a week before. The opening night will be the 568th performance since the series began in 1885. The conductor is Mr. Max Zach, who for ten years has been a member of the Symphony orchestra. He is popular, and knows just what such a gathering wish for in the way of music, and we shall not be bored with heavy symphonies and educational features. The concerts will be under the business management of Mr. Comee, as in seasons past.

The programme tomorrow evening:

Polonaise in E	Liszt
Overture, "Merry Wives of Windsor"	Nicolai
Waltz, "Freut euch des Lebens"	Joh. Strauss
Selection, "Aida"	Verdi
Scenes Pittoresques	Massenet
Narcissus	Ethelbert Nevin
Adagio and Gavotte (for String Orchestra)	Bach
Hungarian Rhapsody in F	Liszt
Overture, "Si j'étais Roi"	Adam
Waltz, "Grubenlichter"	Zeller
Mazourka, "La Mousmé"	Gane
March, "Am I a Wizard?" from "The Wizard of the Nile"	Victor Herbert

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BOSTON COMMERCIAL.

SATURDAY MAY 9 1896.

Music Hall Promenade Concerts.

The eleventh season of promenade concerts at Music Hall will commence next Monday evening, May 11. This year the conductor of the grand orchestra of fifty will be Mr. Max Zach, a thorough musician and one fully competent to lead these popular concerts. The concerts will be given every evening of the week excepting Sunday from 8 to 11. Tickets with reserved seats are 50 cents. Admission 25 cents.

MO[illegible] 11, 1896.

BOSTON STANDARD.

The opening of the "pop" concert season will call together at Music H[illegible] tonight one of those crowds of enthusiasts, such as were the rule during last summer and several other preceding summers. To sit at a table surrounded by a large concourse of sympathizing ones, all engaged in the same delightful occupation, "trying to have a good time," and drink in strains of harmony and drains of hominy simultaneously, is a double feast, obtainable only at this or some similar style of entertainment; hence the favor with which they are held by our discriminating public.

* * *

Boston Transcript

MONDAY, MAY 11, 1896.

A Sign Which Will Attract Attention.

Pedestrians along Tremont street may be startled a bit by the blaze of lights which will each night shine out from Hamilton place. Over the entrance to Music Hall a large sign has been put up, extending way across the inner end of the court. Letters two feet high form the words "Promenade Concert," and use is made of one hundred and ninety electric lights for these letters. While the idea is not new, it it is not a common thing to see signs of this size at so short a distance above the sidewalk. Some slight but important changes in the interior lighting of the hall also have been made. Though the place was today in a state of confusion, it will be in readiness this evening for the large audience which is already assured for the opening concert. The larder and ice vaults under the hall are well stocked with everything which patrons of the concerts may wish. Many of the same waiters who have been in attendance since the promenades were first started will be found on duty again this season.

The eleventh season of promenade concerts will begin this evening, in Music Hall, under the leadership of Max Zach of the Symphony Orchestra. The programme tonight will mark the 568th performance, and has been arranged as follows:

1.	Polonaise in E	Liszt
2.	Overture, "Merry Wives of Windsor"	Nicolai
3.	Waltz, "Freut euch des Lebens"	Joh. Strauss
4.	Selection, "Aïda"	Verdi
5.	Scenes Pittoresques	Massenet
6.	Narcissus	Ethelbert Nevin
7.	Adagio and Gavotte (for string orchestra)	Bach
8.	Hungarian Rhapsody in F	Liszt
9.	Overture, "Si j'étais Roi"	Adam
10.	Waltz, "Grubenlichter"	Zeller
11.	Mazurka, "La Mousmé"	Gane
12.	March, from "The Wizard of the Nile"	Victor Herbert

Boston Transcript

TUESDAY, MAY 12, 1896.

Music Hall: Promenade Concerts.

The eleventh season of the Pops began last evening, with Mr. Max Zach as conductor. The programme was as follows:

Polonaise in E-major	Liszt
Overture to "Die lustigen Weiber von Windsor"	Nicolai
Waltz. "Freut euch des Lebens"	Johann Strauss
Selections from "Aïda"	Verdi
Scènes Pittoresques	Massenet
Narcissus	Nevin
Adagio and Gavotte for strings	Bach
Hungarian Rhapsody in F	Liszt
Overture to "Si j'étais Roi"	Adam
Waltz, "Grubenlichter"	Zeller
Mazurka, "La Mousmé"	Gane
March, "Am I a Wizard?" from "The Wizard of the Nile"	Victor Herbert

Both tables and gallery seats were crowded. Mr. Zach made a decidedly favorable impression as a conductor, showing both personal force and a sure command over his men. To be sure, with such an orchestra, any conductor who knows his business can have an easy time; but there were some phrases last evening which were played in such a manner as to show plainly that the fine effect was attributable to Mr. Zach, not merely to the orchestra. We believe Mr. Zach has served some apprenticeship in the business as conductor of a prominent military band in Vienna; he certainly handles the baton as one used to it, and used to producing effect with it, too.

The playing of the orchestra was capital throughout the evening. The audience was enthusiastic, as usual, applauding last year's favorite, "Grubenlichter," to the double echo, and—strange to say—giving the Bach gavotte an encore! When old Bach gets encored at a Pop Concert, one may look for strange things indeed.

The hall was tastefully decorated with green and flowers, as usual. Over the bronze Beethoven hung a banner with an inscription to the effect that this was the 568th performance—probably of the orchestra of the Pops.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

"POPS" OPEN.

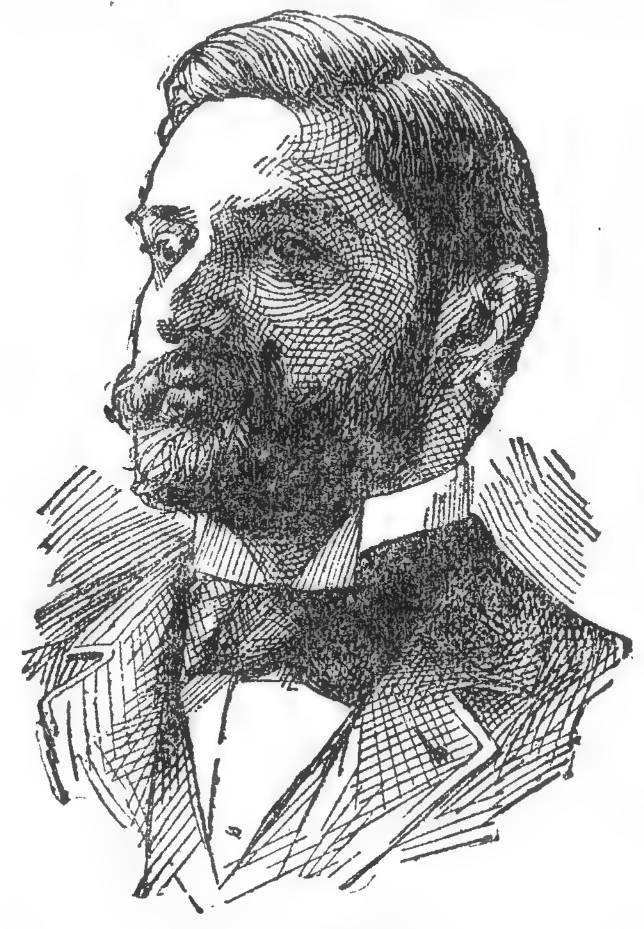
Boston's Ultra Fashionables Turn Out in Large Numbers.

MAX ZACH LED THE MUSIC.

This Makes 568 Performances and the Beginning of the Eleventh Season---Manager C. A. Ellis Still Remains in Europe.

The ultra swagger of Boston's swelldom were out in full force last night to the first "Pop" concert of the season and society has set its imprimatur on these most delightful of musical functions. A stranger, endeavoring to find his way, would have had no difficulty, as the line of carriages, leading from the Hamilton place entrance well around the corner on Tremont street, made it perfectly evident.

Fully 2000 people were in attendance.



MR. MAX ZACH,
Conductor of the promenade concerts opened last evening.

Many society people have engaged tables for the whole season. The hall was daintily trimmed with festoons of laurel, while potted ferns abounded.

A most artistic programme was given under the leadership of Max Zach.

There have been now 568 performances and last night began the eleventh season. During all that time there have been six different conductors, all but two of whom, Sig. de Novelles and Herr Neuendorf, were promoted from the ranks of the society. Max Zach, the present conductor, was born in Bemberg in Austria and for ten years has been playing in the viola section of the Boston Symphony Orchestra.

C. A. Ellis, the manager, is now in Europe, and will remain abroad throughout the season. The management thus falls on the shoulders of F. R. Comee. It was Mr. Comee's idea to place the illuminated sign, now at the Hamilton place entrance, spelling the words "Promenade Concert," in electric incandescence.

Prominent among those present were: Mrs. John L. Gardner, Miss Olga Gardner, Charles Sampson, Lawrence Horton, Mr. and Mrs. William F. Apthorp, William Blake, Miss Elsie Perkins, Tom D. Barroll and party, W. R. Rotch, William Bennett, Mr. and Mrs. Curtis Guild, F. Gordon Dexter and the Misses Fay, Miss Emery, James Kidder, Mr. and Mrs. Arthur Richmond, Mr. and Mrs. Robert C. Hooper and party, Mr. and Mrs. William Hooper, John Tilden, Clarence Hollander and party, Mr. and Mrs. Joshua Holden and party, George W. Cram, B. S. Hurlburt, Mrs. Caroline Hall Washburn and party, Alexander H. Higginson, William Locke, Miss Putnam, Frank Locke, Holker Abbott, Franz Kneisel, Otto Roth and many others well known in society.

It was a clever arrangement of the programme of the Popular Concert, on Friday evening, whereby the request for silence when Mr. Schnitzler played the violin solo from Handel was preceded by the intermezzo that made Mascagni famous from the first time that "Cavalleria" was heard. Before that number the babel of tongues was as lively as the smoke was thick, and at all the tables the flow of effervescing bottles and talk was more audible to most of the people present than the music which the band was playing. Then the strains of the intermezzo came, stridently sentimental and beseeching, soothing the savagest breasts, luring the least musical to silence, and after that, a worthy chance for the violinist and the music that endures. The people in the audiences at the Promenade Concert are more than ever interesting. The Portuguese element is one of the most picturesque features now in Yankeedom, and to see the pleasure of a serious grandson of Portugal and Massachusetts is not less entertaining than to see an Italian taking in German music.

Boston Daily Globe.

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At the very end everybody waked up to the situation, and there were cheers, shouts and bravos, so that the opening pop ended in a blaze of triumph.

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Coronation March from Le Prophete	Meyerbeer
Overture, Raymond	A Thomas
Waltz, Trau, Schau, Wein	Johann Strauss
Selection, Faust	Gounod
Suite, Peer Gynt	Grieg

THE REPUBLIC.

BOSTON, SATURDAY, MAY 16, 1896.

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BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, MAY 3, 1896.
(Copyright 1896, Post Publishing Company.)

THE MUSIC HALL PROMENADE CONCERTS.

Just at this season of the year the all-important question with the amusement-seeking public is: "When do the Music Hall promenade concerts begin?" and everybody will be very glad to know that the opening night is fixed for Monday evening, May 11. This will be the eleventh season of these remarkably popular entertainments and the opening night will be the 568th performance. A brief summary of these concerts, showing their duration and the conductors by seasons, may be of interest:

1885, July 11 to Oct. 3—Mr. Ad. Neuendorff, seventy-three performances.

1886, June 5 to Sept. 25—Mr. John C. Mullaly, ninety-seven performances.

1887, June 11 to Sept. 3—Mr. Wilhelm Reitzel and Mr. Ad. Neuendorff, seventy-three performances.

1888, May 23 to Sept. 22—Mr. Franz Kneisel and Mr. Ad. Neuendorff, 102 performances.

1889, June 1 to July 6—Mr. Ad. Neuendorff, thirty-one performances.

1890—No concerts.

1891, June 1 to July 11—Mr. T. Adamowski and Mr. E. Gruenberg, thirty-six performances.

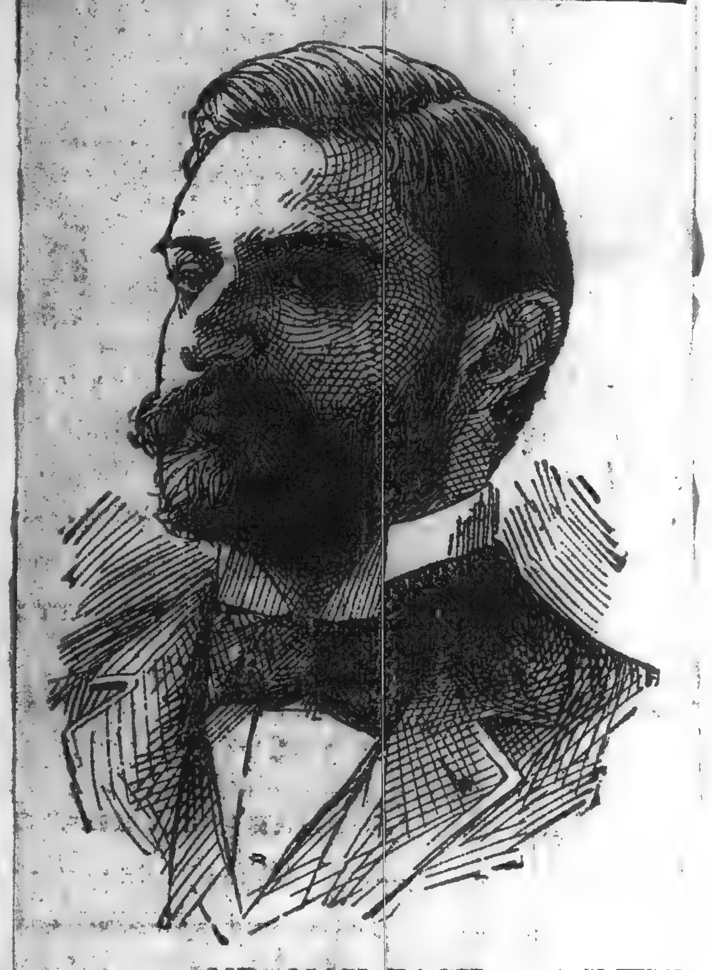
1892, May 31 to July 9—Mr. T. Adamowski, thirty-five performances.

1893, June 3 to July 15—Mr. T. Adamowski, thirty-one performances.

1894, May 12 to July 7—Mr. T. Adamowski, forty-five performances.

1895, May 11 to July 6—Mr. A. De Novellis, forty-four performances.

It is worthy of note that of the above list of conductors, only two, Mr. Neuendorff and Mr. De Novellis, were not members of the Boston Symphony Orchestra. The precedent established by this fact has been emphasized by the selection as conductor of Mr. Max Zach, for ten years a prominent member of the Boston Symphony Orchestra. Mr. Zach will be very pleasantly and readily remembered as having conducted several of his own compositions during the past three seasons.



MR. MAX ZACH.

"ACRES" AT THE BOSTON.

Mr. Zach was born in 1864, in Lemberg, Austria. His early musical education was obtained under the tuition of Czerwinski, teacher of piano, and of Professor Bruckmann, instructor on the violin. While still in school Mr. Zach was a member of the conservatory orchestra, which gave several symphony concerts.

On deciding to become a professional musician, Mr. Zach went to the Vienna Conservatory in 1880, studying the violin first with Bachrich, and afterwards with Professor Grun, and at the same time studying harmony with Professor Robert Fuchs, and counterpoint with Professor Krenn. Mr. Zach all this time was doing military duty, serving in the band of the regiment under A. Czibulka, until 1886, when he became a member of the Boston Symphony Orchestra.

In the absence of Manager C. A. Ellis in Europe, the concerts will be under the direction of Assistant Manager F. R. Comee. Tickets for the opening night go on sale tomorrow, Monday, morning, at Music Hall, at 9 o'clock.

ON SUNDAY GLOBE
Y, MAY 3, 1896—FO

Another Season of "Pops" in Music Hall.

Lovers of the best of music who regret the closing of the Boston symphony orchestra season, as well as those who prefer entertainments of a lighter and more popular nature, are equally interested in the announcement of the opening concert in the 11th season of the Music hall promenade concerts, which is fixed for Monday evening, May 11.

The opening night of this season will be the 568th performance, a total which suggests a brief resume of these concerts, showing their duration and the conductors by seasons, as follows:

1885—July 11 to Oct 3, Mr Ad. Neuendorff, 73 performances.

1886—June 5 to Sept 25, Mr John C. Mullaly, 97 performances.

1887—June 11 to Sept 3, Mr Wilhelm Rietzel and Mr Ad. Neuendorff, 73 performances.

1888—May 23 to Sept 22, Mr Frank Kneisel and Mr Ad Neuendorff, 102 performances.

1889—June 1 to July 6, Mr Ad Neuendorff, 31 performances.

1890—No concerts.

1891—June 1 to July 11, Mr T. Adamowski and E. Gruenberg, 36 performances.

1892—May 31 to July 9, Mr T. Adamowski, 35 performances.

1893—June 3 to July 15, Mr T. Adamowski, 31 performances.

1894—May 12 to July 7, Mr T. Adamowski, 45 performances.

1895—May 11 to July 6, Mr A. de Novellis, 44 performances.

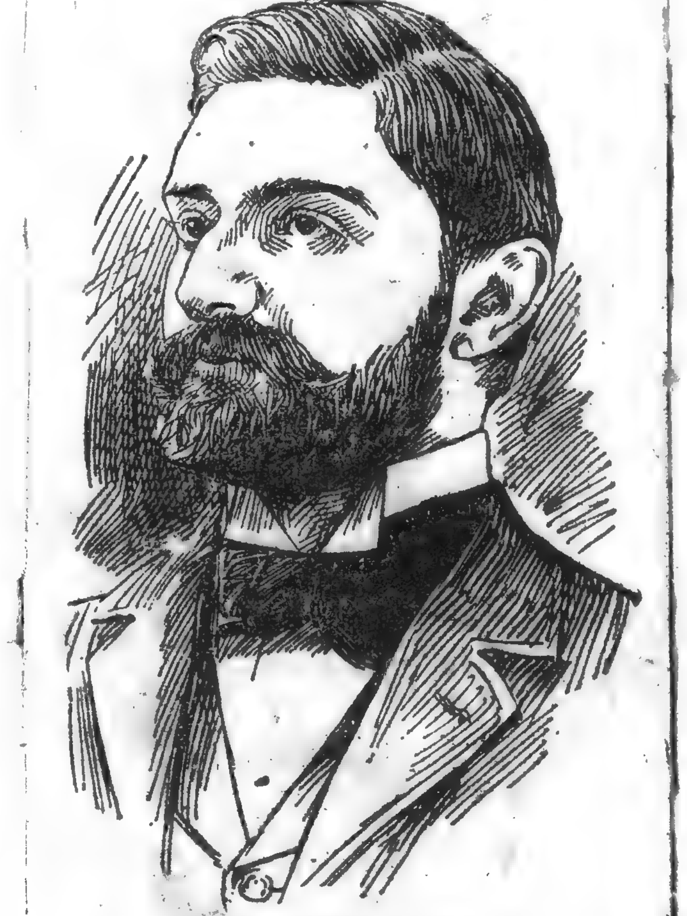
These deservedly popular entertainments appeal to such an extended variety of tastes that it is almost impossible to define their success in brief and precise terms. The admirable orchestra of 50 members, selected from the ranks of the Boston symphony orchestra; the variety and general attractiveness of the programs which are within the reach of all; the opportunity to refresh the inner man, and the all-pervading fondness for a brief sight of Bohemia, will perhaps best explain the favor that has been shown these concerts since their beginning.

Everything will be conducted upon the same general basis as in the past, and request programs and evenings devoted to favorite composers will be attractive features.

The conductor will be Mr Max Zach, for 10 years a member of the Boston symphony orchestra, and who will be pleasantly recalled by patrons as having conducted several popular waltzes, polkas and marches of his own composition in the past three seasons.

Mr Zach was born in 1864 at Lemberg, Austria. His early musical education was received at home under the direct tuition of Prof Szerwinski for the piano, and Prof Bruckmann for the violin. Even while Mr Zach was at school he was a member of the local conservatory orchestra, which gave several symphony concerts.

In 1880, upon determining to become a professional musician, Mr Zach went to the Vienna conservatory, where he studied the violin, first under Bachrich and later under Prof Grun. While studying harmony with Prof Robert Fuchs and counterpoint with Prof Krenn, Mr Zach also did military duty, serving in the band of the regiment under A. Czibulka up to the time of his joining the Boston Symphony orchestra in 1886.



MR MAX ZACH.

It is worthy of note that Mr Zach is the sixth conductor selected from the ranks of the Boston Symphony orchestra. In fact, of the above list Mr Neuendorff and Mr de Novellis are the only ones who were not members of this organization.

In the absence of manager C. A. Ellis in Europe, the concerts will be under the direction of assistant manager F. R. Comee.

Reunions of whist clubs at the Music hall Pops will be a popular fad this season. As the first one occurs tomorrow evening, an early application should be made in order to secure "club tables."

Gazette

BOSTON, SUNDAY MORNING, MAY 10.

The Music Hall Promenade Concerts.

Tomorrow night is the opening of the 11th season of the Music Hall Promenade concerts. These popular entertainments will be conducted on the same general plan as in past seasons. The conductor, Mr. Max Zach, for several years a member of the Boston Symphony Orchestra, promises many novelties, and has placed in the programmes for the first four concerts, six selections which will have their first performance at these concerts. The programme for the opening night is appended.

PROGRAMME.

1—Polonaise in E.................Liszt
2—Overture, "Merry Wives of Windsor"......Nicolai
3—Waltz, "Freut euch des Lebens"......Joh. Strauss
4—Selection, "Aïda".................Verdi

5—Scenes Pittoresques.................Massanet
  a. March.
  b. Air de Ballet.
  c. Angelus.
  d. Fête Bohème.

6—Narcissus.................Ethelbert Nevin
The audience is respectfully requested to preserve silence during the performance of this number.
7—Adagio and Gavotte (For String Orchestra)...Bach
The audience is respectfully requested to preserve silence during the performance of this number.

8—Hungarian Rhapsody in F.................Liszt

9—Overture, "Si j'étais Roi".................Adam
10—Waltz, "Grubenlichter".................Zeller
11—Mazourka, "La Mousmé".................Ganne
12—March, "Am I a Wizard?" from "The Wizard of the Nile".................Victor Herbert
(First Time.)

Boston Journal.

SUNDAY, MAY 10, 1896.

MUSIC HALL PROMENADE CONCERTS.

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BOSTON POST,
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NICKELODEON

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SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCIX., NO. 131.

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This being leap year, the Pops ought to be double headers.

Boston Sunday Globe.

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Mazourka, La Mousme.................Ganne
March from The Wizard of the Nile,
Victor Herbert

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, MAY 3, 1896.
(Copyright 1896, Post Publishing Company.)

THE MUSIC HALL PROMENADE CONCERTS.

Just at this season of the year the all-important question with the amusement-seeking public is: "When do the Music Hall promenade concerts begin?" and everybody will be very glad to know that the opening night is fixed for Monday evening, May 11. This will be the eleventh season of these remarkably popular entertainments and the opening night will be the 568th performance. A brief summary of these concerts, showing their duration and the conductors by seasons, may be of interest:

1885, July 11 to Oct. 3—Mr. Ad. Neuendorff, seventy-three performances.

1886, June 5 to Sept. 25—Mr. John C. Mullaly, ninety-seven performances.

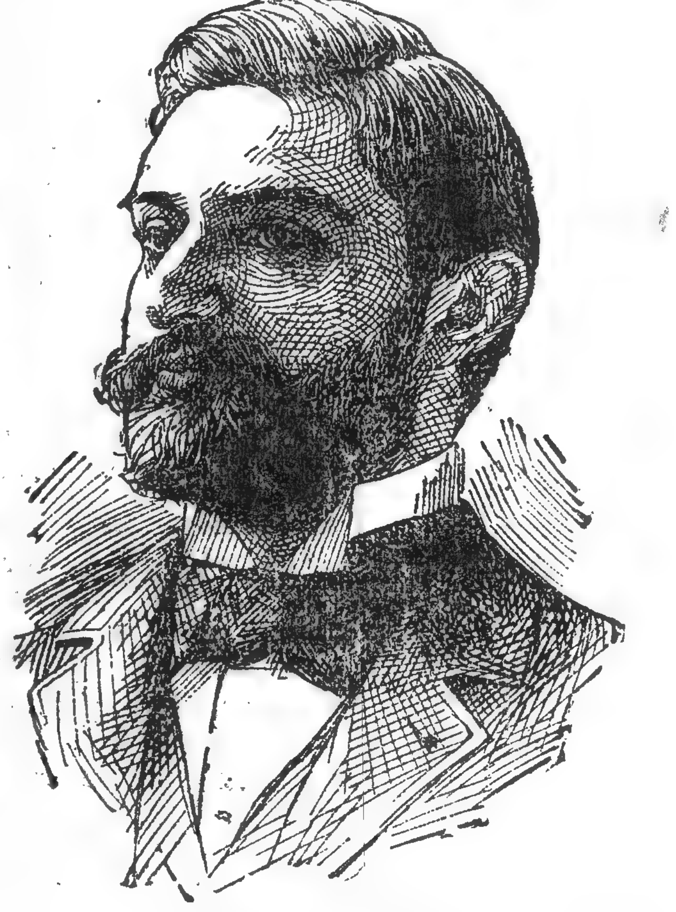
1887, June 11 to Sept. 3—Mr. Wilhelm Reitzel and Mr. Ad. Neuendorff, seventy-three performances.

1888, May 23 to Sept. 22—Mr. Franz Kneisel and Mr. Ad. Neuendorff, 102 performances.

1889, June 1 to July 6—Mr. Ad. Neuendorff, thirty-one performances.

1890—No concerts.

1891, June 1 to July 11—Mr. T. Adamowski and Mr. E. Gruenberg, thirty-six performances.



MR. MAX ZACH.

1892, May 31 to July 9—Mr. T. Adamowski, thirty-five performances.

1893, June 3 to July 15—Mr. T. Adamowski, thirty-one performances.

1894, May 12 to July 7—Mr. T. Adamowski, forty-five performances.

1895, May 11 to July 6—Mr. A. De Novellis, forty-four performances.

It is worthy of note that of the above list of conductors, only two, Mr. Neuendorff and Mr. De Novellis, were not members of the Boston Symphony Orchestra. The precedent established by this fact has been emphasized by the selection as conductor of Mr. Max Zach, for ten years a prominent member of the Boston Symphony Orchestra. Mr. Zach will be very pleasantly and readily remembered as having conducted several of his own compositions during the past three seasons.

ACRES" AT THE BOSTON.

Mr. Zach was born in 1864, in Lemberg, Austria. His early musical education was obtained under the tuition of Czerwinski, teacher of piano, and of Professor Bruckmann, instructor on the violin. While still in school Mr. Zach was a member of the conservatory orchestra, which gave several symphony concerts.

On deciding to become a professional musician, Mr. Zach went to the Vienna Conservatory in 1880, studying the violin first with Bachrich, and afterwards with Professor Grun, and at the same time studying harmony with Professor Robert Fuchs, and counterpoint with Professor Krenn. Mr. Zach all this time was doing military duty, serving in the band of the regiment under A. Czibulka, until 1886, when he became a member of the Boston Symphony Orchestra.

In the absence of Manager C. A. Ellis in Europe, the concerts will be under the direction of Assistant Manager F. R. Comee. Tickets for the opening night go on sale tomorrow, Monday, morning, at Music Hall, at 9 o'clock.

ON SUNDAY GLOBE—
Y, MAY 3, 1896—FO

Another Season of "Pops" in Music Hall.

Lovers of the best of music who regret the closing of the Boston symphony orchestra season, as well as those who prefer entertainments of a lighter and more popular nature, are equally interested in the announcement of the opening concert in the 11th season of the Music hall promenade concerts, which is fixed for Monday evening, May 11.

The opening night of this season will be the 568th performance, a total which suggests a brief resume of these concerts, showing their duration and the conductors by seasons, as follows:

1885—July 11 to Oct 3, Mr Ad. Neuendorff, 73 performances.

1886—June 5 to Sept 25, Mr John C. Mullaly, 97 performances.

1887—June 11 to Sept 3, Mr Wilhelm Rietzel and Mr Ad. Neuendorff, 73 performances.

1888—May 23 to Sept 22, Mr Frank Kneisel and Mr Ad Neuendorff, 102 performances.

1889—June 1 to July 6, Mr Ad Neuendorff, 31 performances.

1890—No concerts.

1891—June 1 to July 11, Mr T. Adamowski and E. Gruenberg, 36 performances.

1892—May 31 to July 9, Mr T. Adamowski, 35 performances.

1893—June 3 to July 15, Mr T. Adamowski, 31 performances.

1894—May 12 to July 7, Mr T. Adamowski, 45 performances.

1895—May 11 to July 6, Mr A. de Novellis, 44 performances.

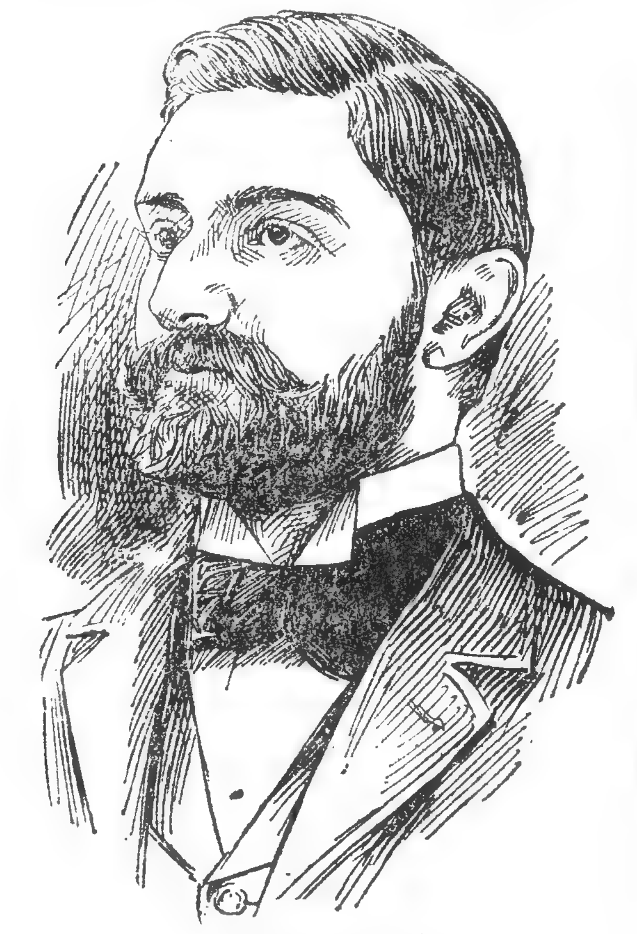
These deservedly popular entertainments appeal to such an extended variety of tastes that it is almost impossible to define their success in brief and precise terms. The admirable orchestra of 50 members, selected from the ranks of the Boston symphony orchestra; the variety and general attractiveness of the programs which are within the reach of all; the opportunity to refresh the inner man, and the all-pervading fondness for a brief sight of Bohemia, will perhaps best explain the favor that has been shown these concerts since their beginning.

Everything will be conducted upon the same general basis as in the past, and request programs and evenings devoted to favorite composers will be attractive features.

The conductor will be Mr Max Zach, for 10 years a member of the Boston symphony orchestra, and who will be pleasantly recalled by patrons as having conducted several popular waltzes, polkas and marches of his own composition in the past three seasons.

Mr Zach was born in 1864 at Lemberg, Austria. His early musical education was received at home under the direct tuition of Prof Szerwinski for the piano, and Prof Bruckmann for the violin. Even while Mr Zach was at school he was a member of the local conservatory orchestra, which gave several symphony concerts.

In 1880, upon determining to become a professional musician, Mr Zach went to the Vienna conservatory, where he studied the violin, first under Bachrich and later under Prof Grun. While studying harmony with Prof Robert Fuchs and counterpoint with Prof Krenn, Mr Zach also did military duty, serving in the band of the regiment under A. Czibulka up to the time of his joining the Boston Symphony orchestra in 1886.



MR MAX ZACH.

It is worthy of note that Mr Zach is the sixth conductor selected from the ranks of the Boston Symphony orchestra. In fact, of the above list Mr Neuendorff and Mr de Novellis are the only ones who were not members of this organization.

In the absence of manager C. A. Ellis in Europe, the concerts will be under the direction of assistant manager F. R. Comee

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Reunions of whist clubs at the Music hall Pops will be a popular fad this season. As the first one occurs tomorrow evening, an early application should be made in order to secure "club tables."

Gazette

BOSTON, SUNDAY MORNING, MAY 10.

The Music Hall Promenade Concerts.

Tomorrow night is the opening of the 11th season of the Music Hall Promenade concerts. These popular entertainments will be conducted on the same general plan as in past seasons. The conductor, Mr. Max Zach, for several years a member of the Boston Symphony Orchestra, promises many novelties, and has placed in the programmes for the first four concerts, six selections which will have their first performance at these concerts. The programme for the opening night is appended.

PROGRAMME.

1—Polonaise in E.......................................Liszt
2—Overture, "Merry Wives of Windsor". ....Nicolai
3—Waltz, "Freut euch des Lebens"......Joh. Strauss
4—Selection, "Aïda"....................................Verdi

5—Scenes Pittoresques.........................Massanet
  a. March.
  b. Air de Ballet.
  c. Angelus.
  d. Fête Bohème.

6—Narcissus.................................Ethelbert Nevin
The audience is respectfully requested to preserve silence during the performance of this number.
7—Adagio and Gavotte (For String Orchestra)...Bach
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8—Hungarian Rhapsody in F.........................Liszt

9—Overture, "Si j'étais Roi"........................Adam
10—Waltz, "Grubenlichter"..........................Zeller
11—Mazourka, "La Mousme".........................Ganne
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"POPS" COMING.

Monday Night, May 11, Concerts Will Begin.

The Conductor This Season Will Be Max Zach.

In Interview With Him on Pertinent Subjects.

Max W. Zach, than whom there is no more popular musician in the city, will conduct the "Pop" Concerts at Music Hall this season. His selection by the management of the concerts was finally decided upon in the middle of last week. Mr. Zach forthwith bought a gilt-edged note book, in which to keep tabs on his ideas. The book bulged conspicuously from one of his vest pockets as the other day, in his sunny home on Atherton Street, on the verge of Forest Hills, he conversed with a Journal reporter.

"It's safe to say that you like the task of conducting?" observed the reporter.

"Ah, yes, indeed." Mr. Zach smiled. Those who frequently see him on the concert stage know what a pleasant face this young man has. In contour, rather full, dotted with eyes that reveal humor and an ever-present affection for pleasure (look in the half-tone supplement of today's Journal, and see for yourself). Well, Mr. Zach seems immeasurably pleasanter when he smiles.

"Of course," said the reporter, "Bostonians know that you have had some experience as conductor, but when did you begin?"

"When I was in the army—the Austrian army. That was from 1883 to 1886. While I served I was stationed at Vienna, being connected with the 31st Regiment, or, as it was more commonly known, the Regiment of the Grand Duke Mecklembourg-Strelitz. That was merely an honorary title, of course I was solo violinist most of the time; but, toward the latter part of my service, I began to do some conducting.

"You know how it is with the musicians attached to one of those foreign regiments. In the summer they are a regular band, furnishing all the outdoor music, sometimes at reviews and sometimes at the regimental concerts. Then, in the winter, the band is not seldom transformed into an orchestra, playing a variety of excellent music. Having made a beginning, I conducted a great deal, and, I assure you, with much pleasure.

"Soon after leaving the service I came to Boston, and here I have lived ever since. Here, from time to time, I have led orchestras, occasionally, as you probably know, during the performance of my own compositions at the 'Pop' concerts. Last year there were several occasions of that nature. And then, one night, two years ago, when Mr. Adamowski conducted the 'Pops,' he was taken sick suddenly, and I was obliged to jump in almost at a moment's notice."

"And now, temporarily, your inclinations in that line will be satisfied."

"Yes, as you say, for a while. And I've been aspiring in that direction a long time."

Who is this man who thus aspires? Well, Mr. Zach was born in 1864 at Lemberg, Austria. His early musical education was received at home, under the direct tuition of Prof. Czerwinski for the piano, and Prof. Bruckmann for the violin. Even while at school Mr. Zach was a member of the local Conservatory Orchestra, which gave several Symphony concerts.

In 1880, upon determining to become a professional musician, Mr. Zach went to the Vienna Conservatory, where he studied the violin, first under Bachrich and later under Prof. Grün. While studying harmony with Prof. Robert Fuchs, and counterpoint with Prof. Krenn, Mr. Zach also did military duty. The band of the regiment was led by A. Czibulka. Afterwards he joined the Boston Symphony Orchestra. Several successful waltzes, polkas and marches, composed by Mr. Zach, have been played at Boston concerts, particularly those to which he has referred.

"How much actual difference is there between the concerts which you conducted in Vienna and the 'Pops?'" pursued the reporter.

"Not much. In fact, when I think of both the series, as they might be called, I should say that they are about the [illegible]. Here the quality of the music [illegible]nerally superior. In Vienna, you [illegible] have a great deal of dance [illegible] and polkas and the like [illegible] the programs. That's [illegible] [illegible] the 'Pops' is rather [illegible]

"I take it, then, that you don't intend to introduce any novelty into the plan of the concerts? You seem to find the present plan satisfactory."

"I do. We think that the 'Pop' concerts, as now managed, are, from every point of view, as good as you can possibly find. That's what the people think, too, it's very evident. The programs embrace almost every class of music. But it is not necessary to emphasize that point. The patrons of the concerts know that well enough. The scheme this season, as regards the character of the programs, will be the same as that which has been followed since the beginning of Mr. Adamowski's conductorship. The first part will consist of a good march, a jolly overture, a waltz and some suitable operatic selection. The second part will be a little finer in its arrangement, while the third will be thoroughly light. Such a program has always pleased the audience. I'm sure it's relished."

"Is the educational element going to creep in? Do you take any stock in it?" the reporter ventured.

"Educational? I should say not! There ought not to be any education about a 'Pop' concert. A 'Pop' concert is a combination of cigars, beer and music. The people don't want to be educated all the time, surely. I should say that the 24 Symphony concerts are enough of an education every year."

"You'll stick to your native flavor, then?"

"Surely. Ah, the Viennese understand the art of enjoying life. They like their beer, their restaurants and their music; and that's not half bad, I think. But, for that matter there's a big element in the American public that likes the same things."

"I suppose you're looking for new works?"

"Yes, I'm trying to find some, but it's rather a hard undertaking. Of the very latest European success I can get almost nothing, I know. By the time the orders could be filled the season would be nearly over. The successful works which are not of such recent date, but which, all the same, would be novelties here, I shall get all I want in New York. I have already two new waltzes by Strauss in mind. (At this point the notebook proved useful.) 'Trau, Schau, Wem' is one of them. It was very popular in Vienna not long ago. The other is a waltz from one of Strauss's latest operettas; 'Jabuka' they call it. Then, of course, I shall select from the suitable compositions of Americans. Oh, there [illegible] be enough novelties. I shall try to furnish as much diversity in the programs as is possible. I don't like to repeat anything too much.

"Let me see what else is there? Oh, we shall have 'composers' nights,' as usual; and there will be no soloists, except such as are demanded by the pieces which the orchestra plays. I hardly think a place where people smoke is agreeable to singers, and I am sure it isn't for instrumentalists. No, we'll let the Harvard men furnish the extra music—that is, if they have any occasion to. It's rather doubtful, isn't it? Yes. I fear we won't have a chance to play 'Fair Harvard' this year, though you can't tell. Accidents will happen. In that case a little excitement will be excusable. I don't mind it, that is, if they remember that they don't own the hall."

And the talk ended in a hearty laugh.

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"The 'Pops,' like the Symphonies, are absorbing in a way. Boston loves them. They are democratic. Here is the clerk, business man, professional man, student, the various gradations of society, men and women alike. Everybody goes, smokes and drinks a little, and feels agreeably relaxed by observing his neighbors as well as hearing the tuneful music. To the right and left in the balconies are the conservative spectators who have come partly to hear the music and partly to 'Bohemia.'"

A brief resume of these concerts, showing their duration and the conductors by seasons, may prove interesting.

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MAX ZACH.
The new leader of the "Pop" concerts.
(See Page 11.)

Boston Transcript

TUESDAY, MAY 5, 1896.

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On the floor there are to be fifty-eight reserved tables, and more than one hundred which are not reserved. In the first balcony there will be thirty-two reserved tables, and the entire sides of this balcony also will be reserved. The second balcony is to be open to anyone, like the unreserved tables on the floor.

BOSTON. MAY 5.

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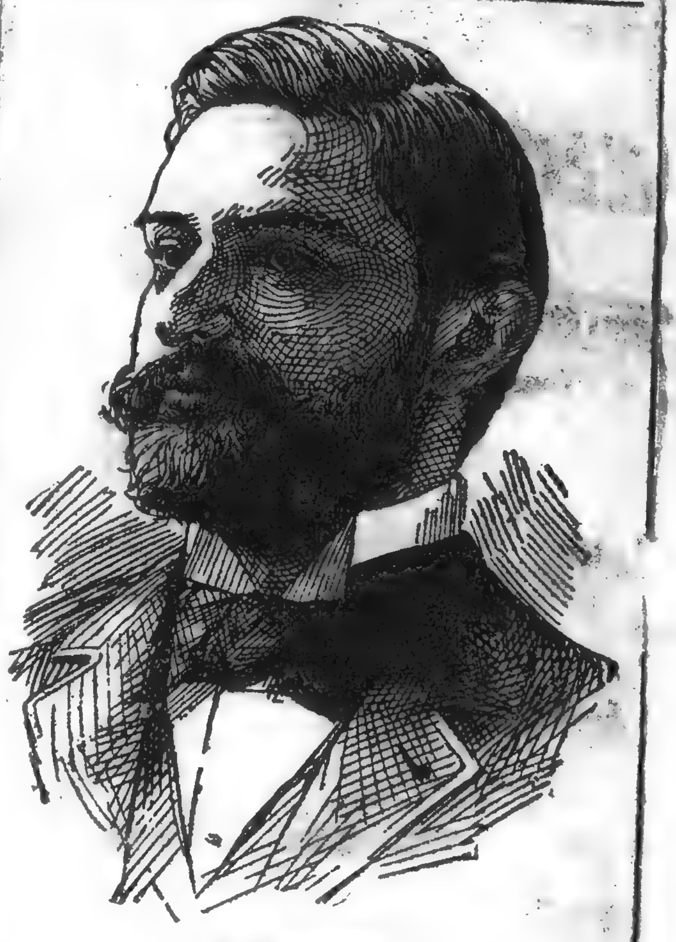

MAX ZACH.
Conductor of the Music Hall Promenade Concerts.

MUSICAL COURIER

NEW YORK, WEDNESDAY, MAY 6, 1896.

The promenade concerts will begin May 11. Mr. Max Zach, one of the viola players of the symphony orchestra, will be the conductor. Mr. Zach was born in 1864 at Lemberg, Austria. His early musical education was received at home, under Professor Czerwinski for the piano, and Professor Bruckmann for the violin. At school Mr. Zach was a member of the local conservatory orchestra, which gave several symphony concerts. In 1880 Mr. Zach went to the Vienna Conservatory, where he studied the violin, first under Bachrich and later under Professor Grün. While studying harmony with Prof. Robert Fuchs, and counterpoint with Professor Krenn, Mr. Zach also did military duty. The band of the regiment was led by A Czibulka. Afterward he joined the Boston Symphony Orchestra. Several successful waltzes, polkas and marches, composed by Mr. Zach, have been played at Boston concerts.

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STON JOURNAL—S

"POPS" COMING.

Monday Night, May 11, Concerts Will Begin.

The Conductor This Season Will Be Max Zach.

An Interview With Him on Pertinent Subjects.

Max W. Zach, than whom there is no more popular musician in the city, will conduct the "Pop" Concerts at Music Hall this season. His selection by the management of the concerts was finally decided upon in the middle of last week. Mr. Zach forthwith bought a gilt-edged note book, in which to keep tabs on his ideas. The book bulged conspicuously from one of his vest pockets as the other day, in his sunny home on Atherton Street, on the verge of Forest Hills, he conversed with a Journal reporter.

"It's safe to say that you like the task of conducting?" observed the reporter.

"Ah, yes, indeed." Mr. Zach smiled. Those who frequently see him on the concert stage know what a pleasant face this young man has. In contour, rather full, dotted with eyes that reveal humor and an ever-present affection for pleasure (look in the half-tone supplement of today's Journal, and see for yourself). Well, Mr. Zach seems immeasurably pleasanter when he smiles.

"Of course," said the reporter, "Bostonians know that you have had some experience as conductor, but when did you begin?"

"When I was in the army—the Austrian army. That was from 1883 to 1886. While I served I was stationed at Vienna, being connected with the 31st Regiment, or, as it was more commonly known, the Regiment of the Grand Duke Mecklembourg-Strelitz. That was merely an honorary title, of course I was solo violinist most of the time; but, toward the latter part of my service, I began to do some conducting.

"You know how it is with the musicians attached to one of those foreign regiments. In the summer they are a regular band, furnishing all the outdoor music, sometimes at reviews and sometimes at the regimental concerts. Then, in the winter, the band is not seldom transformed into an orchestra, playing a variety of excellent music. Having made a beginning, I conducted a great deal, and, I assure you, with much pleasure.

"Soon after leaving the service I came to Boston, and here I have lived ever since. Here, from time to time, I have led orchestras, occasionally, as you probably know, during the performance of my own compositions at the 'Pop' concerts. Last year there were several occasions of that nature. And then, one night, two years ago, when Mr. Adamowski conducted the 'Pops,' he was taken sick suddenly, and I was obliged to jump in almost at a moment's notice."

"And now, temporarily, your inclinations in that line will be satisfied."

"Yes, as you say, for a while. And I've been aspiring in that direction a long time."

Who is this man who thus aspires? Well, Mr. Zach was born in 1864 at Lemberg, Austria. His early musical education was received at home, under the direct tuition of Prof. Czerwinski for the piano, and Prof. Bruckmann for the violin. Even while at school Mr. Zach was a member of the local Conservatory Orchestra, which gave several Symphony concerts.

In 1880, upon determining to become a professional musician, Mr. Zach went to the Vienna Conservatory, where he studied the violin, first under Bachrich and later under Prof. Grün. While studying harmony with Prof. Robert Fuchs, and counterpoint with Prof. Krenn, Mr. Zach also did military duty. The band of the regiment was led by A. Czibulka. Afterwards he joined the Boston Symphony Orchestra. Several successful waltzes, polkas and marches, composed by Mr. Zach, have been played at Boston concerts, particularly those to which he has referred.

"How much actual difference is there between the concerts which you conducted in Vienna and the 'Pops?'" pursued the reporter.

"Not much. In fact, when I think of both the series, as they might be called, I should say that they are about the [illegible]e. Here the quality of the music [illegible]erally superior. In Vienna, you [illegible]hey have a great deal of dance [illegible]ltzes and polkas and the like [illegible]d in the programs. That's [illegible]haracteristic. Here, judg- [illegible] such an orchestra [illegible] superiority of the 'Pops' is plainer still."

"I take it, then, that you don't intend to introduce any novelty into the plan of the concerts? You seem to find the present plan satisfactory."

"I do. We think that the 'Pop' concerts, as now managed, are, from every point of view, as good as you can possibly find. That's what the people think, too, it's very evident. The programs embrace almost every class of music. But it is not necessary to emphasize that point. The patrons of the concerts know that well enough. The scheme this season, as regards the character of the programs, will be the same as that which has been followed since the beginning of Mr. Adamowski's conductorship. The first part will consist of a good march, a jolly overture, a waltz and some suitable operatic selection. The second part will be a little finer in its arrangement, while the third will be thoroughly light. Such a program has always pleased the audience. I'm sure it's relished."

"Is the educational element going to creep in? Do you take any stock in it?" the reporter ventured.

"Educational? I should say not! There ought not to be any education about a 'Pop' concert. A 'Pop' concert is a combination of cigars, beer and music. The people don't want to be educated all the time, surely. I should say that the 24 Symphony concerts are enough of an education every year."

"You'll stick to your native flavor, then?"

"Surely. Ah, the Viennese understand the art of enjoying life. They like their beer, their restaurants and their music; and that's not half bad, I think. But, for that matter there's a big element in the American public that likes the same things."

"I suppose you're looking for new works?"

"Yes, I'm trying to find some, but it's rather a hard undertaking. Of the very latest European success I can get almost nothing, I know. By the time the orders could be filled the season would be nearly over. The successful works which are not of such recent date, but which, all the same, would be novelties here, I shall get all I want in New York. I have already two new waltzes by Strauss in mind. (At this point the notebook proved useful.) 'Trau, Schau, Wem' is one of them. It was very popular in Vienna not long ago. The other is a waltz from one of Strauss's latest operettas; 'Jabuka' they call it. Then, of course, I shall select from the suitable compositions of Americans. Oh, there will be enough novelties. I shall try to furnish as much diversity in the programs as is possible. I don't like to repeat anything too much.

"Let me see what else is there? Oh, we shall have 'composers' nights,' as usual; and there will be no soloists, except such as are demanded by the pieces which the orchestra plays. I hardly think a place where people smoke is agreeable to singers, and I am sure it isn't for instrumentalists. No, we'll let the Harvard men furnish the extra music—that is, if they have any occasion to. It's rather doubtful, isn't it? Yes. I fear we won't have a chance to play 'Fair Harvard' this year, though you can't tell. Accidents will happen. In that case a little excitement will be excusable. I don't mind it, that is, if they remember that they don't own the hall."

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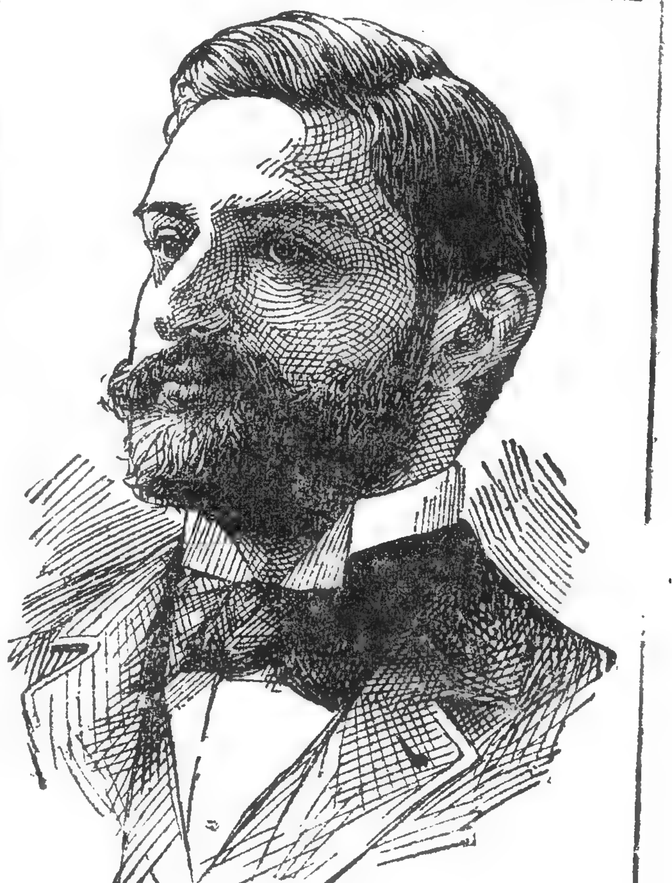

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VOLUME

VOLUME 10

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1896 - 1897

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COLORED PAPER

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No. ....

Premium, ...

Name, ...

BOSTON SYMPHONY ORCHESTRA.

SEASON 1896-97. 298

REHEARSALS.

No. ....

Premium, ...

Name, ...

BOSTON SYMPHONY ORCHESTRA.

SEASON 1896-97. 512

CONCERTS.

No. ....

Premium, ...

Name, ...

BOSTON SYMPHONY ORCHESTRA.

SEASON 1896-97. [illegible]

CONCERTS.

No. ....

Premium, ...

Name, ...

Boston Symphony Orchestra.

Boston, September 24, 1896.

Auction Sale of $12 Season Tickets for the SATURDAY EVENING CONCERTS at Music Hall, this (Thursday) morning, beginning at TEN o'clock.

POSTAL CARD – ONE CENT.

United States of America.

THIS SIDE IS FOR THE ADDRESS ONLY.

M. STEINERT & SONS CO.,
No. 422 Main Street,
Springfield, Mass.

I hereby subscribe to .... *Tickets at* .... *for the Concert by the* Boston Symphony Orchestra, *at City Hall, Springfield, on Saturday Evening, November 14, 1896.*

....

....

STEINERT HALL

WEDNESDAY AFTERNOON, JANUARY 27, 1897,
AT THREE

Mme. Szumowska-Adamowski

Programme

Thème Varié, ("The Harmonious Blacksmith"),	*Händel*
Pastorale, Capriccio,	*Scarlatti*
Fantaisie (C major),	*Schumann*
Nocturne, Op. 15, No. 1, Mazurka, Op. 41, No. 1, Étude, C-sharp minor, Scherzo, B minor, Op. 20,	*Chopin*
Menuet (A major), (New. First time.)	*Paderewski*
Valse,	*Stojowski*
Polonaise,	*Liszt*

THE PIANO USED IS A STEINWAY.

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COLORED PAPER

BOSTON SYMPHONY ORCHESTRA.

SEASON 1896-97. 901

REHEARSALS.

No.

Premium,

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BOSTON SYMPHONY ORCHESTRA.

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MUSIC HALL.

SIXTEENTH SEASON—1896-97.

THE BOSTON SYMPHONY ORCHESTRA,

MR. EMIL PAUR, CONDUCTOR,

WILL GIVE A SERIES OF

24 CONCERTS,

On Consecutive Saturday Evenings, from Oct. 17, 1896, to May 1, 1897, Omitting Nov. 14, Dec. 12, 1896, Jan. 23, Feb. 27 and March 27, 1897, and

24 PUBLIC REHEARSALS,

ON CONSECUTIVE FRIDAY AFTERNOONS, from Oct. 16, 1896, to April 30, 1897, Omitting Nov. 13, Dec. 11, 1896, Jan. 22, Feb. 26 and March 26, 1897.

Soloists: Mme. MELBA, Mme. CARRENO, Miss AUS DER OHE, Messrs. ROSENTHAL, PLANCON, JOSEFFY, HALIR, SIEVEKING, CAMPANARI, KNEISEL, LOEFFLER, SCHROEDER, ADAMOWSKI, SCHULZ and Others.

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Boston Daily Globe.

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MUSIC HALL

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(OVER.)

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3,313 Selections in 752 Performances.

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OF THE

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Poland	7	"	80	"
Italy	18	"	74	"
Norway	2	"	36	"
England	7	"	34	"
Denmark	2	"	28	"
Belgium	4	"	22	"
Holland	2	"	6	"
Scotland	1	"	4	"

That the question of nationality is a vexed one is painfully realized by all who make this subject a study, but the above table is as accurate as can be made from the leading authorities. In a few instances the claims of the individual concerned and the customary rules of establishing nationality are so at variance that absolute accuracy is impossible. A list of the composers in the numerical order of their works performed is appended:—

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BOSTON MUSIC HALL.
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Be Resold.

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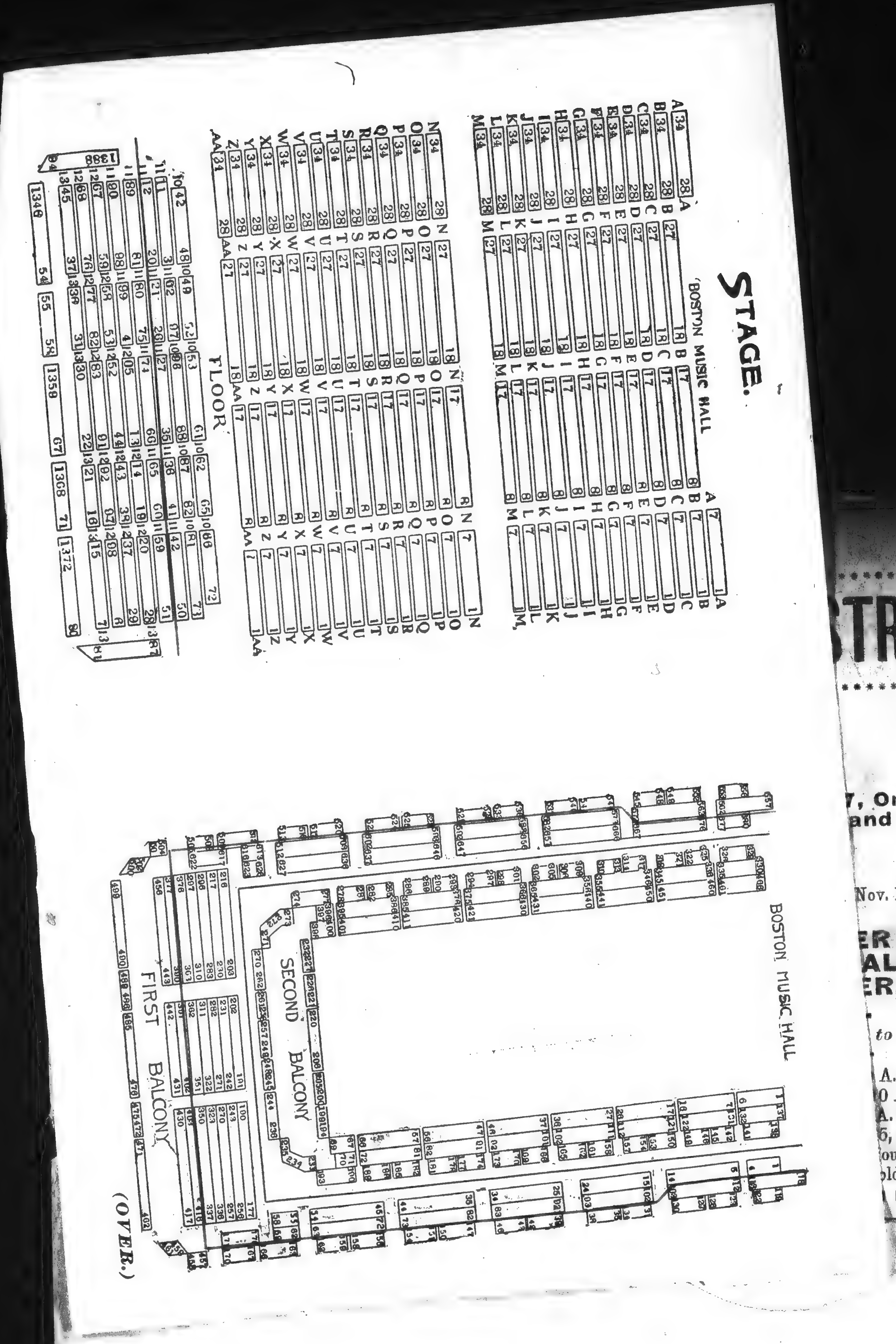

Season
1896-97

B.S.O

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Two performances a week by the Boston Symphony Orchestra in Music Hall, Boston, during each season, for the fifteen years since the founding of this organization by Mr. Henry L. Higginson in 1881, show some striking totals, interesting to the general public from a statistical standpoint, and to the musical public for obvious reasons. At these two performances each week, the first on Friday afternoon and the second on Saturday evening, precisely the same programme is presented. The Friday afternoon performances were called at the outset "public rehearsals"; and, although this appellation still remains, it is to a certain extent a misnomer, as these "public rehearsals" have an audience entirely distinct from the Saturday evening concerts, and are entitled to rank as separate performances. From a recently completed index of all the selections played at these performances a condensed summary has been made, with the following results:—

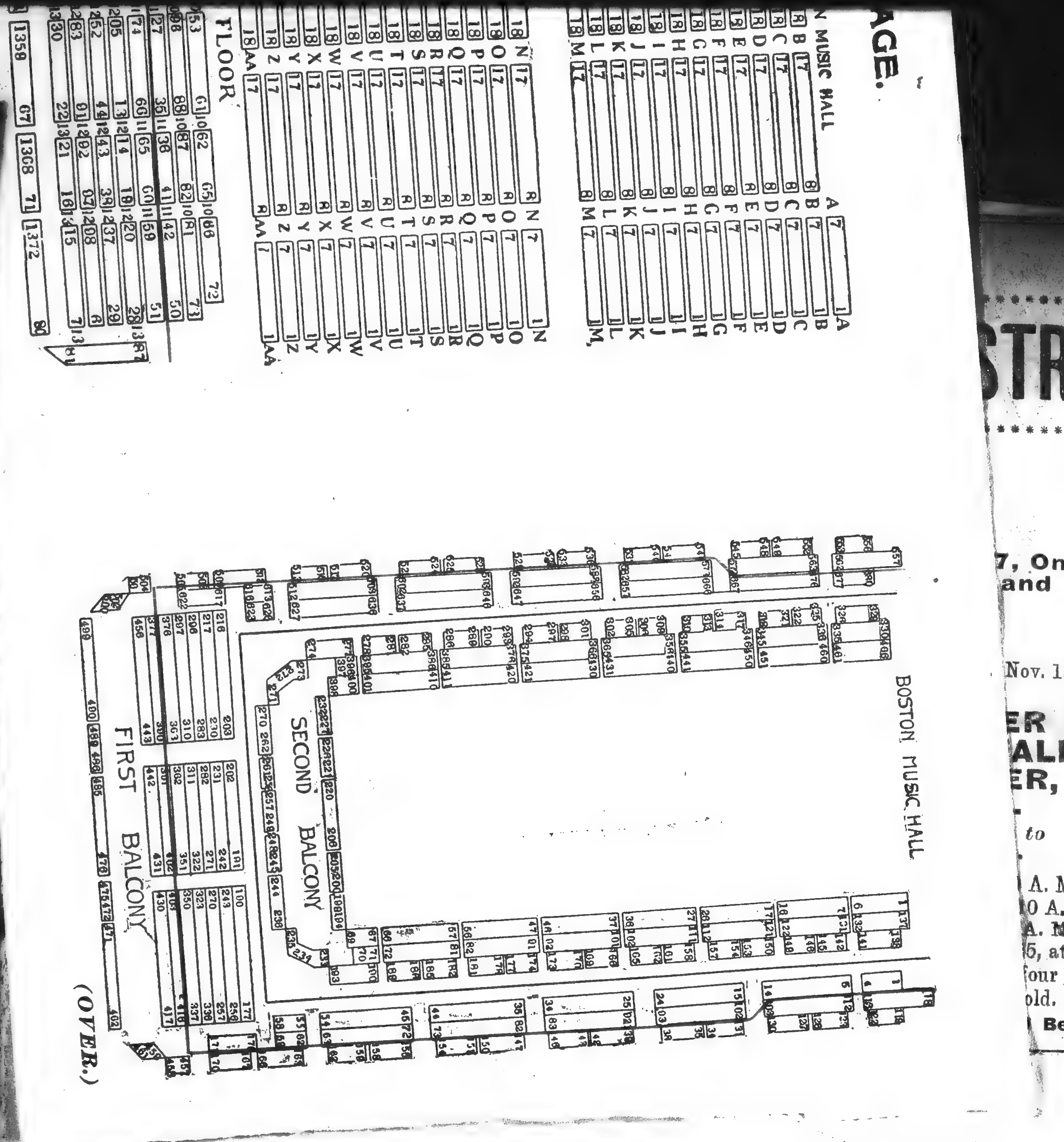
Performances	752
Total number of composers	163
Total number of selections	3,313
Orchestral selections	2,270
Solo selections	1,043
Instrumental solos	543
Vocal solos	500

Germany	79	composers,	2,245	selections.
France	17	"	296	"
Hungary	3	"	164	"
Russia	6	"	132	"
Bohemia	3	"	104	"
America	12	"	88	"
Poland	7	"	80	"
Italy	18	"	74	"
Norway	2	"	36	"
England	7	"	34	"
Denmark	2	"	28	"
Belgium	4	"	22	"

Four selections were played of each of the following composers: Busoni, Graun, Gradener, Grammann, Heuberger, Huss, Humperdinck, Jensen, Joachim, Krug, Litolff, Lassen, Lang (Margaret), Mackenzie, Maas, Molique, Monsigny, Nicolai, Popper, Rietz, Sgambati, Strube, Thomas (Ambroise), Thomas (A. Goring), Wieniawski; and two each of the following: Bernard (E.), Burmeister, Bird, Buck, Boccherini, Bülow, Bruckner, Benoit, Cornelius, Chabrier, Davidoff, De Swert, Dupont, Esser, Eckert, Ferrari, Franz, Giordani, Goltermann, Gernsheim, Grimm, Gilson, Hauptmann, Herbeck, Hoffman, Herold, Hartmann, Hummel, Isouard, Johns, Korbay, Klughard, Klengel, Kahn, Knorr, Lindner, Lachner (V.), Luther (M.), Langer, Mascagni, Moscheles, Muller-Berghaus, Martucci, Marschner, Nicodé, Purcell, Ponchielli, Rubinstein (Nic.), Rossi, Rossini, Reznicek, Riemenschneider, Singer, Scharwenka (X.), Scharwenka (Ph.), Strauss (Joh.), Secchi, Stradella, Stanford, Spontini, Thieriot, Viotti, Vogrich, Weld, Zollner, Parker (H.), Parry. Two of the composers in the list, Messrs. Loeffler and Strube, are first violinists in the orchestra, the former having written two compositions for violin and orchestra and one for 'cello and orchestra, and the latter a symphony and overture.

The record for the greatest number of performances of any one selection is a tie between the "Unfinished Symphony" of Schubert and the "Prelude to the Mastersingers of Nuremberg" of Wagner, each work having been performed twenty-six times. As a very close second to these two numbers are the Beethoven symphonies No. 3, (Eroica), 5, 6, (Pastoral) and 7, with a total of 24 performances each. A list of composers who have died since these concerts began includes such famous names as Wagner, Liszt, Rubinstein, Von Bülow, Raff, Gounod, Tschaikowsky, Volkmann, Ambroise Thomas, Godard, Chabrier, Franz Lachner, Smetana, and Borodin.

Mr. Georg Henschel, conductor for the first three years, gave all the nine Beethoven symphonies each season, which has not been done since. Mr. Henschel also began and ended the same concert with Wagner's "Prelude to Parsifal," reasoning that directly after hearing this selection the audience would better comprehend a second ren-



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Be Resold.

Boston Daily Globe.

MONDAY, SEPT. 14, 1896.

MUSIC HALL.

BOSTON SYMPHONY ORCHESTRA.

Mr. EMIL PAUR, Conductor.

16th Season, 1896-97.

24 PUBLIC REHEARSALS

on Friday Afternoons, beginning Oct. 16 (omitting Nov. 13, Dec. 11, 1896; Jan. 22, Feb. 26 and March 26, 1897).

24 CONCERTS

on Saturday Evenings, beginning Oct. 17 (omitting Nov. 14, Dec. 12, 1896; Jan. 23, Feb. 27 and March 27, 1897).

Soloists: Mme. Melba, Mme. Carreno, Miss Aus Der Ohe, Messrs. Rosenthal, Plancon, Joseffy, Halir, Sieveking, Campanari, Kneisel, Loeffler, Adamowski, Schroeder, Schulz and others.

Tickets for the series of Concerts and for the series of Rehearsals, $12 and $7.50, according to location.

The $12 Seats for the Rehearsals will be sold at auction, at Music Hall, **MONDAY**, Sept. 21, at 10 A. M.

The $7.50 Seats for the Rehearsals will be sold at auction, at Music Hall, **TUESDAY**, Sept. 22, at 10 A. M.

The $12 Seats for the Concerts will be sold at auction, at Music Hall, on **THURSDAY**, Sept. 24, at 10 A. M.

The $7.50 Seats for the Concerts will be sold in like manner, at the same place, on **FRIDAY**, Sept. 25, at 10 A. M.

Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be immediately resold.

BOSTON Symphony Orchestra

Sixteenth Season.

AUCTION SALE OF $7.50 SEATS FOR THE FRIDAY AFTERNOON PUBLIC REHEARSALS AT MUSIC HALL THIS (TUESDAY) MORNING AT 10 O'CLOCK.

Sale of $12 Seats for Concerts THURSDAY, Sept. 24. Auction Sale of $7.50 Seats for Concerts FRIDAY, Sept. 25.

Season
1896-97

B.S.O

No 8

A STRIKING SUMMARY.

3,313 Selections in 752 Performances.

15 YEARS' RECORD

OF THE

BOSTON SYMPHONY ORCHESTRA IN BOSTON.

COMPILED BY F. R. COMEE.

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England	7	"	34	"
Denmark	2	"	28	"
Belgium	4	"	22	"
Holland	2	"	6	"
Scotland	1	"	4	"

That the question of nationality is a vexed one is painfully realized by all who make this subject a study, but the above table is as accurate as can be made from the leading authorities. In a few instances the claims of the individual concerned and the customary rules of establishing nationality are so at variance that absolute accuracy is impossible. A list of the composers in the numerical order of their works performed is appended:—

Beethoven	384	Smetana	14
Wagner	266	MacDowell	14
Schumann	175	Foote	14
Mozart	174	Vieuxtemps	14
Brahms	159	Bizet	12
Schubert	150	Moszkowski	12
Mendelssohn	140	Svendsen	12
Liszt	118	Fuchs	12
Weber	104	Bargiel	12
Dvorak	88	Goetz	12
Berlioz	84	Gericke	12
Bach	74	Godard	12
Rubinstein	74	Meyerbeer	10
Saint-Saëns	72	Richard Strauss	10
Handel	60	Cowen	8
Haydn	60	Délibes	8
Chopin	52	Bennett	8
Goldmark	44	Glinka	8
Volkmann	44	Hiller	8
Raff	42	Franz Lachner	8
Bruch	41	Méhul	8
Tschaikowsky	40	Reinhold	8
Gluck	38	Sullivan	8
Spohr	34	Floersheim	8
Cherubini	30	D'Albert	6
Henschel	28	Bach, Ph. E.	6
Massenet	26	Borodin	6
Gade	26	Ernst	6
Grieg	24	Henselt	6
Gounod	22	Paganini	6
Paine	18	Pergolesi	6
Chadwick	18	Paderewski	6
Lalo	16	Loeffler	6
Reinecke	16	Rheinberger	6
Auber	14	Boieldieu	6

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Nov. 10, 1883, was the four hundredth anniversary of the birth of Martin Luther; and in the programme of the concert on that day Mr. Henschel placed Luther's choral "Ein' feste Burg," printing on the back of the programme the fac-simile of the manuscript of this choral of date 1530, with a request that the audience should join in singing the same. This is the only time in the history of these concerts that such a request was made.

WASHINGTON POST,

SUNDAY, OCTOBER 1

COLUMBIA THEATER.

BOSTON SYMPHONY ORCHESTRA

Mr. EMIL PAUR, Conductor.
Sixteenth season, 1896-'97. Tenth season in Washington.

FIVE CONCERTS.

THURSDAY EVENING, NOV. 12.
TUESDAY AFTERNOON, DEC. 8.
TUESDAY EVENING, JAN. 19.
TUESDAY EVENING, FEB. 23.
TUESDAY EVENING, MARCH 23.
At 8 o'clock.

Solo Artists:

Mme. CARRENO,
Mr. MARTINUS SIEVEKING,
Mr. BEN DAVIES,
Mr. CARL HALIR,

and others to be announced.

Season tickets, with reserved seats for the series of five concerts, $7.00 and $5.00, according to location.

The sale of tickets will open Monday morning, October 19, at Metzerott's Music Store, 1110 F street.

Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

E BOSTON SUNDAY GLOBE—SUNDAY, SEPTEMBER 20, 18

BOSTON SYMPHONY ORCHESTRA

Mr. EMIL PAUR, Conductor.

SIXTEENTH SEASON, 1896-97.

Auction Sale of $12 Seats for the Friday Afternoon Public Rehearsals at Music Hall Tomorrow (Monday), Beginning at 10 O'Clock.

Auction	Sale	of	$7.50	Seats	for	Rehearsals,	Tuesday,	Sept.	22,	at	10	A. M.
Auction	Sale	of	12.00	Seats	for	Concerts,	Thursday,	Sept.	24,	at	10	A. M.
Auction	Sale	of	7.50	Seats	for	Concerts,	Friday,	Sept.	25,	at	10	A. M.

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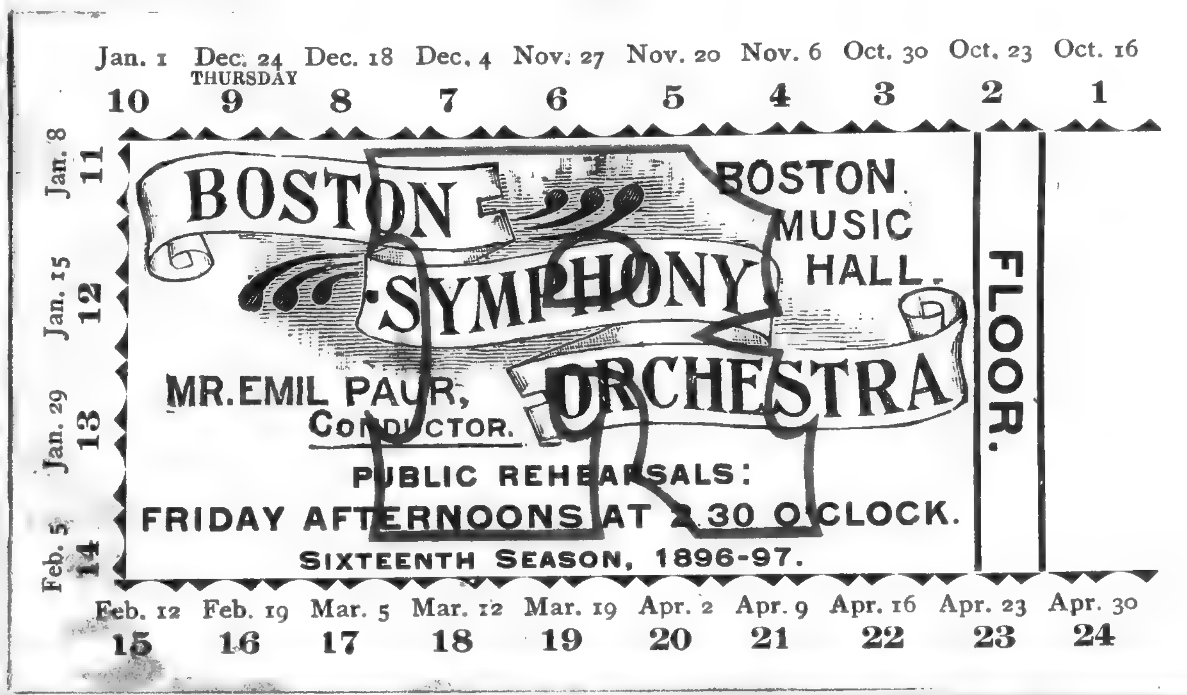
Auction Sale of $7.50 Seats for Concerts Tomorrow (Friday) at 10 A. M.



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Jan. 15 12
Jan. 29 13
Feb. 5 14

BOSTON SYMPHONY ORCHESTRA

BOSTON MUSIC HALL.

MR. EMIL PAUR, CONDUCTOR.

PUBLIC REHEARSALS:
FRIDAY AFTERNOONS AT 2.30 O'CLOCK.
SIXTEENTH SEASON, 1896-97.

FLOOR.

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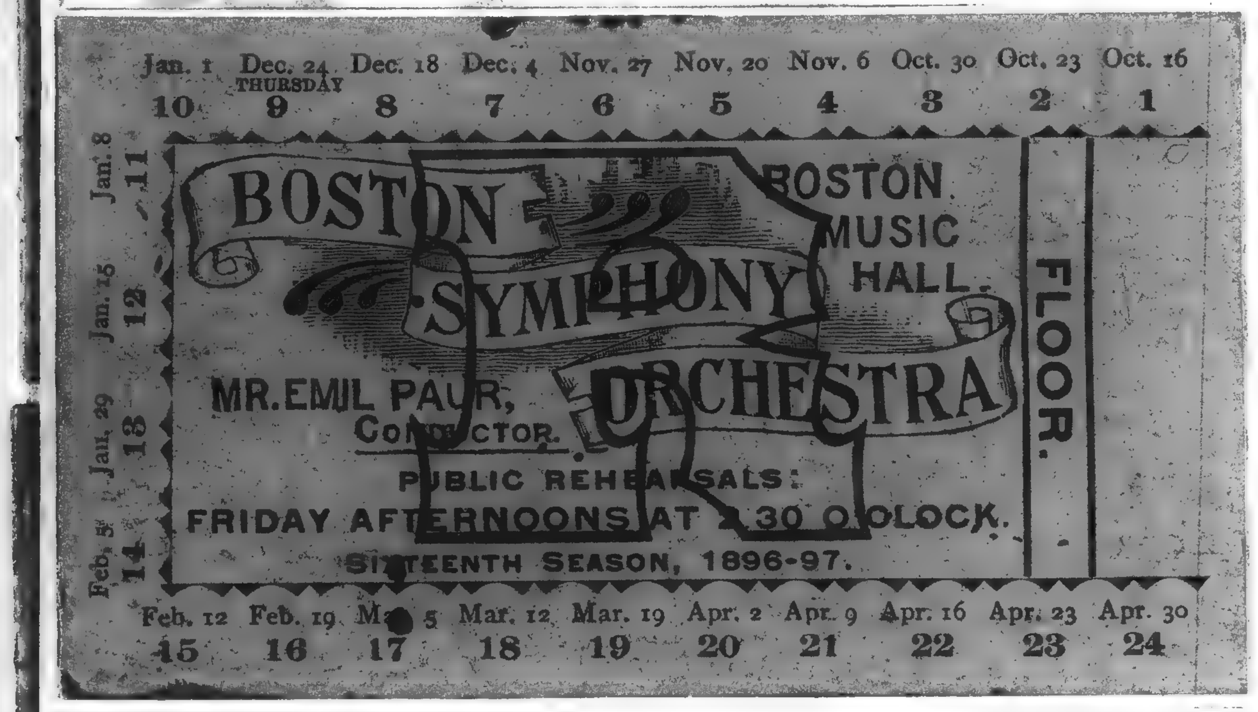

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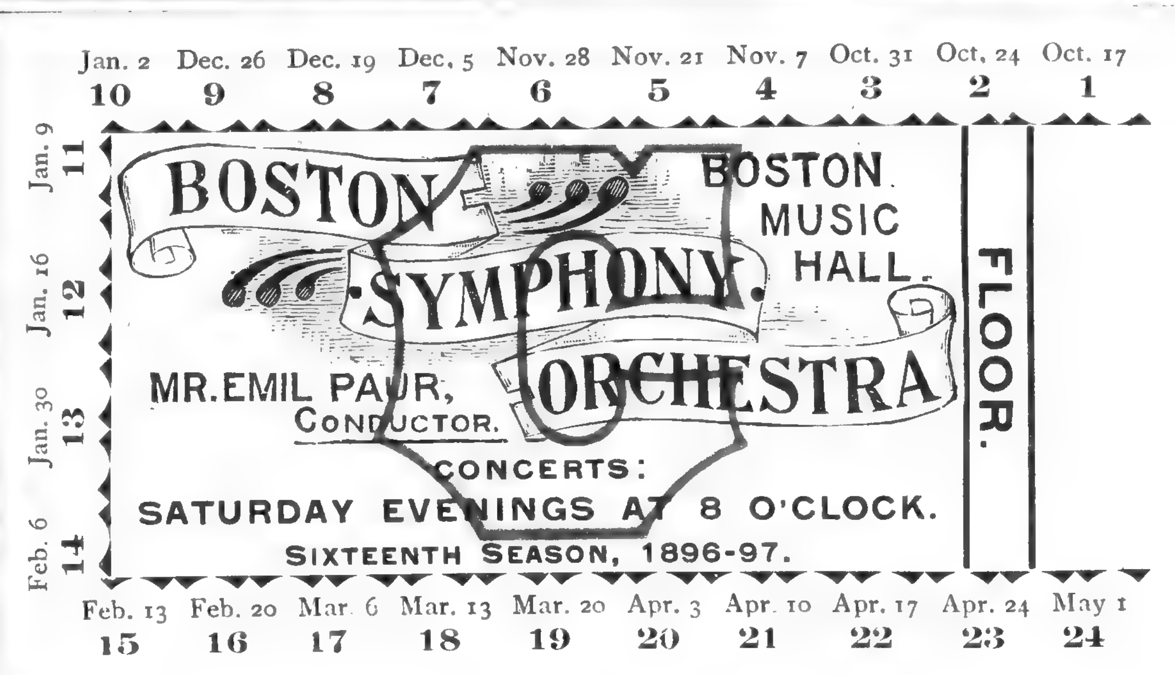

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CONCERTS:
SATURDAY EVENINGS AT 8 O'CLOCK.
SIXTEENTH SEASON, 1896-97.

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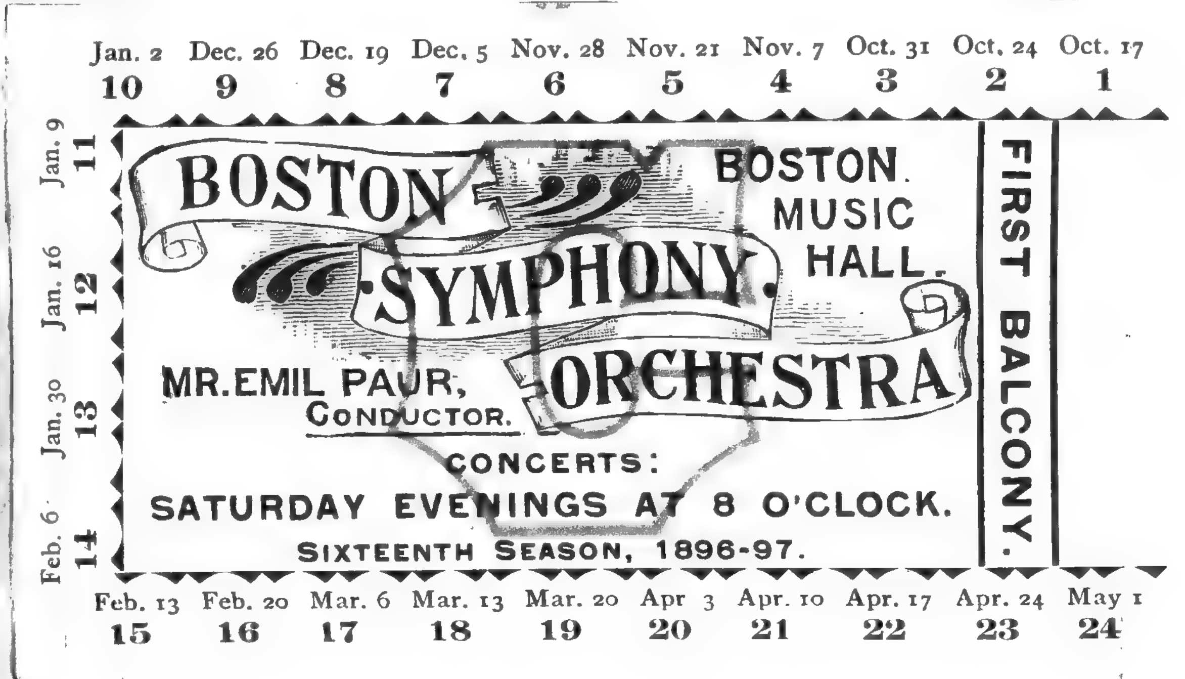

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SATURDAY EVENINGS AT 8 O'CLOCK.
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FIRST BALCONY.

Feb. 13 Feb. 20 Mar. 6 Mar. 13 Mar. 20 Apr 3 Apr. 10 Apr. 17 Apr. 24 May 1
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THE PROVIDENCE SUNDAY JOURNAL, OCTOBER 4, 1896.

THE Boston Symphony Orchestra,

Mr. EMIL PAUR, Conductor.

SIX CONCERTS IN INFANTRY HALL

PROVIDENCE,

Wednesday Evenings October 21, November 25, January 6, February 10, March 10, April 21.

AT 8 O'CLOCK PRECISELY.

SOLO ARTISTS.

Mme. TERESA CARRENO
Mme. GEORGINE VON JANUSCHOWSKY
Mr. CARL HALIR
Mr. MARTINUS SIEVEKING.
Mr. T. ADAMOWSKI
AND OTHERS - - - - - - - TO BE ANNOUNCED.

Season tickets, with reserved seats for the series of six concerts, $5.00. Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets. The sale of season tickets will open at the box office, Infantry Hall, Monday morning, October 12, at 9 o'clock. To secure a fair distribution of seats, no more than ten tickets will be sold to one person.

F. R. COMEE, *Assistant Manager,* **C. A. ELLIS,** *Manager.*

SUNDAY TELEGRAM, PROVIDENCE, OCTOBER 4, 1896

THE BOSTON SYMPHONY ORCHESTRA.

MR. EMIL PAUR, Conductor.

SIX—CONCERTS—SIX

—IN—

INFANTRY HALL, Providence Wednesday Evenings, Oct. 21, Nov. 25, Jan. 6, Feb. 10, March 10, April 21, at 8 O'clock precisely. - - -

SOLO ARTISTS

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Mme. Georgine von Januschowsky.
Mr. Carl Halir.
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[3]

COLORED PAPER

E BOSTON SUNDAY GLOBE—SUNDAY, SEPTEMBER 20, 18

BOSTON SYMPHONY ORCHESTRA

Mr. EMIL PAUR, Conductor.

SIXTEENTH SEASON, 1896-97.

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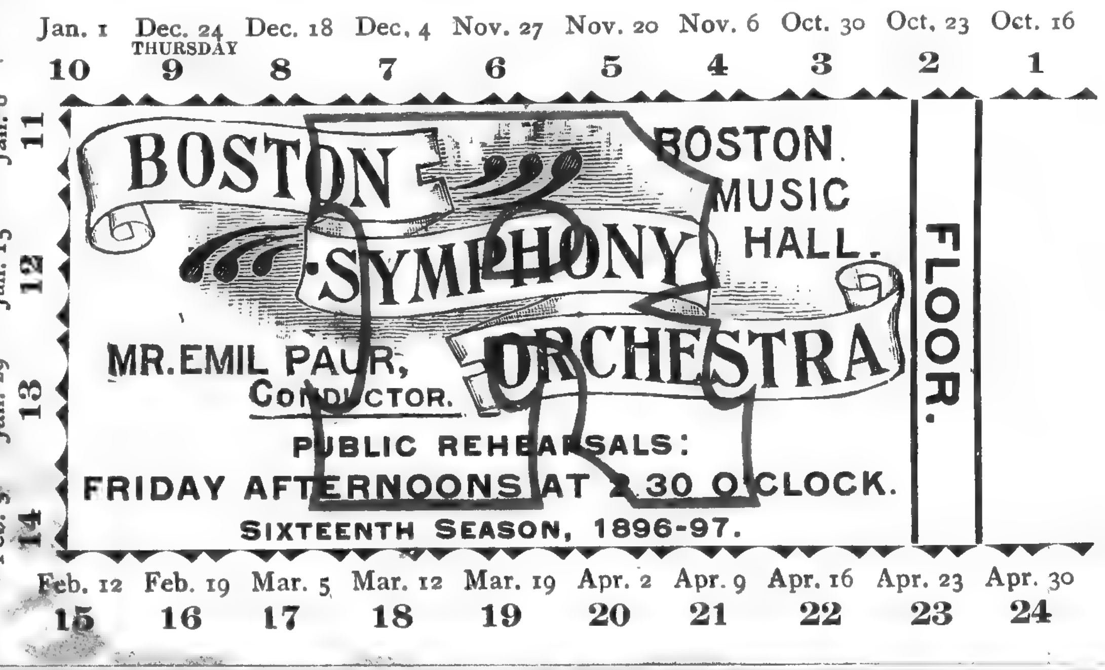
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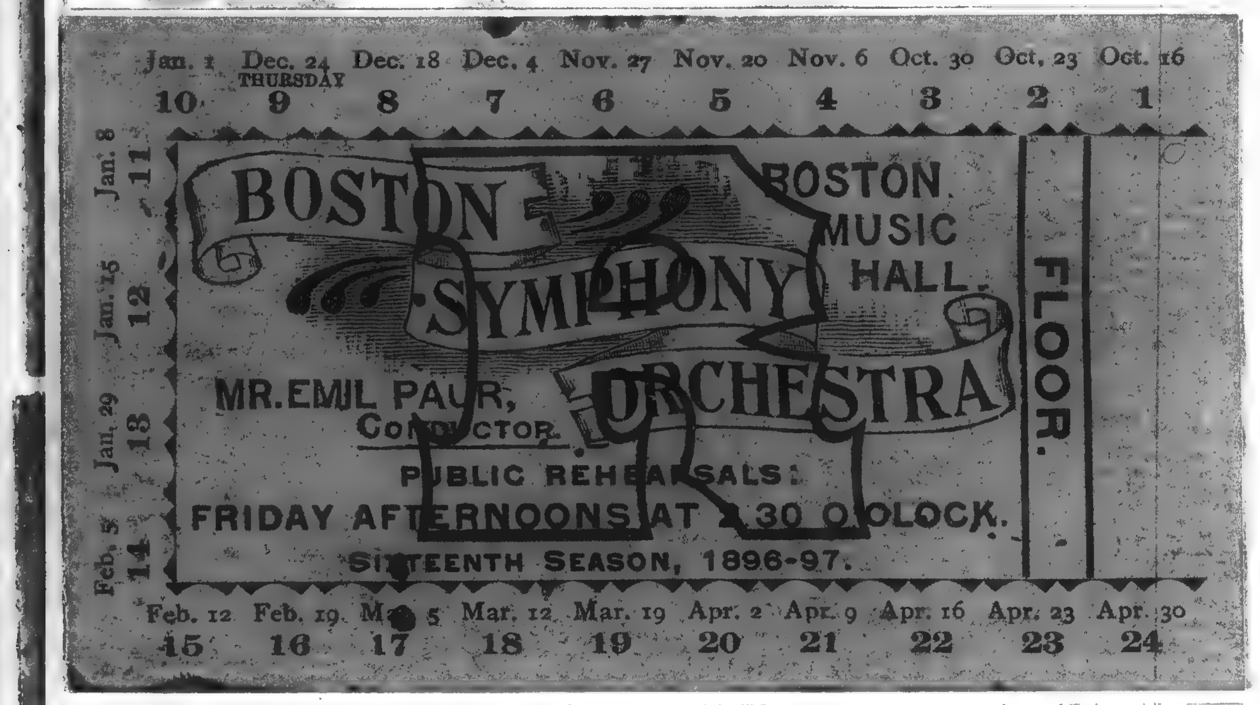
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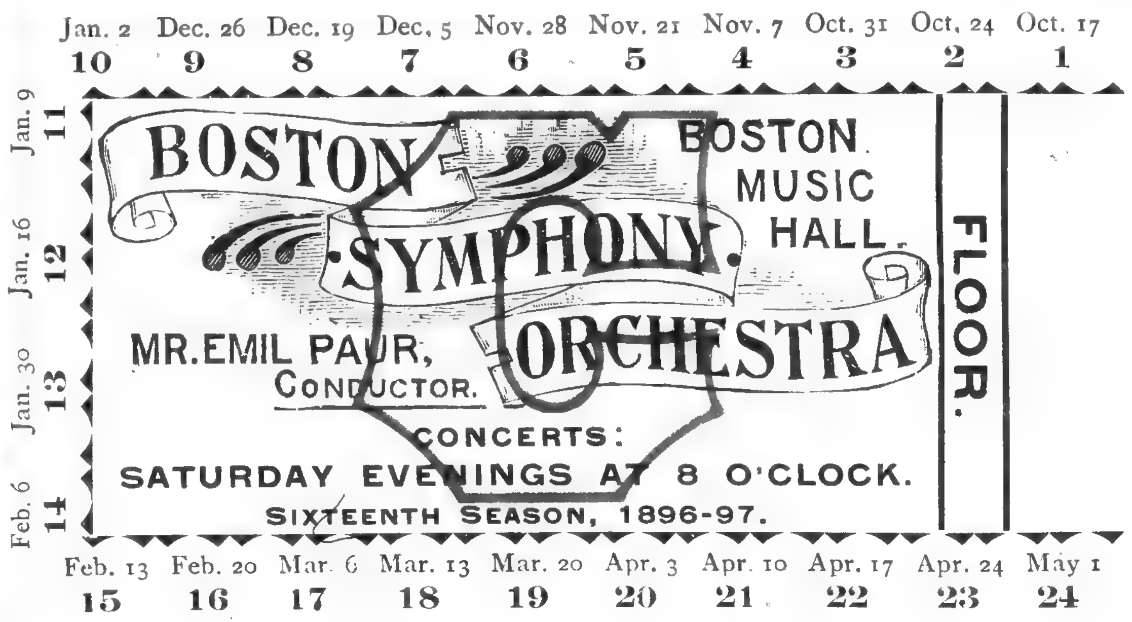
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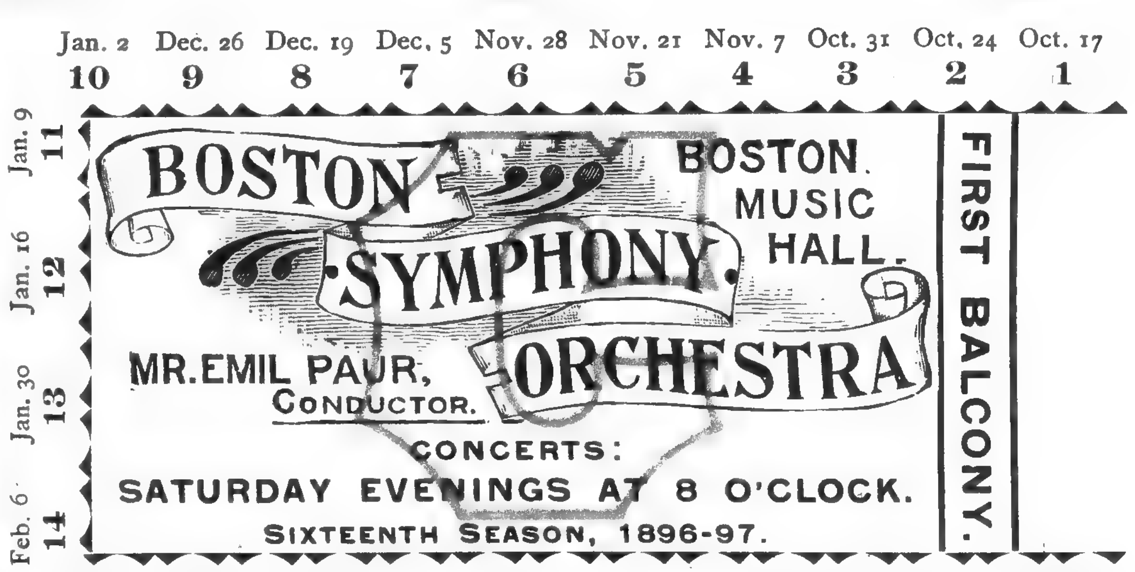
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COLORED PAPER

E BOSTON SUNDAY GLOBE—SUNDAY, SEPTEMBER 20, 18

BOSTON SYMPHONY ORCHESTRA

Mr. EMIL PAUR, Conductor.

SIXTEENTH SEASON, 1896-97.

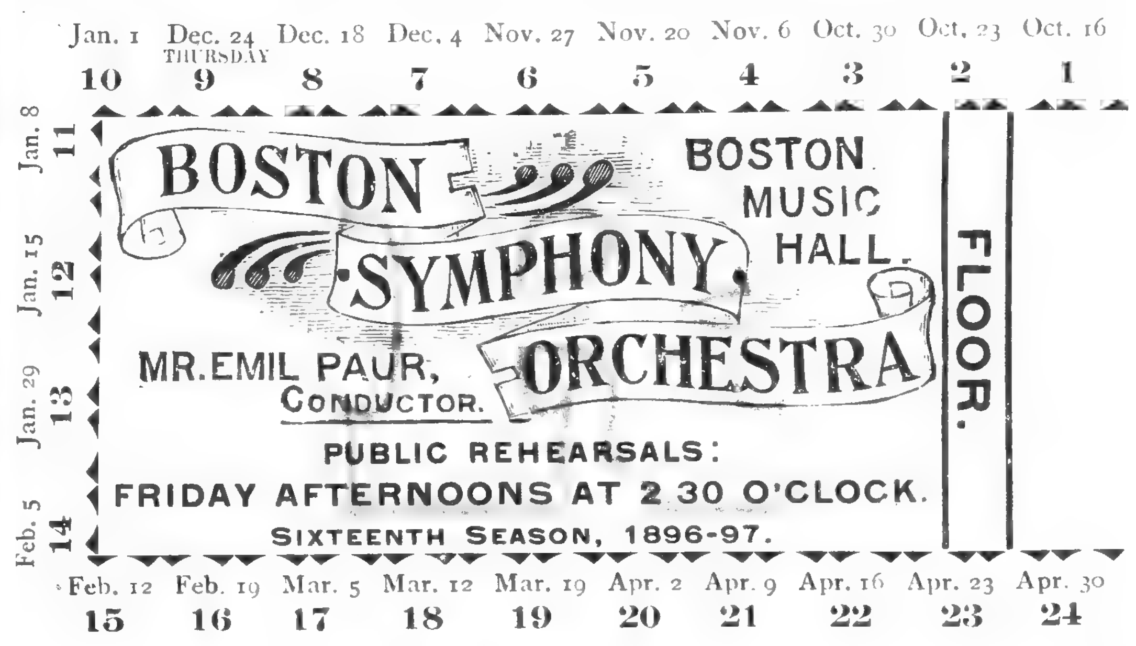
Auction Sale of $12 Seats for the Friday Afternoon Public Rehearsals at Music Hall Tomorrow (Monday), Beginning at 10 O'Clock.

Auction Sale of $7.50 Seats for Rehearsals, Tuesday, Sept. 22, at 10 A. M.
Auction Sale of 12.00 Seats for Concerts, Thursday, Sept. 24, at 10 A. M.
Auction Sale of 7.50 Seats for Concerts, Friday, Sept. 25, at 10 A. M.

BOSTON SYMPHONY ORCHESTRA

Auction Sale of $12 Seats for the Saturday Evening Concerts at Music Hall This (Thursday) Morning, Beginning at 10 O'Clock.

Auction Sale of $7.50 Seats for Concerts Tomorrow (Friday) at 10 A. M.

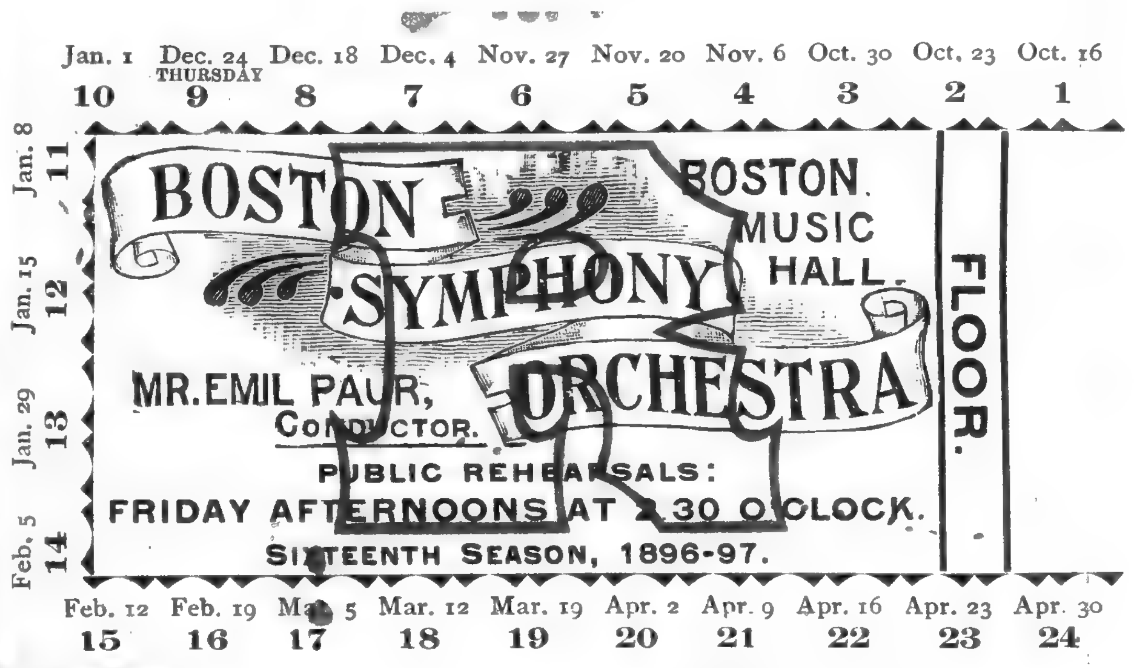


Jan. 1	Dec. 24 THURSDAY	Dec. 18	Dec. 4	Nov. 27	Nov. 20	Nov. 6	Oct. 30	Oct. 23	Oct. 16
10	9	8	7	6	5	4	3	2	1

Jan. 8 11
Jan. 15 12
Jan. 29 13
Feb. 5 14

BOSTON SYMPHONY ORCHESTRA
BOSTON MUSIC HALL.
MR. EMIL PAUR, CONDUCTOR.
PUBLIC REHEARSALS:
FRIDAY AFTERNOONS AT 2 30 O'CLOCK.
SIXTEENTH SEASON, 1896-97.
FLOOR.

Feb. 12	Feb. 19	Mar. 5	Mar. 12	Mar. 19	Apr. 2	Apr. 9	Apr. 16	Apr. 23	Apr. 30
15	16	17	18	19	20	21	22	23	24



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Jan. 15 12
Jan. 29 13
Feb. 5 14

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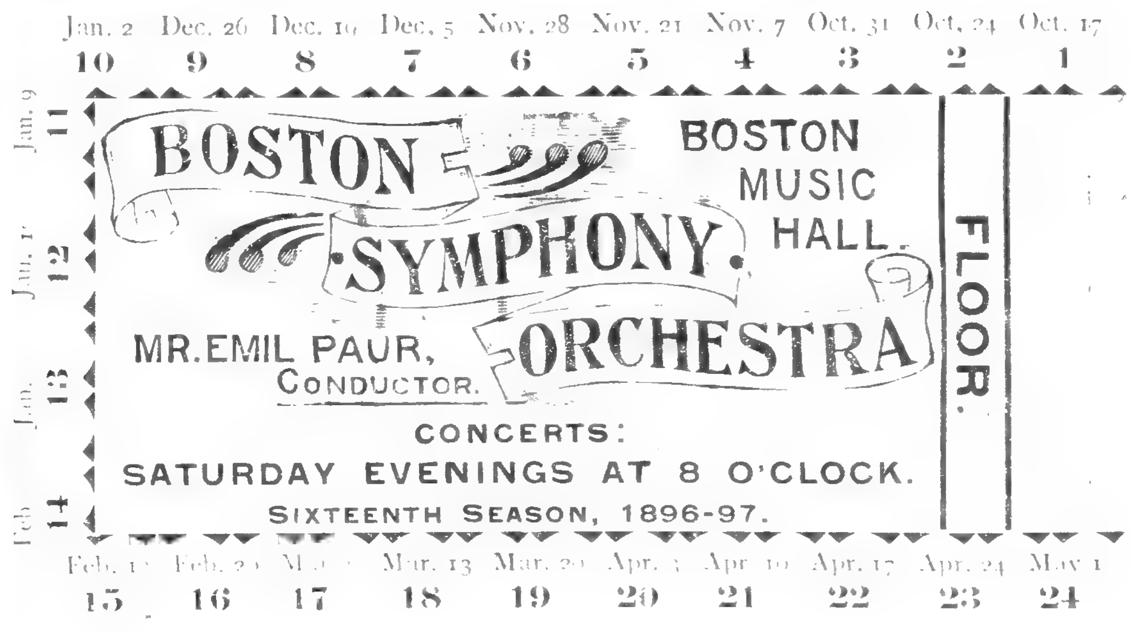
PUBLIC REHEARSALS:
FRIDAY AFTERNOONS AT 2 30 O'CLOCK.
SIXTEENTH SEASON, 1896-97.
FLOOR.

Feb. 12	Feb. 19	Mar. 5	Mar. 12	Mar. 19	Apr. 2	Apr. 9	Apr. 16	Apr. 23	Apr. 30
15	16	17	18	19	20	21	22	23	24

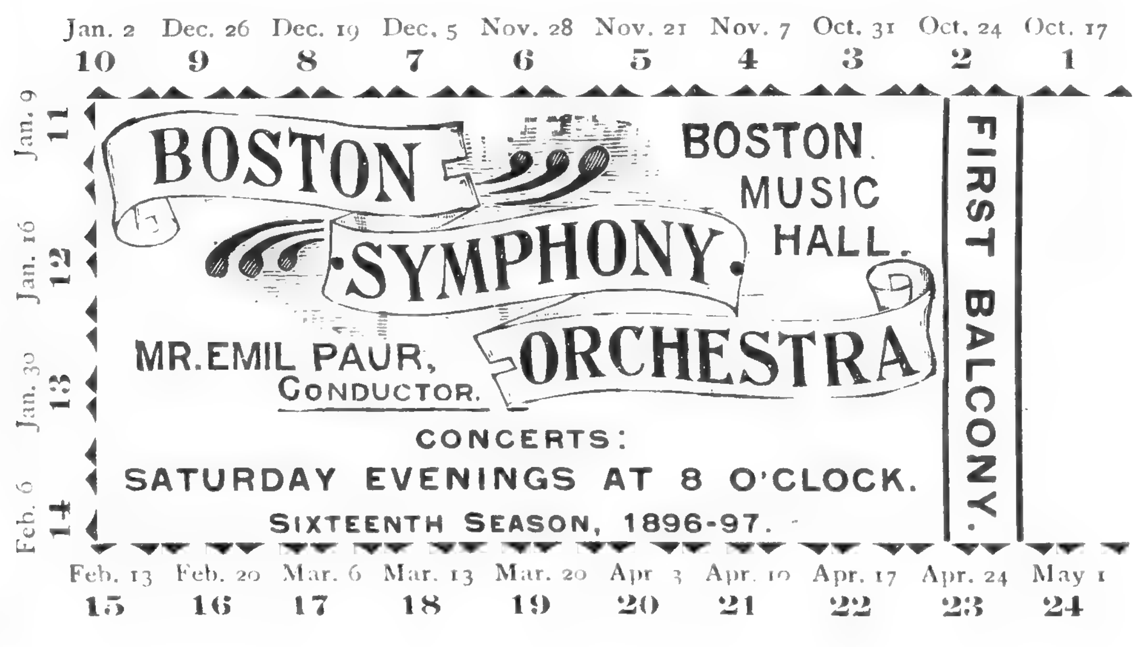


Jan. 2	Dec. 26	Dec. 19	Dec. 5	Nov. 28	Nov. 21	Nov. 7	Oct. 31	Oct. 24	Oct. 17
10	9	8	7	6	5	4	3	2	1

Jan. 9 11
Jan. 1[illegible] 12
Jan. [illegible] 13
Feb. [illegible] 14

BOSTON SYMPHONY ORCHESTRA
BOSTON MUSIC HALL.
MR. EMIL PAUR, CONDUCTOR.
CONCERTS:
SATURDAY EVENINGS AT 8 O'CLOCK.
SIXTEENTH SEASON, 1896-97.
FLOOR.

Feb. 1[illegible]	Feb. 2[illegible]	Mar. [illegible]	Mar. 13	Mar. 20	Apr. 3	Apr. 10	Apr. 17	Apr. 24	May 1
15	16	17	18	19	20	21	22	23	24



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Jan. 9 11
Jan. 16 12
Jan. 30 13
Feb. 6 14

BOSTON SYMPHONY ORCHESTRA
BOSTON MUSIC HALL.
MR. EMIL PAUR, CONDUCTOR.
CONCERTS:
SATURDAY EVENINGS AT 8 O'CLOCK.
SIXTEENTH SEASON, 1896-97.
FIRST BALCONY.

Feb. 13	Feb. 20	Mar. 6	Mar. 13	Mar. 20	Apr. 3	Apr. 10	Apr. 17	Apr. 24	May 1
15	16	17	18	19	20	21	22	23	24

THE PROVIDENCE SUNDAY JOURNAL, OCTOBER 4, 1896.

THE Boston Symphony Orchestra,

Mr. EMIL PAUR, Conductor.

SIX CONCERTS IN INFANTRY HALL

PROVIDENCE,

Wednesday Evenings October 21, November 25, January 6, February 10, March 10, April 21.

AT 8 O'CLOCK PRECISELY.

SOLO ARTISTS.

Mme. TERESA CARRENO
Mme. GEORGINE VON JANUSCHOWSKY
Mr. CARL HALIR
Mr. MARTINUS SIEVEKING.
Mr. T. ADAMOWSKI
AND OTHERS - - - - - - TO BE ANNOUNCED.

Season tickets, with reserved seats for the series of six concerts, $5.00. Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets. The sale of season tickets will open at the box office, Infantry Hall, Monday morning, October 12, at 9 o'clock. To secure a fair distribution of seats, no more than ten tickets will be sold to one person.

F. R. COMEE, *Assistant Manager.*
C. A. ELLIS, *Manager.*

SUNDAY TELEGRAM, PROVIDENCE, OCTOBER 4, 1896

THE BOSTON SYMPHONY ORCHESTRA.

MR. EMIL PAUR, Conductor.

SIX—CONCERTS—SIX

—IN—

INFANTRY HALL, Providence Wednesday Evenings, Oct. 21, Nov. 25, Jan. 6, Feb. 10, March 10, April 21, at 8 O'clock precisely. - - -

SOLO ARTISTS

Mme. Teresa Carreno.
Mme. Georgine von Januschowsky.
Mr. Carl Halir.
Mr. Martinus Sieveking.
Mr. T. Adamowski.
AND OTHERS TO BE ANNOUNCED.

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C. A. ELLIS, Manager.

SIXTEENTH SEASON, 1896-97.

FIFTEENTH SEASON IN PROVIDENCE.

BEGINNING OCT. 21, 1896, THE 52D PERFORMANCE IN PROVIDENCE.

The Boston Symphony Orchestra

Mr. EMIL PAUR, Conductor.

SIX CONCERTS IN INFANTRY HALL, PROVIDENCE.

Wednesday Evening, October 21.
Wednesday Evening, November 25.
Wednesday Evening, January 6.
Wednesday Evening, February 10.
Wednesday Evening, March 10.
Wednesday Evening, April 21.

AT EIGHT O'CLOCK, PRECISELY.

SOLO ARTISTS:

MME. TERESA CARRENO.

MME. GEORGINE VON JANUSCHOWSKY,
Soprano of the Imperial Opera Company, Vienna, and last season with the Metropolitan Opera Company of New York.

MR. CARL HALIR,
The famous Violin Virtuoso from Berlin.

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SIXTEENTH SEASON, 1896-97.

TWELFTH SEASON IN PHILADELPHIA.

BEGINNING TUESDAY, NOV. 10, 1896,
THE 57TH PERFORMANCE IN PHILADELPHIA.

The Boston Symphony Orchestra

90 PERFORMERS.

Mr. EMIL PAUR, Conductor.

FIVE CONCERTS IN ACADEMY OF MUSIC, PHILADELPHIA.

Tuesday Evening, November 10.
Monday Evening, December 7.
Monday Evening, January 18.
Monday Evening, February 22.
Monday Evening, March 22.

AT EIGHT O'CLOCK.

SOLO ARTISTS:

Mme. MELBA.
Mr. BEN DAVIES.
Mme. TERESA CARRENO.
Mr. POL PLANCON.

Mr. CARL HALIR,
The famous Violin Virtuoso from Berlin.

Proscenium boxes seating eight, and the new boxes seating six and four, will be sold at $75, $63, and $42, respectively, for the series of five concerts.

Season tickets, with reserved seats for the series of five concerts, $7, $5, and $3.50, according to location.

The sale of tickets will open **Monday morning, October 19,** at Fischer's Music Store, 1221 Chestnut Street.

Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

F. R. COMEE, Assistant Manager. C. A. ELLIS, Manager.

SIXTEENTH SEASON, 1896-97.

TWELFTH SEASON IN WASHINGTON.

BEGINNING THURSDAY, NOV. 12,
THE 48TH PERFORMANCE IN WASHINGTON.

The Boston Symphony Orchestra

70 PERFORMERS.

Mr. EMIL PAUR, Conductor.

FIVE CONCERTS IN THE COLUMBIA THEATRE.

Thursday Evening, November 12.
Tuesday Afternoon, December 8.
Tuesday Evening, January 19.
Tuesday Evening, February 23.
Tuesday Evening, March 23.

AT EIGHT O'CLOCK.

SOLO ARTISTS:

Mme. TERESA CARRENO.

Mr. BEN DAVIES.
Mr. MARTINUS SIEVEKING.

Mr. CARL HALIR,
The famous Violin Virtuoso from Berlin.

Season tickets, with reserved seats for the series of five concerts, $7 and $5, according to location. Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

The sale of season tickets will open at Metzerott's Music Store, 1110 F Street, **Monday morning, October 19,** at 9 o'clock. To secure a fair distribution of seats, no more than ten tickets will be sold to one person.

F. R. COMEE, Assistant Manager. C. A. ELLIS, Manager.

SIXTEENTH SEASON, 1896-97.

ELEVENTH SEASON IN NEW YORK.

BEGINNING FRIDAY, NOV. 13, THE 48TH PERFORMANCE IN NEW YORK.

The Boston Symphony Orchestra

87 PERFORMERS.

Mr. EMIL PAUR, Conductor.

FIVE CONCERTS IN THE METROPOLITAN OPERA HOUSE.

Friday Evening, November 13.
Thursday Evening, December 10.
Thursday Evening, January 21.
Thursday Evening, February 25.
Thursday Evening, March 25.

AT EIGHT O'CLOCK.

SOLO ARTISTS:

Mme. TERESA CARRENO.

Mr. MORITZ ROSENTHAL.
Mr. BEN DAVIES.

Mr. CARL HALIR.

And others to be announced.

Subscription tickets, with reserved seats for the series of five concerts, $7.50, $6, $5, and $3, and boxes, $50, $40, and $30, according to location, on sale at Schubert's, 23 Union Square, and at the Box Office, Metropolitan Opera House, on and after **Monday, October 12.**

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F. R. COMEE, Assistant Manager. C. A. ELLIS, Manager.

Comments of the New York Press on the concert given in the Metropolitan Opera House, New York, on Thursday evening, March 26, 1896.

THE NEW YORK SUN.

The Boston orchestra is ever the same, from conductor unto conductor, and, under whatever conditions of leadership, still remains the standard by which all other like musical bodies must be measured in this country. By years of association these Boston men have attained not only a precision and unanimity of purpose not surpassed in the world perhaps, but there shines through all this work the light of individual enthusiasm and pure devotion to high ideals, so that they compel, invariably, admiration and respect.

THE NEW YORK HERALD.

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THE NEW YORK TRIBUNE.

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THE NEW YORK TIMES.

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THE NEW YORK MAIL AND EXPRESS.

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THE NEW YORK STAATS-ZEITUNG.

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THE NEW YORK INDEPENDENT.

The "greatest" orchestra in virtuosity that the musical world knows.

LIST OF WORKS TO BE PERFORMED.

BEETHOVEN	Symphony No. 2
BEETHOVEN	Symphony No. 8
SCHUMANN	Symphony No. 4, in D minor
MOZART	Symphony in G minor
TSCHAIKOWSKY	Symphony No. 4
MENDELSSOHN	"Midsummer-night's Dream" Music
BEETHOVEN	Overture, "Coriolanus"
BIZET (FIRST TIME.)	Entr'acte, "Carmen"
GOLDMARK	Overture, "Sakuntala"
GOLDMARK (FIRST TIME.)	Entr'acte, "Heinrichen am Heerd"
ROSSINI	Overture, "William Tell"
WEBER	"Invitation to Dance"
WEBER (FIRST TIME.)	Overture, "Abu Hassan"
BOURGAULT DECOUDRAY (FIRST TIME.)	"Enterrement d'Ophélie"
CHABRIER (FIRST TIME.)	Overture, "Gwendoline"
LISZT	Mephisto Waltz

SIXTEENTH SE
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Tuesday Ev
Mond

Mme. MELBA
Mr. BEN DAV

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Season tick
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The sale of
Fischer's Music
Programme
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F. R. COMEE,

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BEETHOVEN	Symphony No. 2
SCHUBERT	Symphony No. 9, in C major
MENDELSSOHN	Symphony No. 2, in A major, "Italian"
MOZART	Symphony in G minor
MOZART	Overture, "Don Giovanni"
BACH	Passacaglia
WEBER	Overture, "Oberon"
WEBER	"Invitation to Dance"
MENDELSSOHN	Overture, "Melusine"
LISZT	"Mephisto Waltz"
BRAHMS	Academic Overture
BIZET	Entr'acte, "Carmen"
GOLDMARK	Overture, "Sakuntala"
BERLIOZ	Overture, "Carnaval Romain"

And an entire programme of Wagner selections.

SIXTEENTH SEA
LEVENTH S
BEGINNING FRI

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FIVE CO

Friday Eveni
Thurs

Mr. MORITZ R

Subscriptio
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F. R. COMEE, A

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SCHUBERT	Symphony No. 9
MENDELSSOHN	Symphony No. 3, "Scotch"
MOZART	Symphony in G minor
GOLDMARK	Overture, "Sakuntala"
SMETANA	Symphonic Poem, "Wallenstein" (FIRST TIME.)
SCHUMANN	Overture, "Manfred"
SCHUMANN	Overture, "Genoveva"
BERLIOZ	Overture, "Carnaval Romain"
LISZT	"Mephisto Waltz"
WEBER	Overture, "Abu Hassan" (FIRST TIME.)
WEBER	"Invitation to Dance"
BEETHOVEN	Overture, "Coriolanus"

And an entire Wagner programme.

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LIST OF WORKS TO BE PERFORMED.

BEETHOVEN	Symphony No. 4
SCHUMANN	Symphony No. 2, in C major
SCHUBERT	Symphony No. 9, in C major
TSCHAIKOWSKY	Symphony No. 4
GOLDMARK	Overture, "Sakuntala"
WEBER-BERLIOZ	"Invitation to Dance"
BIZET	Entr'acte, "Carmen"
MENDELSSOHN	Overture, "Fingal's Cave"
SMETANA	Symphonic Poem, "Wallenstein" (FIRST TIME.)
WEBER	Overture, "Oberon"
SCHILLING	Entr'acte, "Ingwalde" (FIRST TIME.)
BERLIOZ	Overture, "Carnaval Romain"
BEETHOVEN	Overture, "Coriolanus"

And an entire programme of Wagner selections.

SIXTEENTH SEASON, 1896-97.

12th [redacted]H SEASON IN BALTIMORE.

BEGINNING NOVEMBER 11, THE 39TH PERFORMANCE IN BALTIMORE.

The Boston Symphony Orchestra

87 PERFORMERS.

Mr. EMIL PAUR, Conductor.

FIVE CONCERTS IN MUSIC HALL.

Wednesday Evening, November 11.
Wednesday Evening, December 9.
Wednesday Evening, January 20.
Wednesday Evening, February 24.
Wednesday Evening, March 24.

AT EIGHT O'CLOCK.

SOLO ARTISTS:

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Mme. TERESA CARRENO.
Mr. BEN DAVIES.
Mr. POL PLANCON.
Mr. CARL HALIR,
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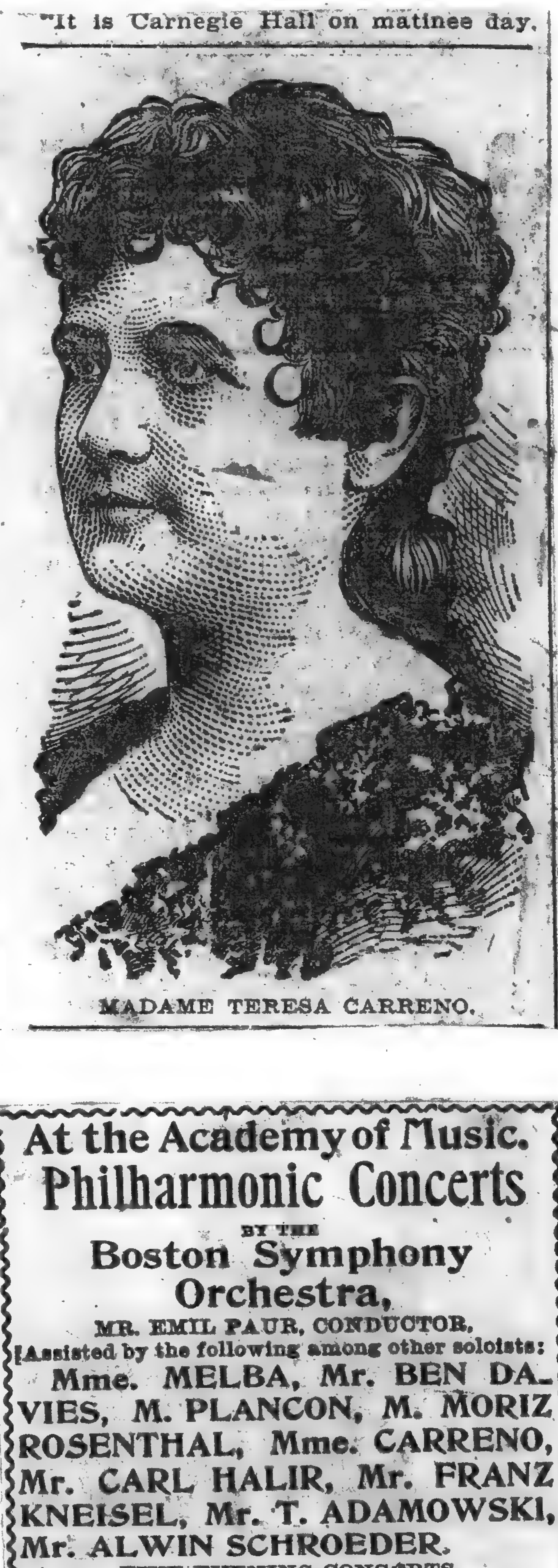

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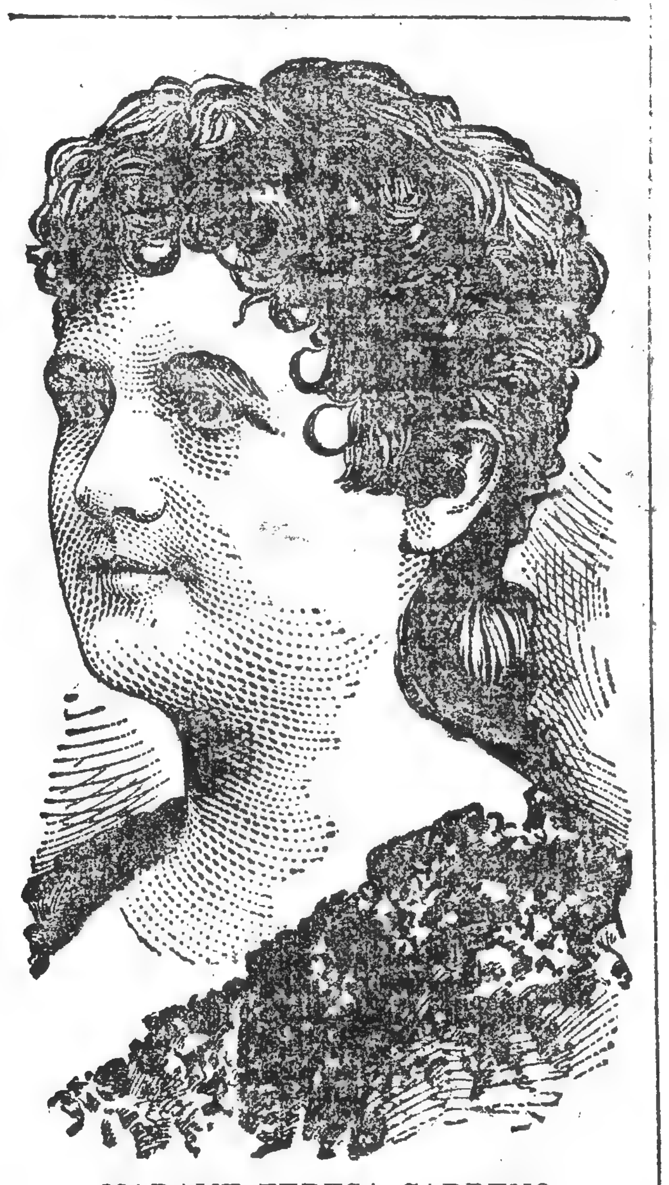

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Comments of the New York Press on the concert given in the Metropolitan Opera House, New York, on Thursday evening, March 26, 1896.

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BEETHOVEN	Symphony No. 2
SCHUMANN	Symphony No. 2, in C major
SCHUBERT	Symphony No. 9, in C major
TSCHAIKOWSKY	Symphony No. 4
WEBER	Overture, "Freischütz"
BIZET	Entr'acte, "Carmen" (FIRST TIME.)
SCHUMANN	Overture, "Genoveva"
LISZT	"Mephisto Waltz"
BERLIOZ	Overture, "Carnaval Romain"
BURMEISTER	Symphonic Poem, "Jagd" (FIRST TIME.)
MENDELSSOHN	Overture, "Fingal's Cave"
WEBER-BERLIOZ	"Invitation to Dance"

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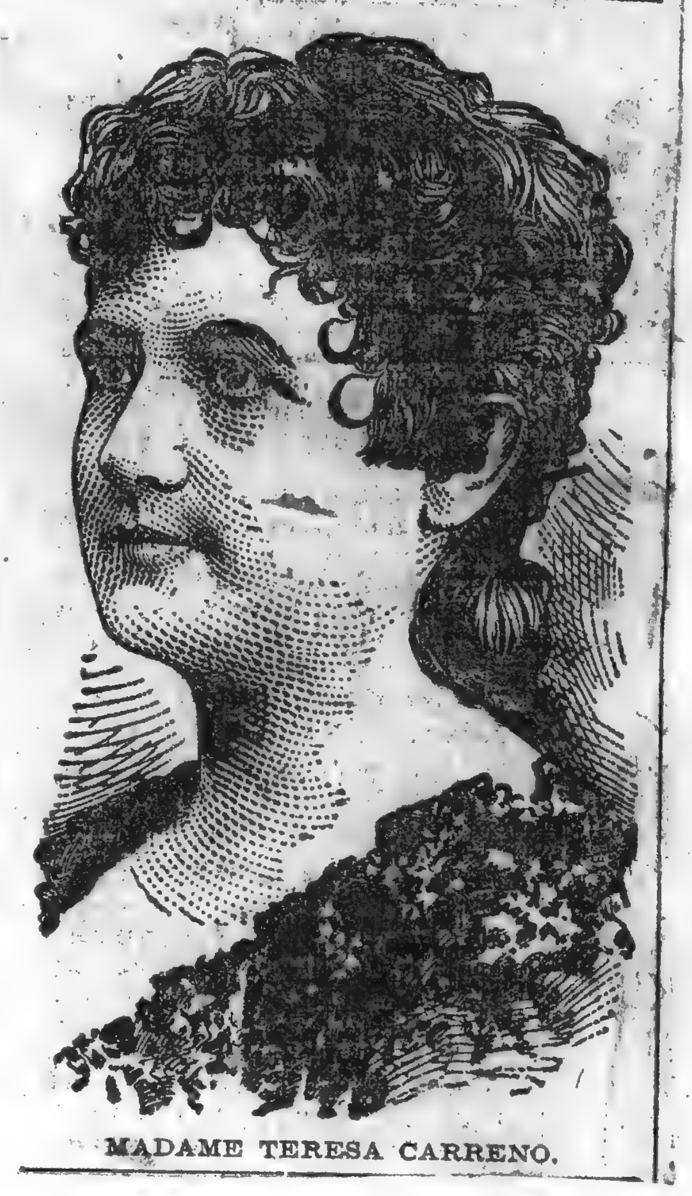

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SCHUMANN	Symphony in C major
SCHUBERT	Symphony in B-flat minor
MOZART	Symphony in G minor
TSCHAIKOWSKY	Symphony No. 4
MENDELSSOHN	Symphony No. 3, "Scotch"
MENDELSSOHN	"Midsummer-night's Dream" Music
BEETHOVEN	Overture, "Coriolanus"
BERLIOZ	Overture, "Benvenuto Cellini"
BIZET	Entr'acte, "Carmen" (FIRST TIME.)
GOLDMARK	Overture, "Sakuntala"
GOLDMARK	Entr'acte, "Heinrichen am Heerd" (FIRST TIME.)
ROSSINI	Overture, "William Tell"
WEBER	"Invitation to Dance"
WEBER	Overture, "Abu Hassan" (FIRST TIME.)
PAINE	To be announced
BOURGAULT DECOUDRAY	"Enterrement d'Ophélie" (FIRST TIME.)
SCHUMANN	Overture, "Genoveva"
DVORAK	Rhapsody No. 3
CHABRIER	Overture, "Gwendoline" (FIRST TIME.)
LISZT	Mephisto Waltz
WEBER	Overture, "Freischütz"

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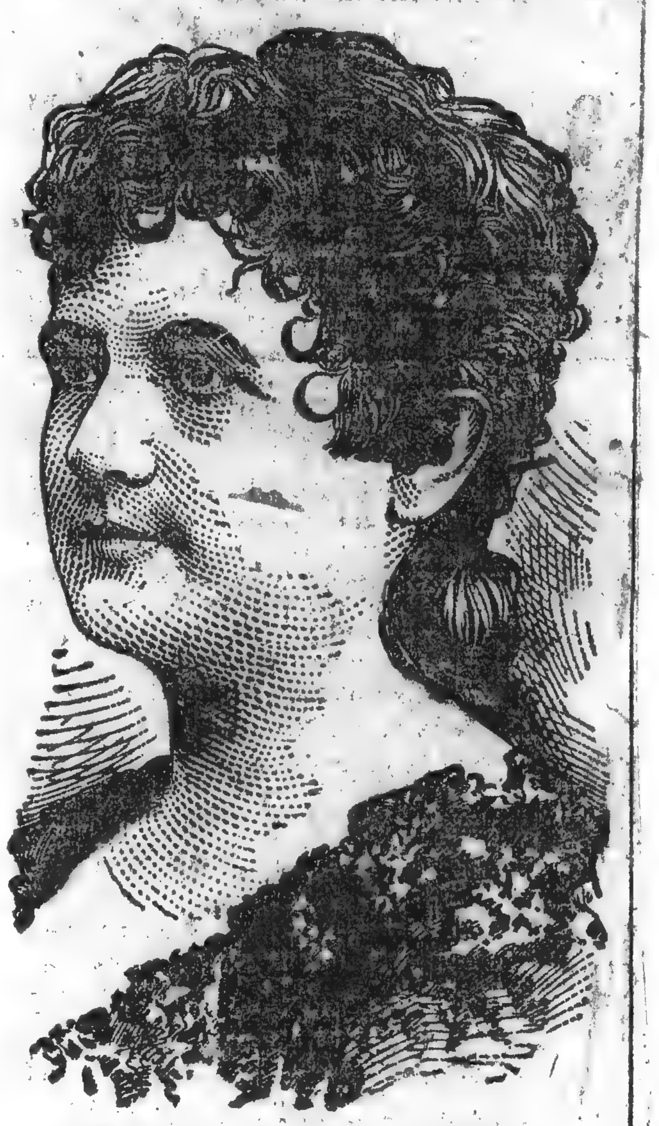

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COLORED PAPER

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BOSTON MUSIC HALL 163
Boston
Symphony
MR. EMIL PAUR
Conductor
Orchestra
PUBLIC REHEARSAL
FRIDAY AFTERNOON, OCT. 16, AT 2.30 O'CLOCK
ADMIT ONE C. A. Ellis Manager

2

BOSTON MUSIC HALL 425
Boston
Symphony
MR. EMIL PAUR
Conductor
Orchestra
PUBLIC REHEARSAL
FRIDAY AFTERNOON, OCT. 23, AT 2.30 O'CLOCK
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3

BOSTON MUSIC HALL 95
Boston
Symphony
MR. EMIL PAUR
Conductor
Orchestra
PUBLIC REHEARSAL
FRIDAY AFTERNOON, OCT. 30, AT 2.30 O'CLOCK
ADMIT ONE C. A. Ellis Manager

[illegible]

6

BOSTON MUSIC HALL 399
Boston
Symphony
MR. EMIL PAUR
Conductor
Orchestra
PUBLIC REHEARSAL
FRIDAY AFTERNOON, NOV. 27, AT 2.30 O'CLOCK
ADMIT ONE C. A. Ellis Manager

7

BOSTON MUSIC HALL 572
Boston
Symphony
MR. EMIL PAUR
Conductor
Orchestra
PUBLIC REHEARSAL
FRIDAY AFTERNOON, DEC. 4, AT 2.30 O'CLOCK
ADMIT ONE C. A. Ellis Manager

8

BOSTON MUSIC HALL 742
Boston
Symphony
MR. EMIL PAUR
Conductor
Orchestra
PUBLIC REHEARSAL
FRIDAY AFTERNOON, DEC. 18, AT 2.30 O'CLOCK
ADMIT ONE C. A. Ellis Manager

9

BOSTON MUSIC HALL 528
Boston
Symphony
MR. EMIL PAUR
Conductor
Orchestra
PUBLIC REHEARSAL
THURSDAY AFTERNOON, DEC. 24, AT 2.30 O'CLOCK
ADMIT ONE C. A. Ellis Manager

[illegible]

[illegible]

12

BOSTON MUSIC HALL 432
Boston
Symphony
MR. EMIL PAUR
Conductor
Orchestra
PUBLIC REHEARSAL
FRIDAY AFTERNOON, JAN. 15, AT 2.30 O'CLOCK
ADMIT ONE C. A. Ellis Manager

13

BOSTON MUSIC HALL 620
Boston
Symphony
MR. EMIL PAUR
Conductor
Orchestra
PUBLIC REHEARSAL
FRIDAY AFTERNOON, JAN. 29, AT 2.30 O'CLOCK
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14

BOSTON MUSIC HALL 84
Boston
Symphony
MR. EMIL PAUR
Conductor
Orchestra
PUBLIC REHEARSAL
FRIDAY AFTERNOON, FEB. 5, AT 2.30 O'CLOCK
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15

BOSTON MUSIC HALL 697
Boston
Symphony
MR. EMIL PAUR
Conductor
Orchestra
PUBLIC REHEARSAL
FRIDAY AFTERNOON, FEB. 12, AT 2.30 O'CLOCK
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[illegible]

[illegible]

[6]

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Orchestra
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Boston
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PUBLIC REHEARSAL
FRIDAY AFTERNOON, OCT. 30, AT 2.30 O'CLOCK
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4

BOSTON MUSIC HALL 271
Boston
Symphony
Orchestra
MR. EMIL PAUR
Conductor
PUBLIC REHEARSAL
FRIDAY AFTERNOON, NOV. 6, AT 2.30 O'CLOCK
ADMIT ONE C. A. Ellis Manager

5

BOSTON MUSIC HALL 257
Boston
Symphony
Orchestra
MR. EMIL PAUR
Conductor
PUBLIC REHEARSAL
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BOSTON MUSIC HALL 272
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Orchestra
MR. EMIL PAUR
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ADMIT ONE C. A. Ellis Manager

11

BOSTON MUSIC HALL 152
Boston
Symphony
Orchestra
MR. EMIL PAUR
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PUBLIC REHEARSAL
FRIDAY AFTERNOON, JAN. 8, AT 2.30 O'CLOCK
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MR. EMIL PAUR
Conductor
PUBLIC REHEARSAL
FRIDAY AFTERNOON, JAN. 29, AT 2.30 O'CLOCK
ADMIT ONE C. A. Ellis Manager

14

BOSTON MUSIC HALL 84
Boston
Symphony
Orchestra
MR. EMIL PAUR
Conductor
PUBLIC REHEARSAL
FRIDAY AFTERNOON, FEB. 5, AT 2.30 O'CLOCK
ADMIT ONE C. A. Ellis Manager

15

BOSTON MUSIC HALL 697
Boston
Symphony
Orchestra
MR. EMIL PAUR
Conductor
PUBLIC REHEARSAL
FRIDAY AFTERNOON, FEB. 12, AT 2.30 O'CLOCK
ADMIT ONE C. A. Ellis Manager

16

BOSTON MUSIC HALL 211
Boston
Symphony
Orchestra
MR. EMIL PAUR
Conductor
PUBLIC REHEARSAL
FRIDAY AFTERNOON, FEB. 19, AT 2.30 O'CLOCK
ADMIT ONE C. A. Ellis Manager

17

BOSTON MUSIC HALL 51
Boston
Symphony
Orchestra
MR. EMIL PAUR
Conductor
PUBLIC REHEARSAL
FRIDAY AFTERNOON, MARCH 5, AT 2.30 O'CLOCK
ADMIT ONE C. A. Ellis Manager

L6

COLORED PAPER

[illegible] Tickets

18

BOSTON MUSIC HALL 676

Boston Symphony Orchestra

MR. EMIL PAUR
Conductor

PUBLIC REHEARSAL

FRIDAY AFTERNOON, MARCH 12, AT 2.30 O'CLOCK

ADMIT ONE C. A. Ellis Manager

19

BOSTON MUSIC HALL 639

Boston Symphony Orchestra

MR. EMIL PAUR
Conductor

PUBLIC REHEARSAL

FRIDAY AFTERNOON, MAR. 19, AT 2.30 O'CLOCK

ADMIT ONE C. A. Ellis Manager

20

BOSTON MUSIC HALL 468

Boston Symphony Orchestra

MR. EMIL PAUR
Conductor

PUBLIC REHEARSAL

FRIDAY AFTERNOON, APRIL 2, AT 2.30 O'CLOCK

ADMIT ONE C. A. Ellis Manager

21

BOSTON MUSIC HALL 514

Boston Symphony Orchestra

MR. EMIL PAUR
Conductor

PUBLIC REHEARSAL

FRIDAY AFTERNOON, APRIL 9, AT 2.30 O'CLOCK

ADMIT ONE C. A. Ellis Manager

22

BOSTON MUSIC HALL [illegible]

Boston Symphony Orchestra

MR. EMIL PAUR
Conductor

PUBLIC REHEARSAL

FRIDAY AFTERNOON, APRIL 16, AT 2.30 O'CLOCK

ADMIT ONE C. A. Ellis Manager

24

BOSTON MUSIC HALL 643

Boston Symphony Orchestra

MR. EMIL PAUR
Conductor

PUBLIC REHEARSAL

FRIDAY AFTERNOON, APRIL 30, AT 2.30 O'CLOCK

ADMIT ONE C. A. Ellis Manager

COLORED PAPER

BOSTON MUSIC HALL 676

18

Boston Symphony Orchestra

MR. EMIL PAUR
Conductor

PUBLIC REHEARSAL

FRIDAY AFTERNOON, MARCH 12, AT 2.30 O'CLOCK

ADMIT ONE C. A. Ellis Manager

BOSTON MUSIC HALL 639

19

Boston Symphony Orchestra

MR. EMIL PAUR
Conductor

PUBLIC REHEARSAL

FRIDAY AFTERNOON, MAR. 19, AT 2.30 O'CLOCK

ADMIT ONE C. A. Ellis Manager

BOSTON MUSIC HALL 468

20

Boston Symphony Orchestra

MR. EMIL PAUR
Conductor

PUBLIC REHEARSAL

FRIDAY AFTERNOON, APRIL 2, AT 2.30 O'CLOCK

ADMIT ONE C. A. Ellis Manager

BOSTON MUSIC HALL 514

21

Boston Symphony Orchestra

MR. EMIL PAUR
Conductor

PUBLIC REHEARSAL

FRIDAY AFTERNOON, APRIL 9, AT 2.30 O'CLOCK

ADMIT ONE C. A. Ellis Manager

BOSTON MUSIC HALL 566

22

Boston Symphony Orchestra

MR. EMIL PAUR
Conductor

PUBLIC REHEARSAL

FRIDAY AFTERNOON, APRIL 16, AT 2.30 O'CLOCK

ADMIT ONE C. A. Ellis Manager

BOSTON MUSIC HALL 385

23

Boston Symphony Orchestra

MR. EMIL PAUR
Conductor

PUBLIC REHEARSAL

FRIDAY AFTERNOON, APRIL 23, AT 2.30 O'CLOCK

ADMIT ONE C. A. Ellis Manager

BOSTON MUSIC HALL 643

24

Boston Symphony Orchestra

MR. EMIL PAUR
Conductor

PUBLIC REHEARSAL

FRIDAY AFTERNOON, APRIL 30, AT 2.30 O'CLOCK

ADMIT ONE C. A. Ellis Manager

COLORED PAPER

18

BOSTON MUSIC HALL 676

Boston Symphony Orchestra

MR. EMIL PAUR
Conductor

PUBLIC REHEARSAL

FRIDAY AFTERNOON, MARCH 12, AT 2.30 O'CLOCK

ADMIT ONE C. A. Ellis Manager

19

BOSTON MUSIC HALL 639

Boston Symphony Orchestra

MR. EMIL PAUR
Conductor

PUBLIC REHEARSAL

FRIDAY AFTERNOON, MAR. 19, AT 2.30 O'CLOCK

ADMIT ONE C. A. Ellis Manager

20

BOSTON MUSIC HALL 468

Boston Symphony Orchestra

MR. EMIL PAUR
Conductor

PUBLIC REHEARSAL

FRIDAY AFTERNOON, APRIL 2, AT 2.30 O'CLOCK

ADMIT ONE C. A. Ellis Manager

21

BOSTON MUSIC HALL 514

Boston Symphony Orchestra

MR. EMIL PAUR
Conductor

PUBLIC REHEARSAL

FRIDAY AFTERNOON, APRIL 9, AT 2.30 O'CLOCK

ADMIT ONE C. A. Ellis Manager

22

BOSTON MUSIC HALL 566

Boston Symphony Orchestra

MR. EMIL PAUR
Conductor

PUBLIC REHEARSAL

FRIDAY AFTERNOON, APRIL 16, AT 2.30 O'CLOCK

ADMIT ONE C. A. Ellis Manager

23

BOSTON MUSIC HALL 385

Boston Symphony Orchestra

MR. EMIL PAUR
Conductor

PUBLIC REHEARSAL

FRIDAY AFTERNOON, APRIL 23, AT 2.30 O'CLOCK

ADMIT ONE C. A. Ellis Manager

24

BOSTON MUSIC HALL 643

Boston Symphony Orchestra

MR. EMIL PAUR
Conductor

PUBLIC REHEARSAL

FRIDAY AFTERNOON, APRIL 30, AT 2.30 O'CLOCK

ADMIT ONE C. A. Ellis Manager

COLORED PAPER

21
BOSTON MUSIC HALL. **213**
Boston Symphony Orchestra
MR. EMIL PAUR, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, NOV. 21, 1896.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

28
BOSTON MUSIC HALL. **155**
Boston Symphony Orchestra
MR. EMIL PAUR, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, NOV. 28, 1896.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

5
BOSTON MUSIC HALL. **17**
Boston Symphony Orchestra
MR. EMIL PAUR, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, DEC. 5, 1896.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

19
BOSTON MUSIC HALL. **8**
Boston Symphony Orchestra
MR. EMIL PAUR, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, DEC. 19, 1896.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

26
BOSTON MUSIC HALL. **136**
Boston Symphony Orchestra
MR. EMIL PAUR, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, DEC. 26, 1896.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

2
BOSTON MUSIC HALL. **51**
Boston Symphony Orchestra
MR. EMIL PAUR, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, JAN. 2, 1896.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

9
BOSTON MUSIC HALL. **32**
Boston Symphony Orchestra
MR. EMIL PAUR, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, JAN. 9, 1896.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

16
BOSTON MUSIC HALL. **71**
Boston Symphony Orchestra
MR. EMIL PAUR, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, JAN. 16, 1896.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

30
BOSTON MUSIC HALL. **251**
Boston Symphony Orchestra
MR. EMIL PAUR, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, JAN. 30, 1897.
GOOD THIS DATE ONLY C. A. Ellis Manager

6
BOSTON MUSIC HALL. **133**
Boston Symphony Orchestra
MR. EMIL PAUR, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, FEB. 6, 1897.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

13
BOSTON MUSIC HALL. **46**
Boston Symphony Orchestra
MR. EMIL PAUR, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, FEB. 13, 1897.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

20
BOSTON MUSIC HALL. **87**
Boston Symphony Orchestra
MR. EMIL PAUR, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, FEB. 20, 1897.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

6
BOSTON MUSIC HALL. **51**
Boston Symphony Orchestra
MR. EMIL PAUR, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, MAR. 6, 1897.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

13
BOSTON MUSIC HALL. **23**
Boston Symphony Orchestra
MR. EMIL PAUR, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, MAR. 13, 1897.
GOOD THIS DATE ONLY. C. A. Ellis Manager

20
BOSTON MUSIC HALL. **12**
Boston Symphony Orchestra
MR. EMIL PAUR, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, MAR. 20, 1897.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

3
BOSTON MUSIC HALL. **76**
Boston Symphony Orchestra
MR. EMIL PAUR, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, APR. 3, 1897.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

10
BOSTON MUSIC HALL. **104**
Boston Symphony Orchestra
MR. EMIL PAUR, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, APR. 10, 1897.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

17
BOSTON MUSIC HALL. **12**
Boston Symphony Orchestra
MR. EMIL PAUR, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, APR. 17, 1897.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

24
BOSTON MUSIC HALL. **201**
Boston Symphony Orchestra
MR. EMIL PAUR, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, APR. 24, 1897.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

1
BOSTON MUSIC HALL. **211**
Boston Symphony Orchestra
MR. EMIL PAUR, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, MAY 1, 1897.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

BLANK PAGE

Boston Symphony Orchestra.

SIXTEENTH SEASON, 1896-97.

NOVEMBER ITINERARY.

Leave Boston Sunday, November 8, at 12, midnight. Providence Depot.

Arrive New York, Grand Central Depot, Monday, November 9, at 7, A.M.

1415th Concert at Academy of Music, Brooklyn, at 8.15 P.M.

Hotel baggage will be sent to Academy of Music, Brooklyn, and change of dress must be made there to allow quick movement after the concert to Philadelphia.

Leave New York Tuesday, November 10, Central Railroad of New Jersey, Ferry foot of Liberty Street, 10 A.M.

Arrive Philadelphia, Reading Terminal, Twelfth and Market Sts., at 12.15, P.M.

CONTINENTAL HOTEL.

1416th Concert at Academy of Music at 8.15, P.M.

Leave Philadelphia, Baltimore & Ohio Railroad, Twenty-fourth and Chestnut Sts., Wednesday, November 11, at 10.30, A.M.

Arrive Baltimore, Camden St. Station, 12.47 P.M.

CARROLLTON HOTEL.

1417th Concert at Music Hall at 8.15, P.M.

Leave Baltimore, Camden Street Station B. & O. R. R., Thursday, November 12, at 4.10, P.M.

Hotel baggage must go on the train, and change of dress must be made at Columbia Theatre, to allow quick movement to New York after the concert.

Arrive Washington at 5.15 P.M

1418th Concert at Columbia Theatre (formerly Metzerott's Hall) at 8.15 P.M.

Leave Washington, B. & O. R. R., at 12, midnight.

Sleeping cars to be ready for occupancy at 10.30 P.M.

Arrive New York Friday, November 13, at 7, A.M.

Rehearsal at Metropolitan Opera House at 12 o'clock, noon.

1419th Concert at Metropolitan Opera House, at 8.15 P.M.

Hotel baggage must be ready directly after the concert.

Leave New York, Grand Central Depot, Saturday, November 14, at 9 A.M.

Arrive Springfield at 12.45, P.M.

MASSASOIT HOTEL.

1420th Concert at City Hall at 8, P.M.

Sleeping Cars ready directly after the concert.

Arrive Boston at 7 A.M. Sunday, November 15. (Boston & Albany Depot.)

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SATURDAY, November 7, 1896.

Boston Symphony Orchestra.

SIXTEENTH SEASON, 1896-97.

DECEMBER ITINERARY.

Leave Boston Sunday, December 6, at 7, P. M. Providence Depot.

Arrive Philadelphia, Broad St. Station Penna. R. R, Monday, December 7, at 7 A.M.

CONTINENTAL HOTEL.

Concert at Academy of Music at 8, P.M.

Hotel baggage not ready directly after the concert will be moved at owner's expense.

Leave Philadelphia, Tuesday, December 8, Baltimore & Ohio Depot, Twenty-fourth and Chestnut Sts., at 10.20, A.M.

Arrive Washington at 1.40 P.M.

Concert (Matinee) at Columbia Theatre, at 4.15, P.M.

Leave Washington, B. & O. R. R., at 6.20, P.M.

Arrive Baltimore, 7.10, P.M.

CARROLLTON HOTEL.

Concert at Music Hall, Mount Royal Avenue and Cathedral St., Wednesday, December 9, at 8, P.M.

Hotel baggage not ready directly after the concert will be moved at owner's expense.

Leave Baltimore, Camden Street Station, B. & O. R. R., Wednesday. December 9, at midnight. Sleeping cars ready at 10, P.M.

Arrive New York, Depot Central R. R. of N. J., Thursday, December 10, at 7, A.M.

NEW YORK ADDRESS, SCHUBERTH'S MUSIC STORE, 23 UNION SQUARE.

Concert at Metropolitan Opera House, at 8, P.M.

Concert at Academy of Music, Brooklyn, Friday, December 11, at 8, P.M.

Concert (Matinee) at Academy of Music, Brooklyn, Saturday December 12, at 3 P.M.

Leave New York, Grand Central Depot, Saturday, December 12, at midnight. Sleeping Cars ready at 10.30, P.M.

Arrive Boston Sunday, December 13, at 7 A.M. Providence Depot.

Instruments must be ready and marked to-night, (Saturday), after the Concert.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SATURDAY, December 5, 1896.

Boston Symphony Orchestra.

SIXTEENTH SEASON, 1896-97.

JANUARY ITINERARY.

Leave Boston Sunday, January 17, at 7, P. M. Providence Depot.

Arrive Philadelphia, Broad St. Station Penna. R. R., Monday, January 18, at 7 A.M.

CONTINENTAL HOTEL.

Rehearsal at Academy of Music, at 5 P.M.

Concert at Academy of Music at 8, P.M.

Hotel baggage not ready directly after the concert will be moved at owner's expense.

Leave Philadelphia, Tuesday, January 19, Baltimore & Ohio Depot, Twenty-fourth and Chestnut Sts., at 10.20, A.M.

Arrive Baltimore, Camden Street Station B. & O. R. R., at 12.40, P.M.

CARROLLTON HOTEL.

Leave Baltimore, Camden Street Station, B. & O. R. R., at 5.50 P.M.

Arrive Washington at 7.05 P.M.

Concert at Columbia Theatre, at 8, P.M.

Leave Washington, B. & O. R. R., at 10.40, P.M.

Arrive Baltimore, at 11.30 P. M.

Concert at Music Hall, Mount Royal Avenue and Cathedral St., Wednesday, January 20, at 8, P.M.

Hotel baggage not ready directly after the concert will be moved at owner's expense.

Leave Baltimore, Camden Street Station, B. & O. R. R., Wednesday, January 20, at midnight. Sleeping cars ready at 10, P.M.

Arrive New York, Depot Central R. R. of N. J., Thursday, January 21, at 7, A.M.

NEW YORK ADDRESS, SCHUBERTH'S MUSIC STORE, 23 UNION SQUARE.

Concert at Metropolitan Opera House, at 8, P.M.

Concert at Academy of Music, Brooklyn, Friday, January 22, at 8, P.M.

Concert (Matinee) at Academy of Music, Brooklyn, Saturday January 23, at 3 P.M.

Leave New York, Grand Central Depot, Saturday, January 23, at midnight. Sleeping Cars ready at 10.30, P.M.

Arrive Boston Sunday, January 24, at 7 A.M. Providence Depot.

Instruments must be ready and marked to-night, (Saturday), after the Concert.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SATURDAY, January 16, 1897.

Boston Symphony Orchestra.

SIXTEENTH SEASON, 1896-97.

FEBRUARY ITINERARY.

Leave Boston Sunday, February 21, at 7, P. M. Providence Depot.

Arrive Philadelphia, Broad St. Station Penna. R. R., Monday, February 22, at 7 A.M.

CONTINENTAL HOTEL.

Concert at Academy of Music at 8, P.M.

Hotel baggage not ready directly after the concert will be moved at owner's expense.

Leave Philadelphia, Tuesday, February 23, Baltimore & Ohio Depot, Twenty-fourth and Chestnut Sts., at 10.20, A.M.

Arrive Baltimore, Camden Street Station B. & O. R. R., at 12.40, P.M.

CARROLLTON HOTEL.

Leave Baltimore, Camden Street Station, B. & O. R. R., at 5.50 P.M.

Arrive Washington at 7.05 P.M

Concert at Columbia Theatre, at 8, P.M.

Leave Washington, B. & O. R. R., at 10.40, P.M.

Arrive Baltimore, at 11.30 P. M.

Concert at Music Hall, Mount Royal Avenue and Cathedral St., Wednesday, February 24, at 8, P.M.

Hotel baggage not ready directly after the concert will be moved at owner's expense

Leave Baltimore, Camden Street Station, B. & O. R. R., Wednesday, February 24, at midnight. Sleeping cars ready at 10, P.M.

Arrive New York, Depot Central R. R. of N. J., Thursday, February 25, at 7, A.M.

NEW YORK ADDRESS, SCHUBERTH'S MUSIC STORE, 23 UNION SQUARE.

Concert at Metropolitan Opera House, at 8, P.M.

Concert at Academy of Music, Brooklyn, Friday, February 26, at 8, P.M.

Concert (Matinee) at Academy of Music, Brooklyn, Saturday February 27, at 3 P.M.

Leave New York, Grand Central Depot, Saturday, February 27, at midnight. Sleeping Cars ready at 10.30, P.M.

Arrive Boston Sunday, February 28, at 7 A.M. Providence Depot.

Instruments must be ready and marked to-night, (Saturday), after the Concert.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SATURDAY, February 20, 1897.

Boston Symphony Orchestra.

SIXTEENTH SEASON, 1896-97.

MARCH ITINERARY.

Leave Boston Sunday, March 21, at 7, P. M. Providence Depot.

Arrive Philadelphia, Broad Street Station Penna. R. R, Monday, March 22, at 7 A.M.

CONTINENTAL HOTEL.

Concert at Academy of Music at 8, P.M.

Hotel baggage not ready directly after the concert will be moved at owner's expense.

Leave Philadelphia. Tuesday, March 23, Baltimore & Ohio Depot, Twenty-fourth and Chestnut Sts., at 10.20, A.M.

Arrive Baltimore, Camden Street Station B. & O. R. R., at 12.40, P.M.

CARROLLTON HOTEL.

Leave Baltimore, Camden Street Station, B. & O. R. R., at 5.50 P.M.

Arrive Washington at 7.05 P.M

Concert at Columbia Theatre. at 8, P.M.

Leave Washington, B. & O. R. R., at 10.40, P.M.

Arrive Baltimore, at 11.30 P. M.

Concert at Music Hall, Mount Royal Avenue and Cathedral St., Wednesday, March 24, at 8. P.M.

Hotel baggage not ready directly after the concert will be moved at owner's expense

Leave Baltimore, Camden Street Station, B. & O. R. R., Wednesday, March 24, at midnight. Sleeping cars ready at 10, P.M.

Arrive New York. Depot Central R. R. of N. J., Thursday, March 25, at 7, A.M.

NEW YORK ADDRESS, SCHUBERTH'S MUSIC STORE, 23 UNION SQUARE.

Concert at Metropolitan Opera House, at 8, P.M.

Concert at Academy of Music, Brooklyn, Friday, March 26, at 8, P.M.

Concert (Matinee) at Academy of Music, Brooklyn, Saturday, March 27, at 3 P.M.

Leave New York. Grand Central Depot, Saturday, March 27, at midnight. Sleeping Cars ready at 10.30, P.M.

Arrive Boston Sunday, March 28, at 7 A.M. Providence Depot.

Instruments must be ready and marked to-night, (Saturday), after the Concert.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SATURDAY, March 20, 1897.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. C., NO. 68.

SUNDAY, SEPT. 6, 1896.

BOSTON SYMPHONY ORCHESTRA.

The sixteenth annual series of concerts by the Boston Symphony Orchestra at Music Hall will begin on Oct. 17, and continue weekly until May 1, with occasional omissions to permit of the usual visits of the organization to other cities. This course of concerts will again offer a wealth of attractions to the musical public. The orchestra has reached a degree of perfection in its performances probably unequalled by any like organization in the world, and the programmes will be diversified enough to suit all tastes in classical music. Subscribers will incidentally have an opportunity to hear nearly all the important solo artists who are to be in America during the season. Announcements in detail are to be made next week, and will be awaited with interest. The auction sales of season tickets for the Friday afternoon and Saturday evening concerts will be held in Music Hall on Monday, Tuesday, Thursday and Friday, Sept. 21, 22, 24 and 25.

Boston Journal.

SUNDAY, SEPTEMBER 6, 1896.

BOSTON SYMPHONY ORCHESTRA.

The arrangements for the coming season make it certain that the Boston Symphony concerts will lack none of the features which have given them their great popularity in the past. The orchestra in its present form is the result of many years of selection and organization and a vast outlay of money. Some of the greatest vocalists and instrumentalists now before the public have been engaged to appear as soloists, and a series of brilliant performances may confidently be expected. Twenty-four matinees will be given on Fridays and 24 evening concerts on Saturdays at Music Hall, beginning Oct. 16 and 17. Announcements in detail will be made next week. The auction sales of season tickets for the public rehearsals and concerts will be held in Music Hall Monday, Tuesday, Thursday and Friday, Sept. 21, 22, 24 and 25.

Boston Sunday Globe.

SUNDAY, SEPT. 6, 1896.

Boston Symphony Orchestra.

The Boston symphony orchestra, whose performances give unalloyed pleasure and command the respect and admiration of the musical community, will give its 16th annual series of concerts at Music hall during the season of 1896-97. Twenty-four matinees will be given on Fridays, and 24 evening concerts on Saturdays, beginning Oct 16 and 17. Subscribers to these concerts will hear orchestral music of all schools performed with a degree of perfection not reached by any other organization, and incidentally will have an opportunity of listening to nearly all the prominent solo artists who are to be in America the coming season.

Later announcements will give details of the arrangements, which are well calculated to give exceptional attractiveness to the season. The auction sales of season tickets for the public rehearsals and concerts will be held at Music hall Monday, Tuesday, Thursday and Friday, Sept 21, 22, 24 and 25.

The Musical Courier.

NEW YORK, WEDNESDAY, SEPTEMBER 9, 1896.

The first concert of the sixteenth season of the Boston Symphony Orchestra takes place Saturday evening, October 17. The auction sale of seats will begin on Monday, September 21, and continue through the week.

Some Boston Symphony Notes.—Among dates arranged by the Boston Symphony Orchestra are the following: New York, February 19 and 20; Philadelphia, February 22; Washington, February 23; Baltimore, February 24; New York, February 25; Brooklyn, February 26, and Providence, March 10.

Boston Courier.

SUNDAY MORNING, SEPT. 13, 1896.

THE SYMPHONY CONCERTS.

The annual series of concerts by the Boston Symphony Orchestra, the leading feature of Boston's musical season, is announced in another column to-day. The 16th season of this famous organization will begin October 17th, and will be of exceptional interest.

The orchestra will be the same in size and membership as last season. Mr. Paur has devoted much time during the summer to the arrangement of programmes which will include many interesting novelties, in addition to a great variety of standard works.

The list of soloists already engaged is very attractive. It includes the names of some of the most eminent artists.

Twenty-four concerts will be given at Music Hall on Saturday evenings, and twenty-four public rehearsals on Friday afternoons. The auction sales of season tickets will be held in Music Hall on Monday, Tuesday, Thursday and Friday, September 21, 22, 24 and 25, commencing at 10 A. M. each day.

THE BOSTON BUDGET

Aug 30 1896

....A list of the soloists who have appeared in the concerts of the Boston Symphony Orchestra since its founding in 1881, compiled by Mr. F. R. Comee, is given in the last Musical Courier. The figures indicate the number of appearances of each artist, Mr. Franz Kneisel heading the list with a total of fifteen, closely followed by Mr. Loeffler and Mr. Baermann with thirteen each. Mr. T. Adamowski appeared ten times, and Miss Gertrude Franklin nine times. Eight concerts each are credited to Miss Emma Juch, Mrs. Georg Henschel and Miss Mary How. Mr. William J. Winch and Mr. Fritz Giese each had seven appearances, and Mme. Fursch-Madi, Miss Emily Winant, Mr. Theodore Toedt, Mr. Georg Henschel, Mr. Max Heinrich, Mrs. H. H. A. Beach, Mr. B. J. Lang, Mr. Otto Roth and Mr. Alvin Schroeder each appeared five times. Annie Louise Carey was the soloist at the first concert. Soprano—Mrs. E. Humphrey Allen, three; Miss Louise Baldwin; Miss Henrietta Beebe; Miss Lillian Blauvelt; Mme. Gabriella Boema; Miss Caroline Gardner Clarke, two; Mme. Emma Eames, two; Mrs. Elene B. Eaton; Miss Gertrude Franklin, nine; Mme. Fursch-Madi, five; Miss Marguerite Hall, two; Mrs. Georg Henschel, eight; Miss Medora Henson; Miss Clara Hunt; Miss Marie Jahn; Mme. Steinbach Jahns; Miss Emma Juch, eight; Miss Felicia Kaschoska; Miss Fanny Kellogg; Mrs. H. F. Knowles; Mme. Lilli Lehmann, three; Mme. Amalie Materna; Mme. Melba, two; Mme. Antonia Mielke; Mrs. Arthur Nikisch, three; Mme. Lillian Nordica, four; Miss Rosa Olitzka; Miss Kate Rolla; Mme. De Vere Sapio; Miss Hattie Louise Simms; Mrs. Marie Barnard Smith, two; Miss Rose Stewart; Mme. Basta Tavary; Miss Emma Thursby; Miss Antoinette Trebelli; Miss Katharine Van Arnheim, two; Miss Priscilla White; Miss Harriet S. Whittier. Alto—Miss Annie Louise Cary; Miss Anna Drasdil; Miss Gertrude Edmands, three; Miss Hope Glenn; Miss Mary H. How, eight; Miss Agnes Huntington; Mme. Amalie Joachim; Miss Louise Leimer, two; Miss Lena Little; Miss Annie Mitchell; Miss Sara Peakes; Miss Mathilde Phillips; Miss Louise Rollwagen, three; Miss Lillian Carl Smith; Miss Ita Welsh; Miss Abbie Whinnery; Miss Emily Winant, five; Mrs. Julie M. Wyman, four; Tenor—Mr. Charles R. Adams, four; Mr. Ben. Davies; Mr. Andreas Dippel; Mr. Wilhelm Heinrich; Mr. Jules Jordan; Mr. Paul Kalisch, two; Mr. George J. Parker, two; Mr. Anton Schott; Mr. Theodore Toedt, five; Mr. Charles F. Webber; Mr. William J. Winch, seven. Bass—Mr. D. M. Babcock, two; Mr. Jacob Benzing; Mr. V. Cirillo, two; Mr. Emil Fischer, four; Mr. A. F. Harlow; Mr. C. E. Hay, three; Mr. Max Heinrich, five; Mr. Georg Henschel, five; Mr. Eliot Hubbard, two; Mr. Gardner S. Lamson; Mr. J.A. Libby; Mr. Carl E. Martin; Mr. Heinrich Meyn, four; Mr. Theodor Reichmann; Mr. Franz Remmertz; Mr. Sullivan A. Sargent. Piano—Mr. Eugen d'Albert; Miss Adele Aus der Ohe, four; Mr. Carl Baermann, thirteen; Mrs. H. H. A. Beach, five; Mr. Otto Bendix; Mr. Richard Burmeister; Mr. Ferruccio B. Busoni, three; Mrs. Anna Steiniger Clark, two; Teresa Carreño; Miss Eugenia Castellano; Mr. Carl Faelten, four; Mr. Arthur Foote; Mr. Arthur Friedheim; Miss Mary E. Garlichs; Mr. Alfred Grunfeld; Miss Marie Heimlicher; Mr. Georg Henschel; Mr. Alfred Hollins; Mme. Helen Hopekirk, two; Mr. Henry Holden Huss, two; Mr. Rafael Joseffy, four; Mme. Julia Rive King, two; Mr. B. J. Lang, five; Mrs. Ernest Lent; Mr. Louis Maas, two; Mr. E. A. MacDowell, three; Mr. George Magrath; Miss Adele Margulies, three; Mr. George Nowell, two; Miss Mary E Obrion, three; Mr. Vladimir De Pachmann; Mr. Ignace J. Paderewski, two; Mrs. Emil Paur; Mr. Ernst Perabo; Mr. John A. Preston; Miss Olga von Radecki, three; Mr. Xaver Scharwenka; Mme. Madeline Schiller, three; Mr. William H. Sherwood, three; Mr. Martinus Sieveking; Mr. Carl Stasny; Mr. George W. Sumner; Miss Antoinette Szumowska, two; Mr. H. G. Tucker, three; Miss Etelka Utassi; Mr. Arthur Whiting; Mrs. Fanny Bloomfield Zeisler, four; Violin—Mr. T. Adamowski, ten; Mr. Adolph Brodsky; Mr. Leandro Campanari, three; Mr. Alfred De Seve, two; Mr. Franz Kneisel, fifteen; Mr. Leopold Lichtenberg, Mme. Terese Liebe, Mr. Bernhard Listemann, four; Mr. C. M. Loeffler, thirteen; Mr. Emil Mahr, Mr. Henri Marteau, Mr. M. Marsick, two; Mr. Willis Nowell; Mr. Franz Ondricek; Miss Maud Powell; Mr. Otto Roth, five; Mr. Emil Sauret; Mr. Louis Schmidt, two; Mr. Isidor Schnitzler, two; Mr. César Thomson; Mme. Camilla Urso; Mr. Eugene Ysaye. Violoncello—Mr. Carl Bayrhoffer; Mr. Fritz Giese, seven; Mr. Anton Hekking, two; Mr. Theodore Liebbe; Mr. Wilhelm Muller, two; Mr. Alwin Schroeder, five; Mr. Leo Schultz, four. Flute—Mr. E. M. Heindl, two; Mr Charles Molé, two. Oboe—Mr. A. Sautet. Clarinet—Mr. E. Strasser. Horn—Mr. Xaver Reiter. Harp—Mr. A. Freygang; Mr. Heinrich Schuecker. Readers—Mr. George Riddle, three; Mr. Howard Malcolm Ticknor, two.

....The "rainbow trout," which Maine's fish commissioners imported from California, evidently have been appropriately named. The commissioners have been hatching them for several years now, and placed them in a number of streams and lakes, but the first instance of one being taken by rod and line has yet to be recorded. More than that, their eggs hatch very poorly, and they are not so good a table fish as the native square tails (*salmo fontinalis*) or even the brown trout. They are a very handsome fish, however, and attain a weight of eight or ten pounds. The brown trout are much more easily propagated; in fact, they have proved a very hardy fish, very gamey and of excellent flavor. They have been placed in several ponds, including Sabatis, Wayne and the one at Poland Springs. Several of these trout have been taken by rod and line. When the native square tails can be propagated so successfully in our waters, and are so satisfactory in every respect, of what use is it to go to chasing rainbows because they have fins on them?

The Beacon.

BOSTON, SATURDAY, SEPT. 12, 1896.

THE SYMPHONIES.

Boston without her Symphony concerts and rehearsals would be worse than "Hamlet" with Hamlet left out; in fact, it would not be Boston at all. We may have to do without opera, but we have 24 of the best concerts in the world, and an equal number of rehearsals quite as fine. Indeed, it is a musical education in itself to attend the course of our Symphony concerts. The orchestra this year will number as fine players as are to be found in the world, and will be led by that most distinguished of conductors, Emil Paur.

The sale of seats will open September 21 and 22, at Music Hall, when the tickets for rehearsals will be offered at auction; and on September 24 and 25, when concert seats will be sold on the same plan.

The rehearsals will begin October 17, and the Saturday evening concerts on October 18. But the sale of seats opens at Music Hall week after next.

THE BOSTON TIMES.

BOSTON, SUNDAY, SEPT. 13, 1896.

THE SYMPHONY CONCERTS.

The goings and comings of Boston's best social and musical clans are gauged by the symphony concerts more than by any other one factor of amusement which the season offers. Every one goes to the symphonies. Her attendance at the Friday afternoon rehearsals is a telling passport for the young débutante into the social world, and older maidens and matrons who know the requirements of popularity in the best sets always have season tickets for the symphonies. But if it is the social butterflies who make the audience always so brilliant, and, be it whispered, the series of concerts the financial success that they are, there is no lack of true music lovers among the patrons, people who understand and appreciate the best in music, and who feel an indebtedness to Manager Ellis for this series of concerts, which easily take rank with the best in the world.

The sixteenth season of 1896, and '97 will consist of twenty-four public rehearsals on Friday afternoons, beginning Oct. 16, and twenty-four concerts on Saturday evenings, beginning Oct. 17. The regular price of tickets for the series of concerts and for the series of rehearsals is $12 and $7.50, according to location.

The $12 seats for the rehearsals will be sold at auction, at Music hall, Monday, Sept. 21, at 10 a. m.

The $7.50 seats for the rehearsals will be sold at auction, at Music hall, Tuesday, Sept. 22, at 10 a. m.

The $12 seats for the concerts will be sold at auction, at Music hall, Thursday, Sept. 24, at 10 a. m.

The $7.50 seats for the concerts will be sold in like manner, at the same place, Friday, Sept. 25, at 10 a. m.

Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be immediately resold.

BOSTON DAILY ADVERTISER.

Established 1813.
The Official Paper of the State.
The Official Paper of the City.

MONDAY MORNING, SEPT. 14, 1896.

SYMPHONY ORCHESTRA PLANS

The annual series of performances by the Boston Symphony Orchestra at Music Hall will begin on Oct. 16, and continue weekly until May 1, with occasional omissions to permit of the usual visits of the orchestra to other cities.

The list of soloists is particularly attractive. Among the vocalists will be Melba, Plancon, Campanari and probably Eames. The pianists will be Teresa Carreno, who has not played in America for seven years, Aus der Ohe, Joseffy, Sieveking and Rosenthal, who comes after his recent sensational successes in Germany and England.

Halir, the great German violinist, has been secured, and Kneisel, Loeffler, Adamowski, Schroeder and Schulz from the ranks of the orchestra will be equally welcome. The orchestral numbers of the earlier programmes are as follows:—

FIRST CONCERT.

Overture, Benvenuto Cellini	Berlioz
Selection from Ophelie (First time.)	Bourgault-Ducoudray
Suite op 49	Saint-Saens
Symphony No. 8	Beethoven
Overture, Euryanthe	Weber

SECOND CONCERT.

Overture, Gwendoline (First time.)	Chabrier
Solo number	
Rhapsodie No. 3	Dvorak
Symphony	Mozart

THIRD CONCERT.

Symphony (First time.)	Mrs. Beach
Solo number	
Variations	Brahms
Overture, Freischuetz	Weber

FOURTH CONCERT.

Overture, Richard III	Volkmann
Solo number	
Entr' Acte, Ingwelde (First time.)	Schilling
Solo number	
Symphony No. 9	Schubert

The Telegram

MONDAY, OCTOBER 12, 1896.

Sale Opened Finely.

The sale of seats for the Boston Symphoney orchestra concerts open at the Infantry hall box office this forenoon in a manner which shows that the attendance this season is to be the largest in the history of the orchestra's visits to Providence. Assistant Manager Comee was present at the opening, and he was surprised at the handsome fashion in which the public responded to the announcements. The number of tickets sold was far beyond anything he anticipated. Considerable competition was manifested by purchasers, and it was but a short time before hundreds of choice seats had been taken. The concerts this fall and winter are to be the finest ever given by the orchestra in Rhode Island.

BOSTON [illegible]

[illegible] OF NEW ENGLAND.

BOSTON SYMPHONY ORCHESTRA.

The announcement of the series of public rehearsals and concerts by the Boston Symphony Orchestra at Music Hall for the coming season, promises that these entertainments will excel any in the history of this organization. The orchestra has now reached that efficiency in its performances which satisfies the most exacting critics. The New York Herald made the following criticism after the concert in New York on March 26:

"It was simply the perfection of orchestral playing that one heard last evening. Such tonal beauty—Klangschonheit, as the Germans have it—has not been listened to in a long while. The strings sounded simply intoxicating and the brass and wood winds were hardly less fine.

"A bientot, ye Boston symphonists! You will not be readily forgotten; for last night you played like mastersingers, all of you."

Among the soloists already engaged are Mme. Melba, Mme. Carreno, Miss Aus der Ohe, M. Plancon, M. Rosenthal, M. Campanari, M. Halir, M. Sieveking, M. Kneisel, M. Adamowski and others who will be announced later.

The annual sale of season tickets by auction takes place in Music Hall the coming week. On Monday the $12 seats for the rehearsals will be sold, commencing at 10 o'clock in the morning. Tuesday the $7.50 seats and Thursday and Friday the tickets for the concerts.

"MUSICAL ECHOES."

The auction sale of tickets of the Boston Symphony Orchestra, Mr. Emil Paur conductor, which opens its sixteenth season Saturday evening, Oct. 17, and continues to May 1, giving in all twenty-four concerts, and the same number of public rehearsals, which are held every Friday afternoon, will take place at Music Hall, beginning Monday, Sept. 21, and continuing Tuesday, Thursday and Friday, the sale beginning at 10 a. m. each day.

The management has been very fortunate this year, and at this early date is able to announce an attractive list of artists. The vocalists engaged are Melba, Plancon and Campanari, and an acceptance is expected from Eames within a few days. Among the pianists will be Rosenthal, who is said to have developed into a veritable wizard of the piano since his appearance in Boston some ten years ago, and Teresa Carreno, always a favorite, who has not been heard here for seven years. Joseffy, Sieveking and Aus der Ohe will also be heard. Halir of Berlin, the greatest of Germany's violinists, and Kneisel, Loeffler, Adamowski, Schroeder and Schulz, from the ranks of the orchestra, will be no less welcome.

* * *

MUSICAL MATTERS.

"The Gondoliers" at the Castle Square Theatre.

Approaching Series of Symphony Concerts—The Sales of Seats—A Record for Fifteen Years—The Kneisel Quartet's Twelfth Season—Note and Comment.

The approaching series of concerts by the Boston Symphony orchestra, seconded by an imposing array of soloists, promises to eclipse any in the history of the organization. The announcements made last week have aroused widespread interest and numberless inquiries received indicate that there will be a lively demand for seats at the auction sales which begin tomorrow at Music Hall. These sales create a wide range of prices, and while some particularly desirable locations command high figures many hundreds of good seats are sold each year at merely nominal premiums. For this reason purchasers will find personal attendance advantageous. The $12 season tickets for the Friday afternoon public rehearsals will be sold at Music Hall tomorrow (Monday); the $7.50 rehearsal seats will be sold on Tuesday and the $12 and $7.50 tickets for the Saturday evening concerts on Thursday and Friday respectively. The sales will begin each day at 10 A. M. The concerts will begin Oct. 16. Among the soloists will be Mesdames Melba, Carreno, Aus der Ohe, Messrs. Plancon, Campanari, Rosenthal, Joseffy, Sieveking, Burmeister, Halir, Kneisel, Loeffler, Adamowski, Schnitzler, Schroeder and Schulz. Others will be announced later.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. C., NO. 68.

SUNDAY, SEPT. 6, 1896.

BOSTON SYMPHONY ORCHESTRA.

The sixteenth annual series of concerts by the Boston Symphony Orchestra at Music Hall will begin on Oct. 17, and continue weekly until May 1, with occasional omissions to permit of the usual visits of the organization to other cities. This course of concerts will again offer a wealth of attractions to the musical public. The orchestra has reached a degree of perfection in its performances probably unequalled by any like organization in the world, and the programmes will be diversified enough to suit all tastes in classical music. Subscribers will incidentally have an opportunity to hear nearly all the important solo artists who are to be in America during the season. Announcements in detail are to be made next week, and will be awaited with interest. The auction sales of season tickets for the Friday afternoon and Saturday evening concerts will be held in Music Hall on Monday, Tuesday, Thursday and Friday, Sept. 21, 22, 24 and 25.

Boston Journal.

SUNDAY, SEPTEMBER 6, 1896.

BOSTON SYMPHONY ORCHESTRA.

The arrangements for the coming season make it certain that the Boston Symphony concerts will lack none of the features which have given them their great popularity in the past. The orchestra in its present form is the result of many years of selection and organization and a vast outlay of money. Some of the greatest vocalists and instrumentalists now before the public have been engaged to appear as soloists, and a series of brilliant performances may confidently be expected. Twenty-four matinees will be given on Fridays and 24 evening concerts on Saturdays at Music Hall, beginning Oct. 16 and 17. Announcements in detail will be made next week. The auction sales of season tickets for the public rehearsals and concerts will be held in Music Hall Monday, Tuesday, Thursday and Friday, Sept. 21, 22, 24 and 25.

Boston Sunday Globe.

SUNDAY, SEPT. 6, 1896.

Boston Symphony Orchestra.

The Boston symphony orchestra, whose performances give unalloyed pleasure and command the respect and admiration of the musical community, will give its 16th annual series of concerts at Music hall during the season of 1896-97. Twenty-four matinees will be given on Fridays, and 24 evening concerts on Saturdays, beginning Oct 16 and 17. Subscribers to these concerts will hear orchestral music of all schools performed with a degree of perfection not reached by any other organization, and incidentally will have an opportunity of listening to nearly all the prominent solo artists who are to be in America the coming season.

Later announcements will give details of the arrangements, which are well calculated to give exceptional attractiveness to the season. The auction sales of season tickets for the public rehearsals and concerts will be held at Music hall Monday, Tuesday, Thursday and Friday, Sept 21, 22, 24 and 25.

The Musical Courier.

NEW YORK, WEDNESDAY, SEPTEMBER 9, 1896.

The first concert of the sixteenth season of the Boston Symphony Orchestra takes place Saturday evening, October 17. The auction sale of seats will begin on Monday, September 21, and continue through the week.

Some Boston Symphony Notes.—Among dates arranged by the Boston Symphony Orchestra are the following: New York, February 19 and 20; Philadelphia, February 22; Washington, February 23; Baltimore, February 24; New York, February 25; Brooklyn, February 26, and Providence, March 10.

Boston Courier.

SUNDAY MORNING, SEPT. 13, 1896.

THE SYMPHONY CONCERTS.

The annual series of concerts by the Boston Symphony Orchestra, the leading feature of Boston's musical season, is announced in another column to-day. The 16th season of this famous organization will begin October 17th, and will be of exceptional interest.

The orchestra will be the same in size and membership as last season. Mr. Paur has devoted much time during the summer to the arrangement of programmes which will include many interesting novelties, in addition to a great variety of standard works.

The list of soloists already engaged is very attractive. It includes the names of some of the most eminent artists.

Twenty-four concerts will be given at Music Hall on Saturday evenings, and twenty-four public rehearsals on Friday afternoons. The auction sales of season tickets will be held in Music Hall on Monday, Tuesday, Thursday and Friday, September 21, 22, 24 and 25, commencing at 10 A. M. each day.

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Symphony	Mozart

THIRD CONCERT.

Symphony (First time.)	Mrs. Beach
Solo number	
Variations	Brahms
Overture, Freischuetz	Weber

FOURTH CONCERT.

Overture, Richard III	Volkmann
Solo number	
Entr' Acte Ingwelde (First time.)	Schilling
Solo number	
Symphony No. 9	Schubert

The Telegram

MONDAY, OCTOBER 12, 1896.

Sale Opened Finely.

The sale of seats for the Boston Symphoney orchestra concerts open at the Infantry hall box office this forenoon in a manner which shows that the attendance this season is to be the largest in the history of the orchestra's visits to Providence. Assistant Manager Comee was present at the opening, and he was surprised at the handsome fashion in which the public responded to the announcements. The number of tickets sold was far beyond anything he anticipated. Considerable competition was manifested by purchasers, and it was but a short time before hundreds of choice seats had been taken. The concerts this fall and winter are to be the finest ever given by the orchestra in Rhode Island.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY MORNING, SEPTEMBER 20, 1896.
(Copyright, 1896, Post Publishing Company.)

BOSTON SYMPHONY ORCHESTRA.

The announcement of the series of public rehearsals and concerts by the Boston Symphony Orchestra at Music Hall for the coming season, promises that these entertainments will excel any in the history of this organization. The orchestra has now reached that efficiency in its performances which satisfies the most exacting critics. The New York Herald made the following criticism after the concert in New York on March 26:

"It was simply the perfection of orchestral playing that one heard last evening. Such tonal beauty—Klangschonheit, as the Germans have it—has not been listened to in a long while. The strings sounded simply intoxicating and the brass and wood winds were hardly less fine.

"A bientot, ye Boston symphonists! You will not be readily forgotten; for last night you played like mastersingers, all of you."

Among the soloists already engaged are Mme. Melba, Mme. Carreno, Miss Aus der Ohe, M. Plancon, M. Rosenthal, M. Campanari, M. Halir, M. Sieveking, M. Kneisel, M. Adamowski and others who will be announced later.

The annual sale of season tickets by auction takes place in Music Hall the coming week. On Monday the $12 seats for the rehearsals will be sold, commencing at 10 o'clock in the morning. Tuesday the $7.50 seats and Thursday and Friday the tickets for the concerts.

"MUSICAL ECHOES."

The auction sale of tickets of the Boston Symphony Orchestra, Mr. Emil Paur conductor, which opens its sixteenth season Saturday evening, Oct. 17, and continues to May 1, giving in all twenty-four concerts, and the same number of public rehearsals, which are held every Friday afternoon, will take place at Music Hall, beginning Monday, Sept. 21, and continuing Tuesday, Thursday and Friday, the sale beginning at 10 a. m. each day.

The management has been very fortunate this year, and at this early date is able to announce an attractive list of artists. The vocalists engaged are Melba Plancon and Campanari, and an acceptance is expected from Eames within a few days. Among the pianists will be Rosenthal, who is said to have developed into a veritable wizard of the piano since his appearance in Boston some ten years ago, and Teresa Carreno, always a favorite, who has not been heard here for seven years. Joseffy, Sieveking and Aus der Ohe will also be heard. Halir of Berlin, the greatest of Germany's violinists, and Kneisel, Loeffler, Adamowski, Schroeder and Schulz, from the ranks of the orchestra, will be no less welcome.

* * * * * * * * *

MUSICAL MATTERS.

"The Gondoliers" at the Castle Square Theatre.

Approaching Series of Symphony Concerts—The Sales of Seats—A Record for Fifteen Years—The Kneisel Quartet's Twelfth Season—Note and Comment.

The approaching series of concerts by the Boston Symphony orchestra, seconded by an imposing array of soloists, promises to eclipse any in the history of the organization. The announcements made last week have aroused widespread interest and numberless inquiries received indicate that there will be a lively demand for seats at the auction sales which begin tomorrow at Music Hall. These sales create a wide range of prices, and while some particularly desirable locations command high figures many hundreds of good seats are sold each year at merely nominal premiums. For this reason purchasers will find personal attendance advantageous. The $12 season tickets for the Friday afternoon public rehearsals will be sold at Music Hall tomorrow (Monday); the $7.50 rehearsal seats will be sold on Tuesday and the $12 and $7.50 tickets for the Saturday evening concerts on Thursday and Friday respectively. The sales will begin each day at 10 A. M. The concerts will begin Oct. 16. Among the soloists will be Mesdames Melba, Carreno, Aus der Ohe, Messrs. Plancon, Campanari, Rosenthal, Joseffy, Sieveking, Burmeister, Halir, Kneisel, Loeffler, Adamowski, Schnitzler, Schroeder and Schulz. Others will be announced later.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. C, NO. 75.

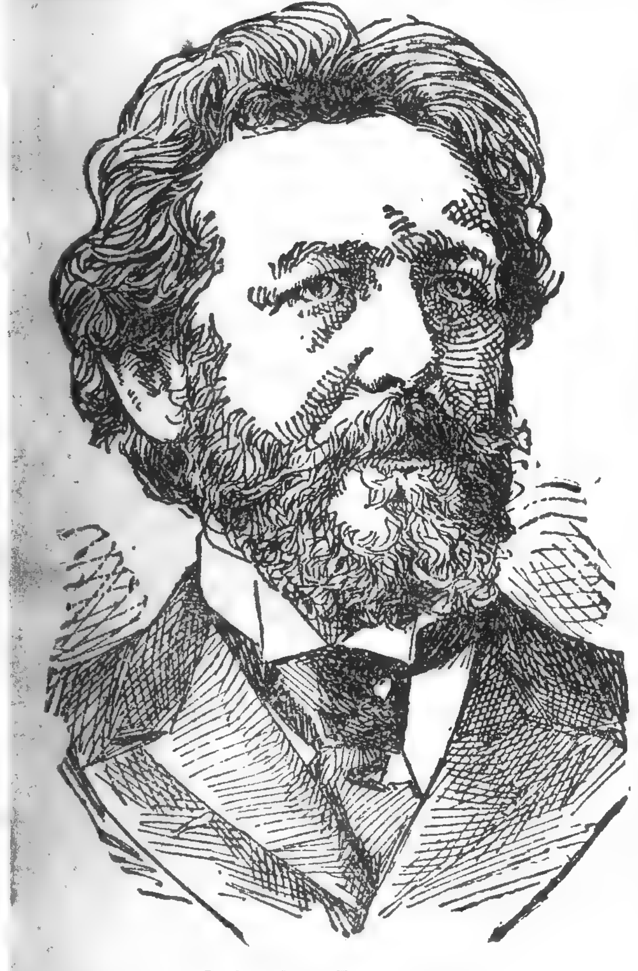
SUNDAY, SEPT. 13, 1896.

ATTRACTIVE LIST OF ARTISTS

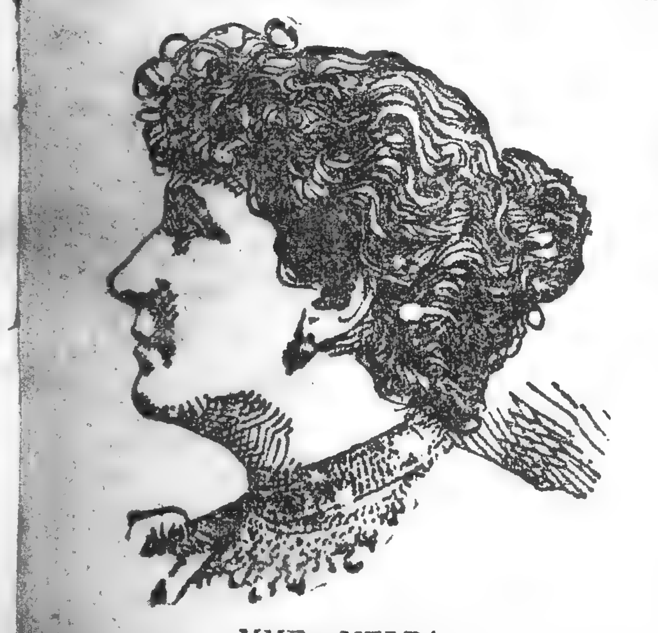
Secured for Boston Symphony Orchestra Concerts.

Fine Outlook for the Sixteenth Season of This Excellent Organization—List of Orchestral Numbers of Some of the Earlier Programmes—The Auction Sales of Tickets.

The Boston Symphony Orchestra will enter upon its 16th season this autumn, and will again offer the musical public an extended series of grand concerts, in which no element will be lacking that can add to their musical value or to their attractiveness. The musicianship, skill and devotion of the members of this organization, and the thoroughness with which all its performances are prepared have given it pre-eminence among the orchestras of the world, and it is now recognized abroad as well as at home as the foremost orchestral organization of the day. It will begin its next season with its membership practically intact, only a few necessary changes having been made since last year. M. Jacquet succeeds M. Mole as first flute, and M. Bour has been engaged as second oboe. Both these artists come with a fine reputation, won in the Thomas and Damrosch orchestras. The orchestra will number 90 players, and will again be under the direction of Mr. Emil Paur. All the members will have returned to Boston by the end of this month, and private rehearsals will be begun at an early date. During the summer the banner of the organization has been upheld in Europe by some of its principal players, who have appeared with credit in the concert halls of London, Paris and Berlin.

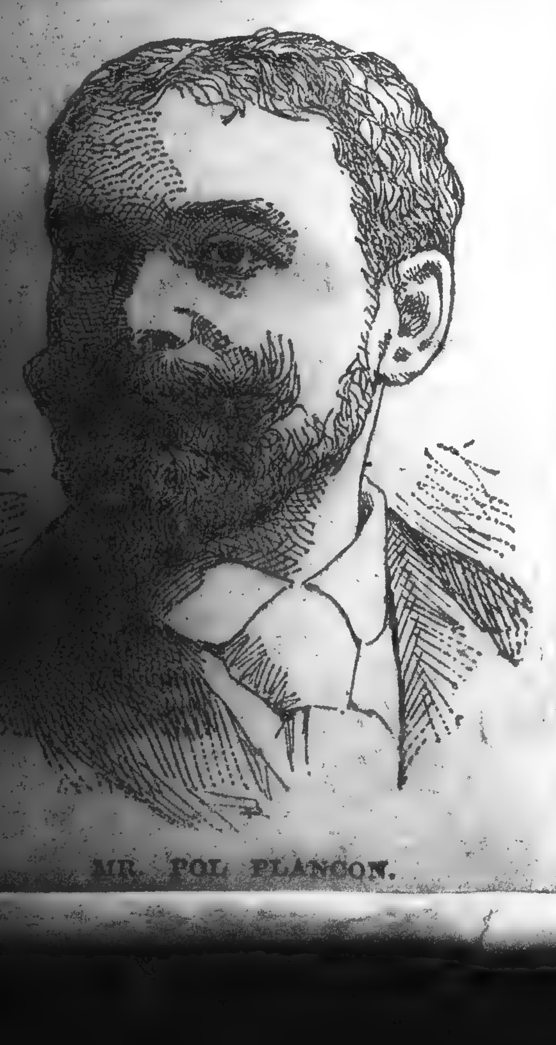


MR. EMIL PAUR,
Conductor.

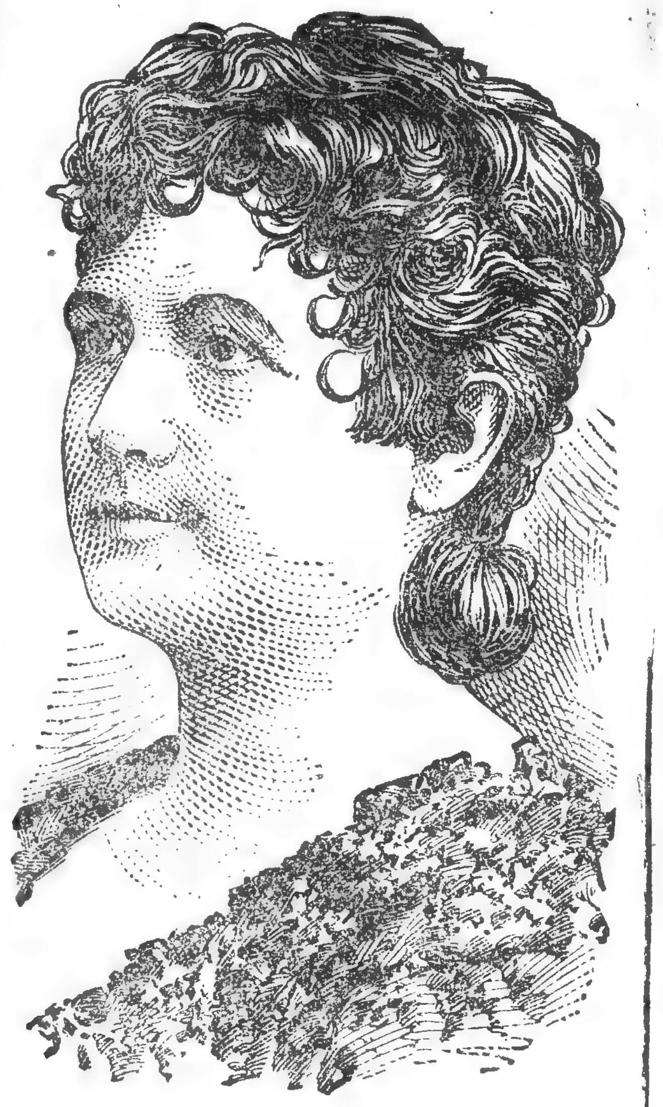


MME. MELBA.

The Boston season will comprise, as usual, 24 matinees on Fridays and 24 evening concerts on Saturdays at Music Hall, beginning Oct. 16 and 17. In the engagement of soloists the management has been especially fortunate this year, and never before has it been possible, at so early a date, to announce so attractive a list of artists. The vocalists engaged are Melba, Plancon and Campanari, and an acceptance is expected from Eames within a few days. Among the pianists will be Rosenthal, who is said to have developed into a veritable wizard of the piano since his appearance in Boston some 10 years ago, and Teresa Carreno, always a favorite, who has not been heard here for seven years. Joseffy, Sieveking and Aus der Ohe will also be heard. Halir of Berlin, perhaps the greatest of Germany's violinists, has been secured, and Kneisel, Loeffler, Adamowski, Schroeder and Schulz, from the ranks of the orchestra, will be no less welcome.



MR. POL PLANCON.



MME. TERESA CARRENO.

Conductor Paur has devoted himself during the summer to the preparation of the programmes and the examination of the latest important orchestral compositions. The orchestral numbers of some of the earlier programmes are as follows:

FIRST PROGRAMME.

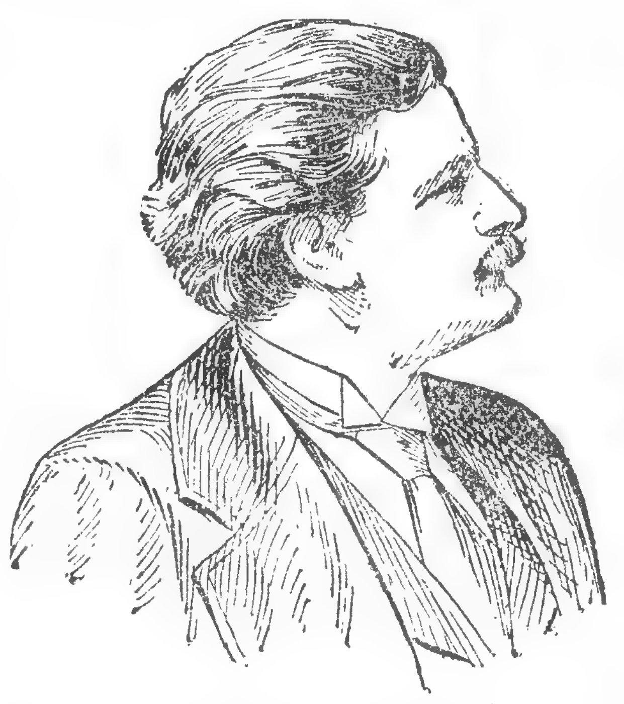
Overture, "Benvenuto Cellini"	Berlioz
Entrement d'Ophelie (first time)	Bourgault-Ducoudray
Suite op. 49	Saint-Saens
Symphony No. 8	Beethoven
Overture, "Euryanthe"	Weber

SECOND CONCERT.

Overture, "Gwendoline" (first time)	Chabrier
Solo number.	
Rhapsodie No. 3	Dvorak
Symphony	Mozart

THIRD CONCERT.

Symphony (first time)	Mrs. Beach
Solo number.	
Variations	Brahms
Overture, "Freischuetz"	Weber



MR. MORITZ ROSENTHAL.

FOURTH CONCERT.

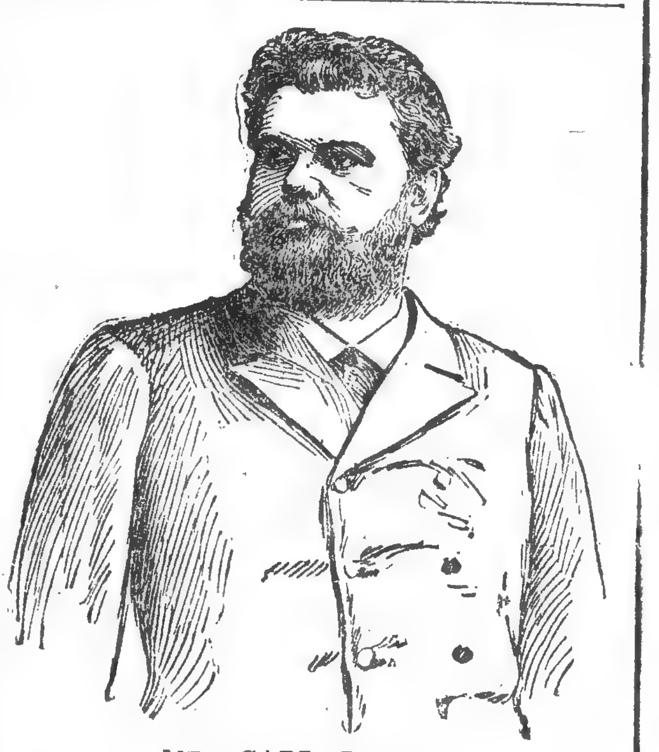
Overture, "Richard III"	Volkmann
Solo number.	
Entr' Acte, "Ingwelde" (first time)	Schilling
Solo number.	
Symphony No. 9	Schubert

FIFTH CONCERT.

Overture, "Barber of Bagdad"	Cornelius
Solo number.	
Scherzo	Goldmark
Symphony, "From the New World"	Dvorak

SIXTH CONCERT.

Overture, "Manfred"	Schumann
Solo number.	
Two entr' actes from "Carmen"	Bizet
Solo number.	
Symphony No. 4	Tschaikowsky

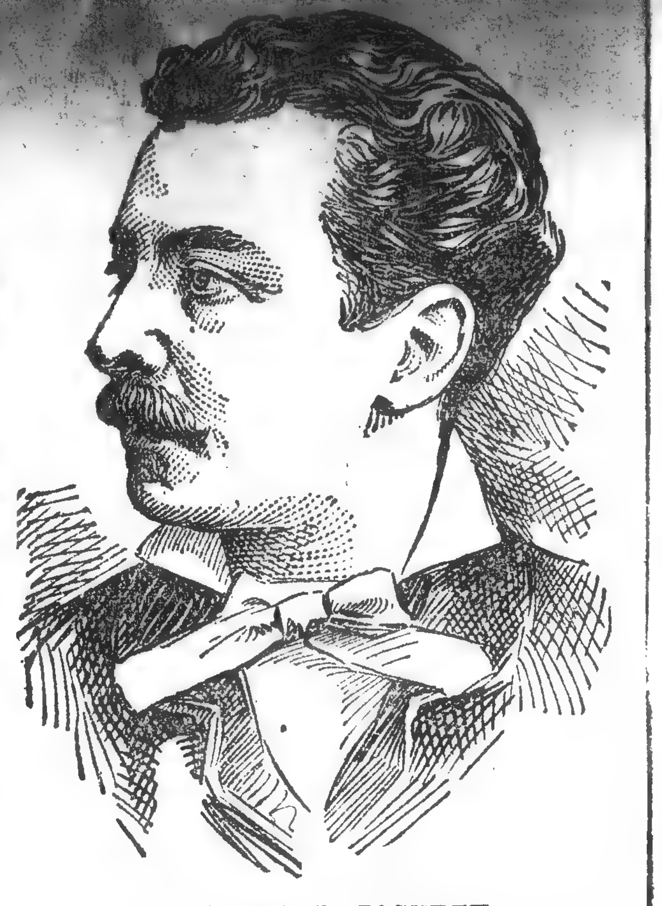


MR. CARL HALIR.

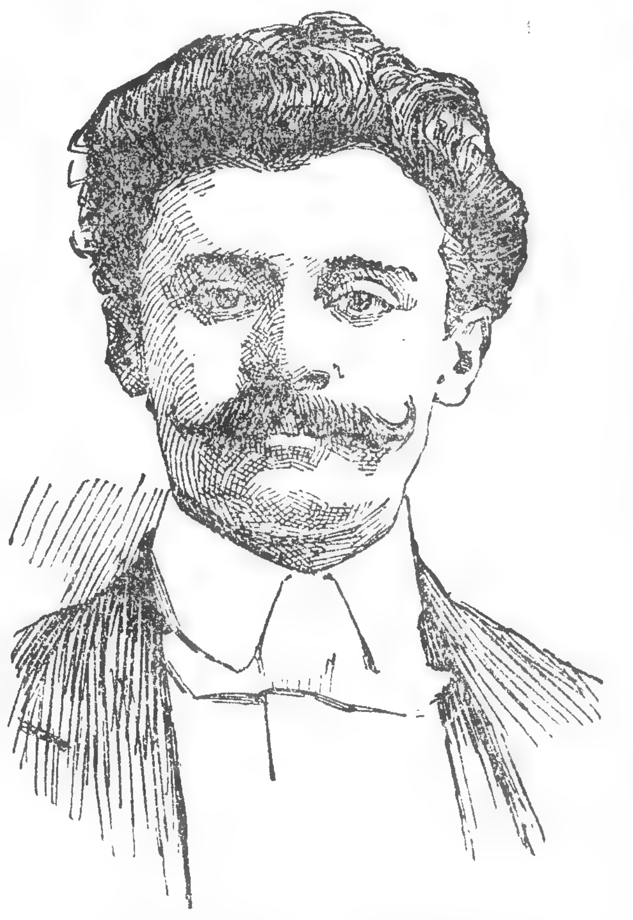
Some works which will have first performances in these concerts during the season are the overture "Hansel and Gretel," Humperdinck; a symphony by Dittersdorf; overture, "Lenore," Duparc; selection from "Anthar," Rmysky Korsakow; symphony, E major, Borodine; "Harka," Smetana.

It will be seen from these announcements that the season will be one of great interest.

The sales of season tickets will be by auction, and will be held at Music Hall during the week beginning Sept. 21. Although the expenses of the concerts have materially increased since the orchestra was organized, the prices of tickets have never been raised, and they will be as before, $12 and $7.50 for the series of public rehearsals, and for the series of concerts according to the location of seats. The $12 season tickets for the public rehearsals will be sold at auction in Music Hall on Monday, Sept. 21; the $7.50 tickets for the rehearsals on Tuesday, Sept. 22; the 12 tickets for the Saturday evening concerts on Thursday, Sept. 24, and the $7.50 tickets for the concerts on Friday Sept. 25. The sales will begin each day at 10 A. M., and will be conducted by Auctioneer Jackson. Bids will be accepted for seats in their regular order only, and no more than four seats will be sold on one bid. Tickets will be delivered in the Hall, and must be paid for as soon as bought, or they will be resold. The seats open to competition will be shown on a large diagram, and will be marked off as soon as sold.



MR. RAFAEL JOSEFFY.



MR. MARTINUS SIEVEKING.

In addition to the Boston concerts the orchestra will give its usual series of performances in New York, Philadelphia, Baltimore, Washington, Brooklyn, Cambridge and Providence during the season.

Boston Sunday Globe.

SUNDAY, SEPT. 13, 1896.

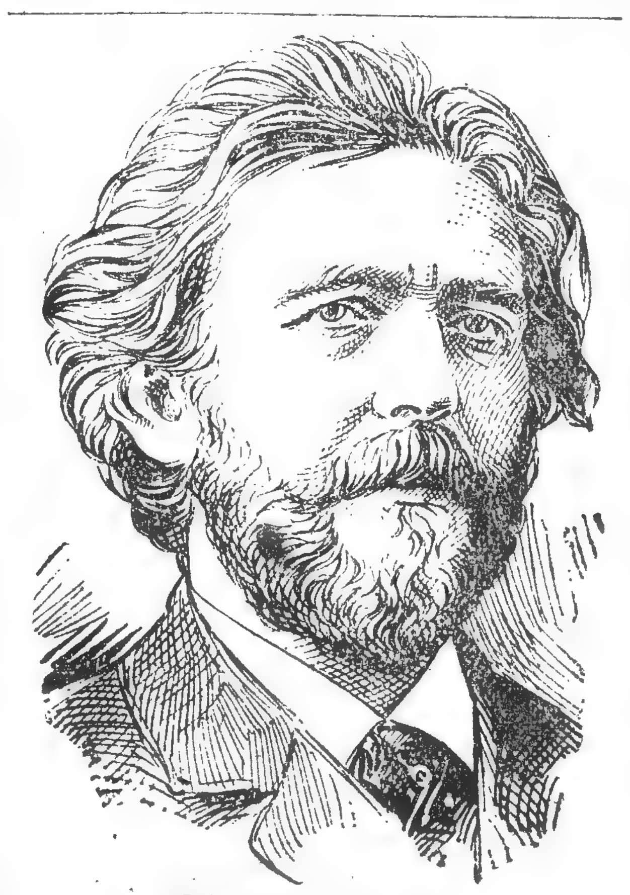
SYMPHONY ORCHESTRA.

16th Season of Boston's Famous Band.

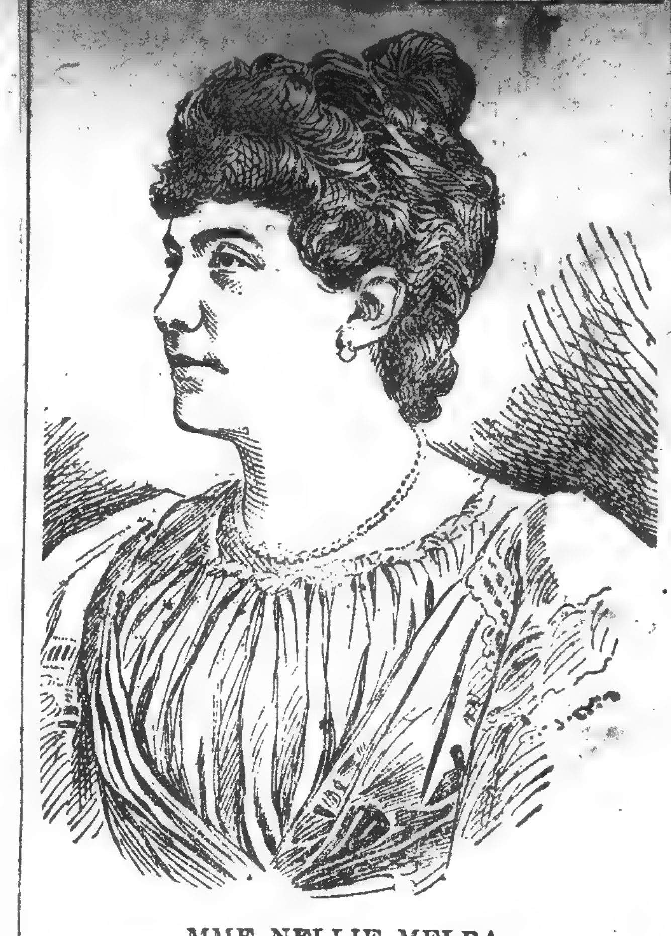
Series of Brilliant Concerts Promised Under Mr Paur's Direction.

Unusually Attractive List of Vocal and Instrumental Soloists.

The annual series of performances by the Boston symphony orchestra at Music hall will begin on Oct 16, and continue weekly until May 1, with occasional omissions to permit of the usual visits of the orchestra to other cities. Twenty-four public rehearsals will be given on Friday afternoons, and 24 concerts on Saturday evenings.

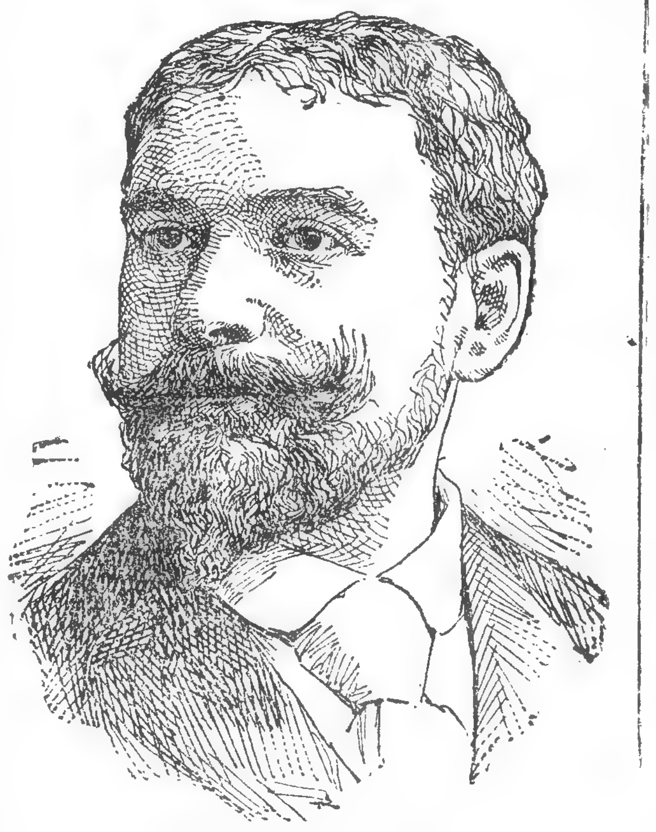


MR EMIL PAUR,
The Director.



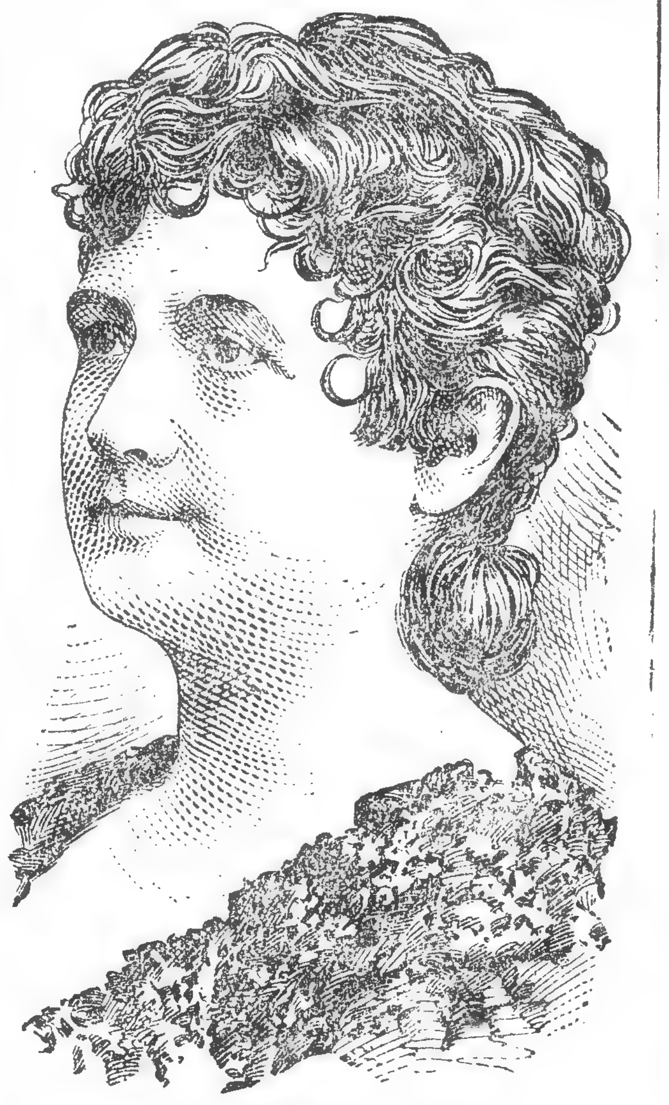
MME NELLIE MELBA,
Soprano.

This organization, by its brilliant record of the past 15 years, has won the highest place in the esteem of the musical public. The standard of excellence established for its performances will be fully maintained and the concerts of the coming season will lack none of the features which have given them their great popularity in the past.



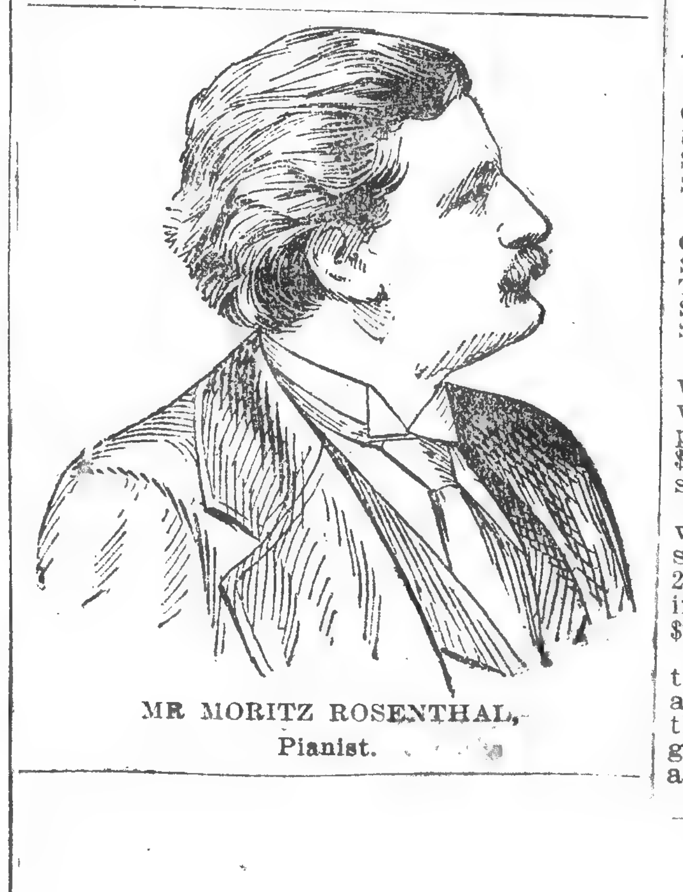
MR POL PLANCON,
Bass.

Only such changes as were absolutely necessary have been made in the membership since last season. Mons Jacquet has been engaged as first flute and Mons Bour as oboist. Both are artists of high rank, formerly connected with the Thomas and Damrosch orchestras. The orchestra will number 90 players and will be again under the direction of Mr Emil Paur.



MME TERESA CARRENO,
Pianist.

The list of soloists is particularly attractive. Among the vocalists will be Melba, Plancon, Campanari and probably Eames. The pianists will be Teresa Carreno, who has not played in America for seven years, Aus der Ohe, Josefy, Sieveking and Rosenthal, who comes after his recent sensational successes in Germany and England.

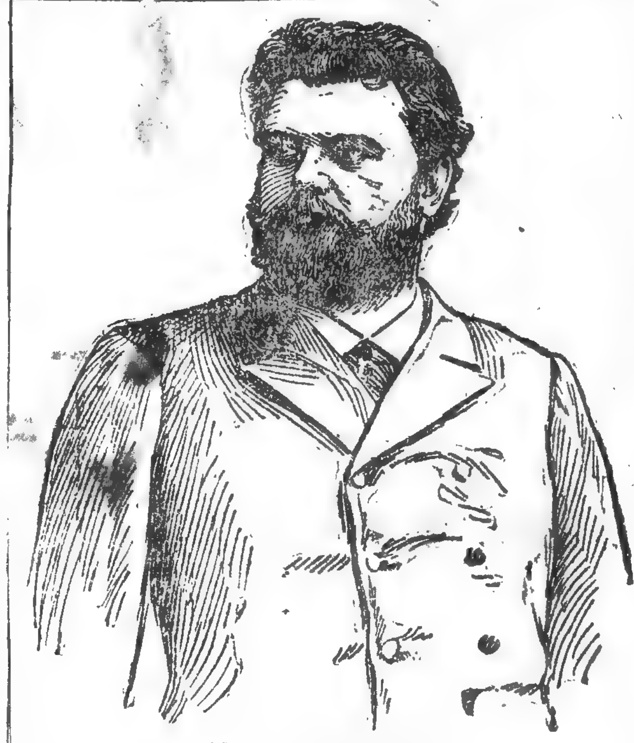


MR MORITZ ROSENTHAL,
Pianist.

Halir, the great German violinist, has been secured, and Kneisel, Loeffler, Adamowski, Schrceder and Schulz from the ranks of the orchestra will be equally welcome. The orchestral numbers of the earlier programs are as follows:

FIRST CONCERT

Overture, Benvenuto Cellini	Berlioz
Selection from Ophelie (First time)	Bourgault-Ducoudray
Suite op 49	Saint-Saens
Symphony No 8	Beethoven
Overture, Euryanthe	Weber



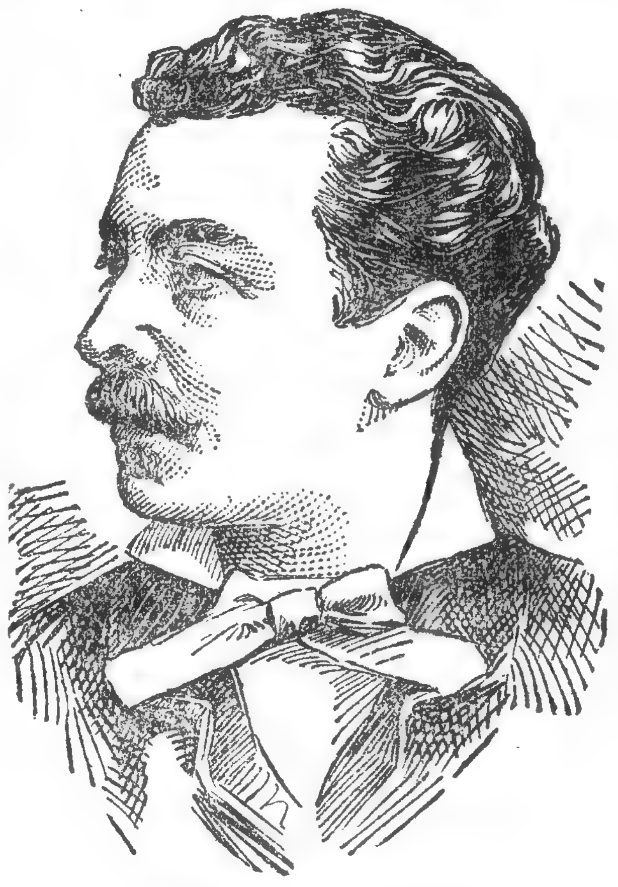
MR CARL HALIR,
Violinist.

SECOND CONCERT

Overture, Gwendoline (First time)	Chabrier
Solo number	
Rhapsodie No 3	Dvorak
Symphony	Mozart

THIRD CONCERT

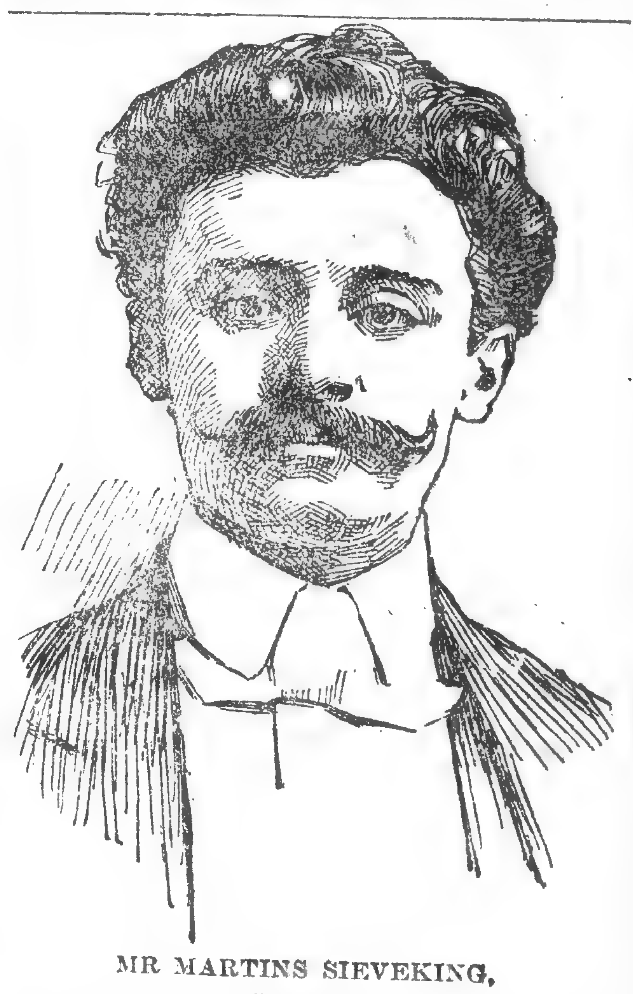
Symphony (First time)	Mrs Beach
Solo number	
Variations	Brahms
Overture, Freischuetz	Weber



MR RAFAEL JOSEFFY,
Pianist.

FOURTH CONCERT

Overture, Richard III	Volkmann
Solo number	
Entr' Acte Ingwelde (First time)	Schilling
Solo number	
Symphony No 9	Schubert



MR MARTINS SIEVEKING,
Pianist.

FIFTH CONCERT

Overture, Barber of Bagdad	Cornelius
Solo number	
Scherzo	Goldmark
Symphony from the New World	Dvorak

SIXTH CONCERT

Overture, Manfred	Schumann
Solo number	
Two Entr' Actes from Carmen	Bizet
Solo number	
Symphony No 4	Tschaikowsky

The auction sales of season tickets will be held at Music hall during the week beginning Sept 21. The scale of prices will be the same as heretofore, $12 and $7.50, according to location of seats.

The $12 seats for the public rehearsals will be sold Monday, Sept 21; the $7.50 seats for the rehearsals Tuesday, Sept 22; the $12 seats for the Saturday evening concerts Thursday, Sept 24, and the $7.50 concert seats Friday, Sept 25.

The sales will be conducted by auctioneer Jackson and will begin each day at 10 a m. They will be governed by the same rules as last year. Circulars giving full information may be had on application at Music hall.

Boston Journal.

SUNDAY, SEPTEMBER 13, 1896.

Soloists of Coming Symphony Season,

With Sundry Digressions, Gossip and Side Remarks.

Programs of the First Six Symphony Concerts.

The Journal publishes today the portraits of the most distinguished soloists who will appear at the Symphony concerts during the season of '96-'97.

There are purists who believe that at a Symphony concert there should be no soloist to distract by personality the attention of the hearer from absolute music. There are purists who object to the word "soloist." It is in truth a miserable word, but what a labored circumlocution is necessary to arrive at the desired result: the including in one word the singers, male and female, after their kind, the fiddlers, 'cellists, harpers, flute players, or any one that makes an individual display of proficiency or incompetence?

There is distracting personality even where there is no soloist, for conductor and players are exposed to view. Mr. Paur is fortunately not a man who, taking a score in hand, says, "What can I make out of this work?" He asks, "What did the composer intend to say?" Nevertheless, any conductor, however modestly graceful and unobtrusively authoritative he may be, is necessarily in a measure between the music and the audience in Music Hall.

And there sit the players. The audience sees them, is conscious of the fact that they are clad irreparably in approved evening dress, with hair arranged or disarranged, according to individual caprice.

Would you really like to hear 24 symphony concerts without a soloist, without the apparition of a flamboyant or a timorous woman, adorned like a bride for her husband? Go to!

⁂

You smiled perhaps when the remarkable Earl Li put to any new acquaintance the question springing from Chinese courtesy, "How old are you?"

Yet that is one of the first questions you ask about any female singer or pianist, and it is followed usually by "Is she married?" "Has she been divorced?"

And the thought arises, "Has she hope in either case?"

Singers have no age until they break down or die.

⁂

Do you insist on conventional biographical sketches?

Melba, Eames, Aus der Ohe, Plancon, Joseffy, Sieveking are not strangers to the music lovers of this town. They are no older in a large sense than when they last gave delight here in different degrees.

As for Melba, she won fresh and glorious triumphs at Paris and at London after her departure from America last spring. Repeated quotations from the admirable articles of the music critic of the Pall Mall Gazette must have assured Journal readers of his righteous fastidiousness and discrimination. And this is what he wrote in part of Melba's rentrée at Covent Garden, June 18, 1896:

"To say that she was in her best voice is to assert that the greatest of living soprano singers was bent upon giving London an example of consummate and supreme art. You may say of her, at first, that it is her facility in the face of extraordinary difficulty which makes so great an impression. And so it is; but you quickly recognize that this facility is the result of a world of trouble and care, guided by a fine musical temperament and aided by the most exquisite natural gifts. But apart from her facility she triumphs, and carries her audience upon wings of enthusiasm by reason also of her golden purity of tone, which is never tainted by alloy, and by reason of the rich, thrilling, deeply emotional value of her full, clear, divinely proportionate note. To possess the note of power and the tone of purity is—how rare a gift! But to possess both of these great qualities in perfection surely signifies that you are face to face with a singer, such as arises, perhaps, once only in a generation, perhaps only one in half a century. These are big words, but let anyone who carefully hears Melba compare her to her greatest contemporaries, and these words will not be found excessive."

Mr. Ellis expects a letter from Emma Eames within a few days in which she will accept the offer of an engagement at the Symphony concerts. The best judges abroad speak of her steady progress in her art. Her most important engagement during her absence was the creation of the part of Ghiselle in César Franck's posthumous opera of the same name at Monte Carlo, April 6, '96.

⁂

Miss Adele Aus der Ohe has played four times at Symphony concerts in Music Hall. Her first appearance was at the 24th concert, 1886-'87; her last at the 11th concert, '89-'90.

Miss Aus der Ohe was praised by Eduard Hanslick for her "wonderful strength and endurance," when she played Tschaikowsky's B flat minor concerto in Vienna in 1892.

[illegible] strength and endurance are, in[illegible] wonderful, but Sophie Menter and [illegible] formidable female pianists have [illegible] same qualities. There is more [illegible] said in praise of Miss Aus der [illegible] the pupil of Theodor Kullak and [illegible]

[illegible] and virginal, she is never [illegible] in the chase. [illegible] shoots the musical darts with [illegible] precision; nor is her bow- [illegible] strength has the elegance of polished steel.

She does not envy Jupiter his bravura and his boasts. Far from her are the sensuous wiles of Venus. She smiles serenely at the pedagogic Minerva.

She is the Diana of pianists.

⁂

Her antipodes is Theresa Carreno, who is first of all a woman of the tropics.

She numbers 43 chronological years. In emotions and passionate vicissitudes her life has been a century.

The books tell us that she was born at Caracas, Venezuela. She was a pupil of Moritz Gottschalk. In 1865 and 1866 she gave concerts in Europe. She afterward did many things in America. She gave piano concerts, she taught, she sang in opera. Did you see her as Zerlina in "Don Giovanni"?

She composed the National Hymn of Venezuela. And once, when she was managing an Italian opera company, she took the stick and led the orchestra.

From three men, husbands in turn, she learned much of art and life.

Sauret, the violinist, was her first husband. She married him when they both were young. Then there was Tagliapietra, the baritone.

And then, in 1892, she was married to d'Albert, the gnome-like pianist. Beauty and ——. It is only about a year ago that they were divorced. D'Albert promptly married a singer. I believe she is his third wife.

When Theresa Carreno appeared at a Symphony concert during the season of '87-'88 her distinguishing characteristics as a pianist were sumptuous beauty and torrid temperament.

Mr. Huneker remembers her in 1876, the "brilliant and unapproachable woman."

"She wore a ruby colored gown and gouts of hot blood seemed to drip from her passionate fingers and stain scarlet the ivory rocks of the keyboard. Yet she played only Handel's rococo variations in E. I am told by men and critics whose opinions are worth treasuring that Carreno has made enormous progress since her stay in Europe. Don't imagine that Carreno is a women advanced in years. She has been before the public since she was a child. Yet in her life has been crowded enough incident, sorrow, triumph and excitement as would furnish forth twenty novels. Like all great artists, she has worn the crown of thorns, and worn it nobly."

⁂

Pol Plancon will make his first appearance at a Symphony concert. I hope he will be persuaded to sing the Drum Major's song from the opera of "Le Caïd," by Ambroise Thomas. As he sings it, 'twould be worth a wilderness of Pogner's addresses.

Plancon as a singer, pure and simple, as a master of bel canto and also colorature, is the finest bass that has visited this country in several years. As a singer he is superior to Edouard de Reszke in natural beauty and nobility of voice, and in vocal skill.

⁂

Rafael Joseffy's first appearance at a Symphony concert was during the season of '85-'86. His fourth appearance was last season, when he gave one of the very greatest exhibitions of piano playing that has been heard in Boston for many years.

⁂

Mr. Sieveking's first appearance at a Symphony concert was last season. His performance of Saint-Saëns's G minor concerto was brilliant. Then he disappeared mysteriously, as one who leaves between trains, as though he donned rubber overshoes on quitting Music Hall as soon as the applause was hushed.

I am told that he felt the need of a repertory, and therefore went to a small town near Paris, where he might practise diligently and in quiet.

⁂

Moritz Rosenthal, who is now regarded as in certain respects the greatest pianist living, has been heard in Boston, but not in a Symphony concert. He visited us when he was in his storm-and-bang period, for not till 1890 was he recognized abroad as a remarkable pianist.

He was born in 1862 at Lemberg. He studied under Karl Mikuli, Rafael Joseffy and Liszt. He began to give concerts in 1876. He played in the United States during the season of '88-'89. Only within the last few years has he excited the wonder of European capitals by his stupendous acquirements. No longer is the reproach brought against him that he is essentially materialistic.

⁂

It is a great pleasure to see the names of Rosenthal, Joseffy, Carreno, Aus der Ohe and Sieveking announced as soloists.

It is a good thing for audiences to learn that Paderewski, "a selfish monopolist," is not the only pianist. There are others.

As an editorial article in the Musical Courier puts it, "We are tired of the domination of one pianist."

⁂

Karl Halir is a distinguished violinist. He was born at Hohenelbe, Bohemia, Feb. 1, 1859. He studied under Bennewitz at the Conservatory at Prague, and under Joachim, 1874-'76. He then was concert master of Bilse's Orchestra, from which position he was called to be Court concert master at Weimar. In 1888 he married Therese Zerbst (born Nov. 6, 1859), a concert soprano of enviable reputation.

⁂

Among the other soloists will be Messrs. Kneisel, Loeffler, Adamowski, Schnitzler, Schroeder and Schulz of the orchestra.

⁂

It is not necessary at this late day to sound the praises of the orchestra under Mr. Emil Paur, who now enters on the fourth season of his usefulness. The fame of the orchestra is now international. The orchestra founded by Mr. H. L. Higginson is not only an honor to Boston; it is an honor to the United States [illegible]

Mr. Jacquet, formerly first flute under Mr. Damrosch, will succeed Mr. Charles Molé as the first flute of the orchestra. Mr. Bour, formerly under Thomas, will take here the position of second oboe.

⁂

The programs of the first six concerts will be as follows:

FIRST CONCERT.

Overture, "Benvenuto Cellini" .... Berlioz
Ophelie .... Bourgault-Ducoudray
(First time.)
Suite op. 49 .... Saint-Saens
Symphony No. 8 .... Beethoven
Overture, "Euryanthe" .... Weber

SECOND CONCERT.

Overture, "Gwendoline" .... Chabrier
(First time.)
Rhapsodie, No. 3 .... Dvorak
Solo number.
Symphony .... Mozart

THIRD CONCERT.

Symphony .... Beach
(First time.)
Variations .... Brahms
Overture, "Freischuetz" .... Weber

FOURTH CONCERT.

Overture, "Richard III." .... Volkmann
Solo number.
Entr'acte "Ingwelde" .... Schilling
(First time.)
Solo number.
Symphony No. 9 .... Schubert

FIFTH CONCERT.

Overture, "Barber of Bagdad" ...... Cornelius
Solo number.
Scherzo .... Goldmark
Symphony "From the New World" ... Dvorak

SIXTH CONCERT.

Overture, "Manfred" .... Schumann
Solo number.
Two entr'actes from "Carmen" .... Bizet
Solo number.
Symphony No. 4 .... Tschaikowsky

⁂

Among the pieces to be played during the season are Humperdinck's overture to "Hänsel and Gretel;" Bizet's Suite "Jeu d'Enfants;" Smetana's "Wallenstein's Lager;" a symphony by Dittersdorf; Duparc's "Lenore;" a movement from Rimski-Korsakoff's "Antar"—why not the whole of this celebrated program-symphony, Mr. Paur? Mehul's Overture to "L'Irato;" Berlioz's Overture, "Les Franc Juges;" and three movements of the ninth symphony.

Some will shudder when they learn that a symphony by Bruckner will be played.

There will be the usual number of old, familiar stand-bys, compositions that no gentleman's library should be without.

Philip Hale

SYMPHONY TICKETS.

The auction sales of season tickets will be held at Music Hall the week of Sept. 21, each sale to begin at 10 A. M., and arranged as follows: The $12 seats for the Friday afternoon public rehearsals will be sold on Monday, Sept. 21; the $7 50 seats for the Friday afternoon public rehearsals on Tuesday, Sept. 22; for the Saturday evening concerts the $12 seats will be sold on Thursday, Sept. 24: the $7 50 seats on Friday, Sept. 25. Bids will be accepted for seats in their regular order only, and not for the choice, and not more than four tickets will be sold on one bid. The bid will be a premium on each seat. The seats open to competition will be shown on a diagram, and will be marked off as sold.

THE SYMPHONY CONCERTS.

The first of the Symphony concerts is the New Year's day of the musician. And lo, and behold, the annual preliminary excitement concerning soloists of the season and sale of tickets is at hand. To some the concerts are a mixture of education and pleasure, and there are persons who find pleasure only in alleged education. To some the concerts are a species of genteel dissipation, and Saturday nights when the orchestra is out of town, these subscribers are ill at ease, like dram-drinkers on a legal holiday, who find no place open to them. And to some the Symphony concert is merely a social function, to be endured, for the sake of standing well in the eyes of the community.

We do not now speak of these concerts from the standpoint of a musician; to so speak is the task of specialists. We may be permitted, however, to view it from a sociological height. Boston supports an orchestra which, according to excellent judges, is surely without a superior in the world, even if it is not—as some say—without an equal. There are established orchestras in Chicago, Cincinnati and in New York, although the concerts in the last named city are not as many; but the institution in Chicago, although that city boasts of the most accomplished leader, Theodore Thomas, and the institution in Cincinnati, conducted by the talented and enthusiastic Van der Stucken, do not enjoy such universal fame, nor are they apparently on as sure a foundation.

There are those who say that the arts do not prosper under a republic; that the patronage of princes is necessary to their encouragement and life. Although the Boston orchestra exists in a commonwealth, it must be remembered that it was founded by an individual, and that the patronage of certain society leaders has influenced mightily the snobs of high and low degree who will gladly assist in supporting that which receives the sanction of what has been described as the untitled aristocracy. Just as in Italy or Germany of the 18th century each Prince had his chapelmaster and his orchestra, so a citizen of Boston by a stroke of his pen called the Symphony Orchestra into existence. The Prince of Terra Incognita or the Graf von Zweikraut used his musicians for his pleasure. Mr. Higginson not only honored himself; he has given enjoyment to thousands; he has enabled the city to boast justly of a brilliant ornament.

Now Mr. Gradgrind may say, "Yes, this is all very pretty; but is the musical public any the more thoroughly educated?" We might answer by asking, "Is the purpose of art to educate? Has the Venus of Milo turned the corset to a thing of torture, as barbarous as any machine in the Nuremberg collection? Have the terribly realistic battle pictures of the Russian, with the equally terrible name, led the Tsar and his people to give up the army?" If Mr. Gradgrind wishes to know whether there is a higher standard of taste today on account of the performances of the Symphony Orchestra, we should be inclined to answer "Yes;" and not even the applause that is bestowed occasionally on unrighteous singers at those same concerts disturbs this conviction. We believe that the orchestra has made much for musical progress in other cities, as in Worcester, where the programs of the Festival have shown an orchestral gain since the players were first called to assist. Whether the community at large has been influenced, whether manners have been polished and the soul uplifted are other questions, and to answer them would entail a discussion as old as the days of Plato, as to whether music should be allowed in a commonwealth.

One agreeable feature of the concerts of the last three years is the absence of heated controversy in public concerning the merits or faults—say even crimes of the conductor. It argues ill for the healthy condition of an orchestra when all the interest is centred in the conductor, who, after all, men and brethren, is a mortal, while some of the works conducted by him are immortal. The music is more than the interpreter. Of course if a conductor is grossly incompetent, that is another matter; but when the criticism is confined to matters of detail about which there may be honest differences of opinion, the conductor should not be hoisted into a position of absurd and distracting prominence. We may therefore congratulate Mr. Paur as well as the orchestra and the city in that the inevitable criticism which follows each concert is inspired by musical interest and not by personal feeling. No one doubts the musical sincerity of Mr. Paur, who has shown himself a man of honesty, courage, independence, strength and intelligence in a most trying position. Dignity of orchestra, conductor, audience, program, criticism, is now harmonious and symphonic.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, SEPTEMBER 13, 1896.

(Copyright, 1896. Post Publishing Company.)

The Boston Symphony Orchestra will begin its sixteenth annual series of concerts at Music Hall, Oct. 17, and continue until May 1, with the usual number of omissions to permit the visit of the orchestra to various other cities.

The following great and distinguished artists have been engaged to appear during the season: Pianists—Miss Adele Aus der Ohe, Teresa Carrreno, Mr. Moritz Rosenthal, Martinus Sieveking and Rafael Joseffy; soprano soloists — Mme. Melba and Emma Eames; basso, Pol Plancon; violin soloist, Mr. Carl Halir, and several others. Mr. Emil Paur will conduct, as usual.

* * * * * * * *

Boston T[illegible]

MONDAY, SEPTEMBER 14, 1896.

Sixteenth Symphony Season.

The Boston Symphony Orchestra this fall enters its sixteenth season with its membership practically intact, only a few necessary changes having been made since last year. M. Jacquet succeeds M. Molé as first flute, and M. Bour has been engaged as second oboe. Both these artists come with a fine reputation, won in the Thomas and Damrosch orchestras. The orchestra will number ninety players, and will again be under the direction of Mr. Emil Paur.

The Boston season will comprise, as usual, twenty-four matinées on Fridays and twenty-four evening concerts on Saturdays at Music Hall, beginning Oct. 16 and 17. The vocalists engaged are Melba, Plançon and Campanari, and an acceptance is expected from Eames within a few days. Among the pianists will be Rosenthal and Teresa Carreno, who has not been heard here for seven years. Joseffy, Sieveking and Aus der Ohe will also be heard. Halir of Berlin, the great German violinist, has been secured, and Kneisel, Loeffler, Adamowski, Schroeder and Schulz remain in the orchestra.

Some works which will have first performances in these concerts during the season are the overture "Hansel and Gretel," Humperdinck; a symphony by Dittersdorf; overture, "Lenore," Duparc; selection from "Anthar," Rmysky Korsakow; symphony E major, Borodine; "Harka," Smetana.

The sales of season tickets will be by auction, and will be held at Music Hall during the week beginning Sept. 21. The prices of tickets will be as before, $12 and $7.50 for the series of public rehearsals, and for the series of concerts according to the location of seats. The $12 season tickets for the public rehearsals will be sold by auction in Music Hall on Monday, Sept. 21; the $7.50 tickets for the rehearsals on Tuesday, Sept. 22; the $12 tickets for the Saturday evening concerts on Thursday, Sept. 24, and the $7.50 tickets for the concerts on Friday, Sept. 25. The sales will begin each day at 10 A. M., and will be conducted by auctioneer Jackson. Bids will be accepted for seats in their regular order only, and no more than four seats will be sold on one bid. Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be resold. The seats open to competition will be shown on a large diagram, and will be marked off as soon as sold.

In addition to the Boston concerts the orchestra will give its usual series of performances in New York, Philadelphia, Baltimore, Washington, Brooklyn, Cambridge and Providence during the season.

AT THE ACADEMY OF MUSIC,
Under the Joint Auspices of the
Brooklyn Institute of Arts and Sciences
. . . AND . . .
The Brooklyn Philharmonic Society,
Will be given during the Season of 1896-7, the

PHILHARMONIC CONCERTS
BY THE
BOSTON
SYMPHONY ORCHESTRA

Mr. EMIL PAUR, Conductor,
ASSISTED BY THE FOLLOWING AMONG OTHER SOLOISTS:

Mme. MELBA, Soprano,
Mr. BEN DAVIES, Tenor.
M. PLANCON, Barytone.
Mr. MORITZ ROSENTHAL, Piano.
Mme. CARRENO, Piano,
Mr. CARL HALIR, Violin.
Mr. FRANZ KNEISEL, Violin.
Mr. TIMOTHEE ADAMOWSKI, Violin.
Mr. ALWIN SCHROEDER, 'Cello.

FIVE EVENING CONCERTS,
NOV. 9TH, DEC. 11TH, JAN. 22D, FEB. 26TH, MAR. 26TH,
FOUR MATINEE CONCERTS,
(SATURDAYS) DEC. 12TH, JAN. 23D, FEB. 27TH, MAR. 27TH.

The Sale of Course Tickets to the Five Evening Concerts will begin on TUESDAY EVENING, OCTOBER 20TH, at 8 o'clock, at the Art Building, 174 Montague Street.

The Sale will continue at 502 Fulton Street, on and after October 21st, from 8:30 A. M. to 6 P. M., and from 7:30 to 10 evenings, and at 300 Fulton Street, (CHANDLER'S), from 8:30 A. M. to 6 P. M. Course Tickets, $7, $5, $4.

Music Hall.

BOSTON

SYMPHONY

ORCHESTRA.

(90 Performers.)
MR. EMIL PAUR, Conductor.

Sixteenth Season, 1896-'97. Twelfth Season in Baltimore.

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WEDNESDAY EVENING, DEC. 9,

WEDNESDAY EVENING, JAN. 20,

WEDNESDAY EVENING, FEB. 24,

WEDNESDAY EVENING, MARCH 24.

At 8 o'Clock.

Solo Artists:

MME. MELBA,
MME. CARRENO,
MR. POL PLANCON,
MR. BEN DAVIES.

MR. CARL HALIR,

(The Famous Violin Virtuoso from Berlin.)

Season tickets, with reserved seats for the series of five concerts, $7 00 and $5 00, according to location.

The sale of tickets will open Monday morning, October 19, at Albert's, 13 North Charles street.

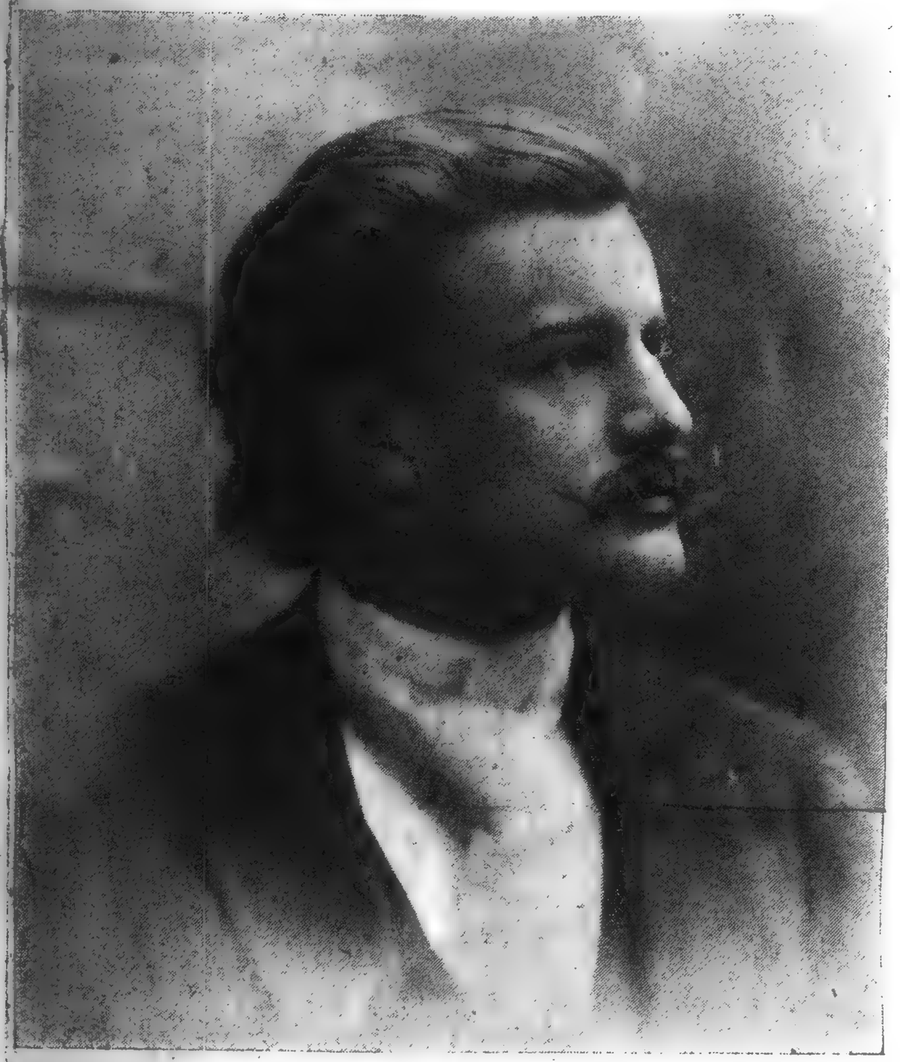
Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Mgr.

MISS ADELE AUS-DE-OHE,
Pianist.
(From a photograph by Falk.)

CARL HALIR,
Violinist.

TERESA CARRENO,
Pianist.



MORITZ ROSENTHAL,
Pianist.
(From a photograph by Falk.)

EMIL PAUR,
Conductor.
(From a photograph by Notman.)

RAFAEL JOSEFFY,
Pianist.

MME. EMMA EAMES,
Soprano.
(From a copyrighted photograph by Falk.)

POL PLANCON,
Basso.
(From a copyrighted photograph by A. Dupont.)

MARTINUS SIEVEKING,
Pianist.

MME. MELBA,
Soprano.

THE SEASON'S ARTISTS.

THE SOLOISTS WHO WILL APPEAR IN THE BOSTON CONCERTS OF THE BOSTON SYMPHONY ORCHESTRA DURING THE SEASON OF 1896 AND 1897.
(See "About Music" in the Feature Section.)

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Pianist.
(From a photograph by Falk.)

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Violinist.

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TIGHT BINDING

The Musical Courier.

NEW YORK, WEDNESDAY, SEPTEMBER 16, 1896.

WHY PAUR IS A BETTER CONDUCTOR.

WHY Emil Paur is a better conductor than he was when he made his first bow here several seasons ago.

There is a pretty and apposite text to be preached upon at the beginning of the season, and we are of the humble opinion that no one is better qualified to preach from this text than THE MUSICAL COURIER, for have we not been Mr. Paur's keenest critic from the beginning, and have we not always praised with discrimination and found fault with justice?

Possibly some of our Boston contemporaries, whose half baked zeal for Mr. Paur has led them into the mistake of praising his errors, may answer in the negative; but of what value is such so-called criticism to the public, and of what value is eternal praise to Mr. Paur?

Even his warmest admirers admit his limitations, yet a small, select chorus, "up Boston way," told him weekly, daily and bimonthly what a great man he was, and if he had continued believing this silly talk we would not to-day be discussing the whys and wherefores of Mr. Paur's very patent improvement.

Mr. Paur has improved as conductor because he has been at the head of the greatest orchestra in the world, because he has benefited by the more cosmopolitan life of America, and because he has taken seriously the many criticisms of his work which have appeared in this journal. In a word he is a progressive man who has seized his opportunity—a magnificent one—and has profited by it.

The Boston Symphony Orchestra has been trained by two such men as Wilhelm Gericke and Arthur Nikisch—the one an ideal disciplinarian, the other the most poetic conductor alive. Composed originally of first-class material, it by dint of incessant rehearsing reached a pitch of perfection certainly never excelled even by Von Bülow and his famous Meiningen Orchestra. Not alone homogeneity and elasticity in tone, not alone unsurpassed virtuosity, but in musical feeling and spirit this band from Boston is unrivaled. Mr. Paur consequently stepped before an almost perfect instrument, an instrument too well trained and tuned to deteriorate even in the hands of mediocrity. Mr. Paur has worked, has studied, has grown. He doubtless felt his responsibility from the outset, and his awkwardness, his gaucherie, his lack of polish are being outgrown in the most satisfactory fashion. Of his genuine musicianship we never doubted. He was always the musician; sometimes the musician at the expense of the conductor. In his endeavor to be faithfully objective he was often colorless, yet his angularities, so annoying in the beginning, have almost vanished.

All this is as it should be. Mr. Paur could not be an artist and refuse to feel the refining influences of his entourage, his environment. Rehearsing continually with such an orchestra, and rehearsing without the pressure of being compelled to play a certain composition on a certain date, was bound to work wonders. Mr. Paur has just the leisure so much envied by Anton Seidl. Just fancy the delight of a conscientious conductor in being able to rehearse Monday, Tuesday, Wednesday, Thursday a composition, and then shelve it because it was not quite fine enough for the Friday matinée!

No wonder then that Mr. Paur, with such opportunities for self-culture, self-criticism, has improved, has mellowed, has rounded as a conductor; and no wonder, attempt what he may, Mr. Seidl is precisely where he was when he first undertook the conductorship of the Philharmonic Society.

It is simply not his fault, thanks to the beggarly system adopted by the Philharmonic Society. Not only is our local band ridden by too many Old Men of the Mountain, as was Sinbad, but there is also a plentiful lack of rehearsing, not to speak of the woeful want of public spirit. Any slipshod way, so it is easy, is adopted by the Philharmonic Society, which needs not only new by-laws but new blood. You can well imagine what Mr. Seidl, with his enormous gifts as a conductor, could do if he had such magnificent material to work with as the Boston Symphony Orchestra. We wish to emphasize a fact not at first blush apparent to all, but one nevertheless incontrovertible:

Anton Seidl has never had an opportunity of showing himself at his best in America.

And simply because he has never stood before a first-class orchestra. Perhaps when he can put into practice his notions as to the proper amount of rehearsing, the elimination of dead and decaying material in the society, then—we say again perhaps—the Philharmonic may accomplish something.

We must not forget a word of praise for the limitless energy and tact of Mr. C. A. Ellis, the manager of the Boston Symphony Orchestra. He has all the fire and ambition of the young American, complemented by a gracious personality and no little culture. He is the right man pre-eminently in the right place.

And Mr. Paur has improved, is improving as a conductor, as we think we have just amply proved. Boston papers, please copy.

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The Beacon.

BOSTON, SATURDAY, SEPT. 19, 1896.

THE SYMPHONY CONCERTS.

Next week will be of special interest to several thousand music lovers in Boston—because it marks the auction sale of the season Symphony tickets. There will be as usual twenty-four concerts, beginning October 17, and twenty-four rehearsals, beginning Friday afternoon, October 16; and the sale of seats will open Monday morning at Music Hall. The $12 rehearsal seats will be sold at auction Monday at 10; the $7.50 rehearsal seats will be sold there on Tuesday at the same hour; the $12 seats for the Saturday evening concerts will be sold in the same way next Thursday morning, and the $7.50 concert seats on Friday at the same hour. The bidding promises to be sharp and lively, as the Symphony concert has come to be as necessary to Bostonians as their baked beans.

Mr. Paur will conduct again, and the list of soloists was never finer, including Mme. Melba, Mme. Carreno, Mlle. Aus Der Ohe, Messrs. Plancon, Campanari, Rosenthal, Joseffy, Halir, Sieveking, Kneisel, Loeffler, Adamowski, Schroeder and Schultz, with others to be heard from in the future.

Boston Transcript

MONDAY, SEPTEMBER 21, 1896.

SALE OF SYMPHONY REHEARSAL SEATS

Large Attendance but Slow Bidding at Prices in Advance of Previous Years.

About half of the floor-seats in Music Hall were filled this forenoon with people attracted there by the sale of seats for the series of Friday afternoon rehearsals of the Symphony Orchestra. Only the $12 seats were offered today, and the auction sale was conducted as in past years by Henry W. Jackson. It was announced that all bids were for premiums, which must be added to the regular box-office price in the purchasing of seats.

The sale opened with the disposal of seat number one in section A, on the floor, at a premium of $18, which was reached by easy stages of fifty-cent bids. The next two seats sold at $10.50 each, and $11 was paid for three others in order. Then a rise to $18.50 was made. A drop to different amounts as low as $11 quickly followed, and then a range of from $14 to $22.50 ran through the sale of many seats, in pairs and singly. A sudden jump to $32 and $35 next came about.

At this point the auctioneer urged that "bids should be started at $30, about where they belong." The bidders evidently did not agree with him on this point, for the next bid was begun at $16, and by a slow process crept up to $25, with following sales at $20, $30 and $32 premiums, even up to a fraction above $40.

Four excellent seats in the centre of the hall, and about six rows from the stage, sold at $21, while the next two brought $36. Not till section G was reached was there any spirited bidding. For this row dollar bids came thick and fast, seat number 18, in the middle aisle and on the end, being run up to $75 premium. The same purchaser then took the next seat, for which $52 was paid, and also numbers 20 and 21, paying $54 each for those. Numbers 22 and 23 sold immediately after at $38, while $39 was obtained for others in that row. In row H, seats 16 and 17, end seats in the centre, were knocked down at $87 apiece and the pair across the aisle from them went for $66. In section J, $44 was paid for seat number 17, as against $80 for the same seat last year. As the austioneer began to offer seats in the middle of the hall it was noticed that a gradual drop from highest prices was brought about. In rows L, M, N and thereabout, prices appeared to average from $20 to $25, though many pairs, here and there, sold at from $40 to $45. From these figures up to about $60 were the amounts paid for a selection in this part of the hall. Seats in the rear part of the hall, under the balcony, sold at an average premium of from $5 to $7. It was noticeable that in most sections the seats on the Hamilton place side of the hall sold at lower general prices than those paid for the middle and extreme left seats in the same rows. All in all, better prices throughout the hall ruled today, as compared with the sale last year, which may be owing to the fact that last season's sale took place on an extremely hot day, and with a smaller attendance than that of today.

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Mr. CARL HALIR,
(The Famous Violin Virtuoso from Berlin.)

Season tickets, with reserved seats for the series of five concerts, $7.00 and $5.00, according to location.

The sale of tickets will open Monday morning, October 19, at Albert's, 13 North Charles street.

Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

F. R. COMEE, Assistant Manager.
C. A. ELLIS, Manager.

The Beacon.

BOSTON, SATURDAY, SEPT. 19, 1896.

THE SYMPHONY CONCERTS.

Next week will be of special interest to several thousand music lovers in Boston—because it marks the auction sale of the season Symphony tickets. There will be as usual twenty-four concerts, beginning October 17, and twenty-four rehearsals, beginning Friday afternoon, October 16; and the sale of seats will open Monday morning at Music Hall. The $12 rehearsal seats will be sold at auction Monday at 10; the $7.50 rehearsal seats will be sold there on Tuesday at the same hour; the $12 seats for the Saturday evening concerts will be sold in the same way next Thursday morning, and the $7.50 concert seats on Friday at the same hour. The bidding promises to be sharp and lively, as the Symphony concert has come to be as necessary to Bostonians as their baked beans.

Mr. Paur will conduct again, and the list of soloists was never finer, including Mme. Melba, Mme. Carreno, Mlle. Aus Der Ohe, Messrs. Plancon, Campanari, Rosenthal, Joseffy, Halir, Sieveking, Kneisel, Loeffler, Adamowski, Schroeder and Schultz, with others to be heard from in the future.

Boston Transcript

MONDAY, SEPTEMBER 21, 1896.

SALE OF SYMPHONY REHEARSAL SEATS

Large Attendance but Slow Bidding at Prices in Advance of Previous Years.

About half of the floor-seats in Music Hall were filled this forenoon with people attracted there by the sale of seats for the series of Friday afternoon rehearsals of the Symphony Orchestra. Only the $12 seats were offered today, and the auction sale was conducted as in past years by Henry W. Jackson. It was announced that all bids were for premiums, which must be added to the regular box-office price in the purchasing of seats.

The sale opened with the disposal of seat number one in section A, on the floor, at a premium of $13, which was reached by easy stages of fifty-cent bids. The next two seats sold at $10.50 each, and $11 was paid for three others in order. Then a rise to $18.50 was made. A drop to different amounts as low as $11 quickly followed, and then a range of from $14 to $22.50 ran through the sale of many seats, in pairs and singly. A sudden jump to $32 and $35 next came about.

At this point the auctioneer urged that "bids should be started at $30, about where they belong." The bidders evidently did not agree with him on this point, for the next bid was begun at $16, and by a slow process crept up to $25, with following sales at $20, $30 and $32 premiums, even up to a fraction above $40.

Four excellent seats in the centre of the hall, and about six rows from the stage, sold at $21, while the next two brought $36. Not till section G was reached was there any spirited bidding. For this row dollar bids came thick and fast, seat number 18, in the middle aisle and on the end, being run up to $75 premium. The same purchaser then took the next seat, for which $52 was paid, and also numbers 20 and 21, paying $54 each for those. Numbers 22 and 23 sold immediately after at $38, while $39 was obtained for others in that row. In row H, seats 16 and 17, end seats in the centre, were knocked down at $87 apiece and the pair across the aisle from them went for $66. In section J, $44 was paid for seat number 17, as against $80 for the same seat last year. As the austioneer began to offer seats in the middle of the hall it was noticed that a gradual drop from highest prices was brought about. In rows L, M, N and thereabout, prices appeared to average from $20 to $25, though many pairs, here and there, sold at from $40 to $45. From these figures up to about $60 were the amounts paid for a selection in this part of the hall. Seats in the rear part of the hall, under the balcony, sold at an average premium of from $5 to $7. It was noticeable that in most sections the seats on the Hamilton place side of the hall sold at lower general prices than those paid for the middle and extreme left seats in the same rows. All in all, better prices throughout the hall ruled today, as compared with the sale last year, which may be owing to the fact that last season's sale took place on an extremely hot day, and with a smaller attendance than that of today.

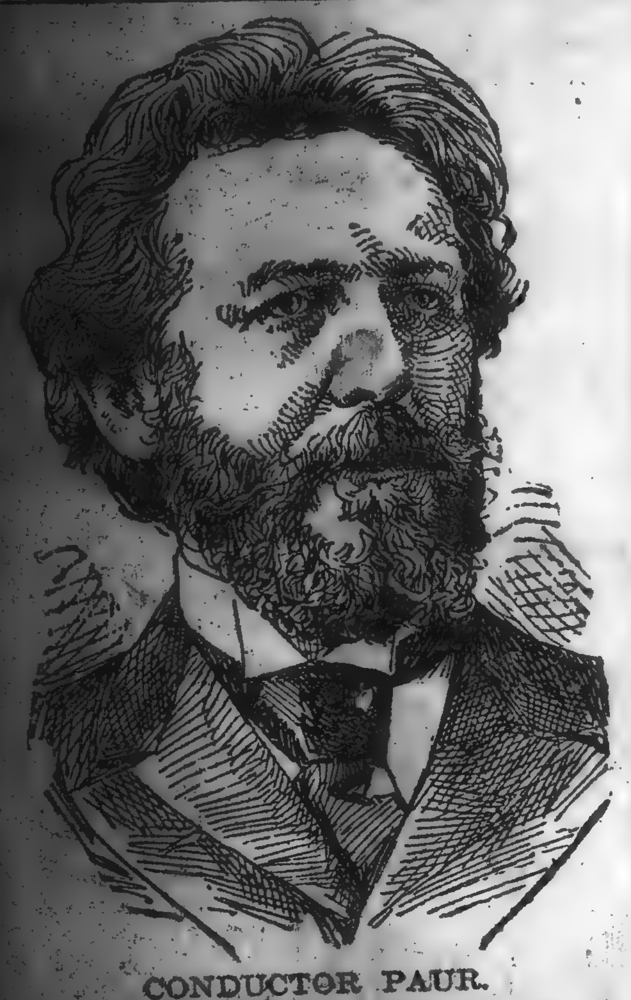
TEMBER 19, 1896.

out the Coming Symphony Season.

UR'S NEW YORK VICTORY.

The Courier at Last Admits His Ability—Lasalle Is to Return. The Kneisel Quartette. Other Gossip.

On Monday next begins the preliminary to the musical feast of the Boston season—the auction sale of seats for the Symphony concerts and rehearsals. So distinctively are these weekly events a part of the life of the city that it is scarcely necessary now to speak of their enormous influence upon musical education and their ability to give pleasure to the best and truest lovers of the art. It is customary to declare that people go to the Symphony because it is "en regle," something expected of society, just as a carriage is or an exodus from Beason street in May. Such a motive impels some, certainly, but a constant experience with Symphony audiences, close observance of the attention always paid and the genuine enthusiasm aroused proves clearly enough that the vast majority are there because they are fond of the music, and proud of the magnificent band that so nobly interprets it.



CONDUCTOR PAUR.

Nor has society a monopoly on the seats at Music Hall by any means. There is a very large contingent of people in moderate circumstances, and they can well afford to go, considering how very reasonable are the prices per concert. Even at an average premium of $15, the $7.50 seats allow one the 24 concerts at an expense of less than $1 a concert. Nowhere in the world is such a banquet furnished for the like money.

As to the auction plan of disposing of the seats, it is the best yet devised. With the present demand for seats, the old "standing-in-line" process would be simply intolerable. No one would get the seats he wanted, and the expense of hiring holders of places would be considerable. And those who complain that Mr. Higginson is by this plan the recipient of a large additional sum should remember that the same Mr. Higginson, for five or six years, went into his own individual pocket and pulled out thousands of dollars each season that the people of Boston might have as good as any. The public can never repay its debt to him.

Excellent things are promised for the coming season. Judging from the programmes of the first four concerts, Mr. Paur has decided to have a novelty each week. The younger romantic composers are to be well represented, and due attention will of course be paid to the classicists. The list of soloists is enough to raise delightful anticipations. Melba will sing, and Plancon will make his first appearance with our orchestra here. The meteoric Rosenthal will be heard, and the great Joseffy will visit us. Teresa Carreno, that handsome woman and brilliant pianist, is to return after a seven-years' absence, and Aus de Ohe will also be included, as well as Sieveking, who made a real triumph last year. An absolutely new man will be Halir, the great German violinist. Our own Symphony soloists will appear as usual, including Mr. Adamowski, who has come back to the fold. All in all, the outlook is for the finest season thus far given by the splendid organization.

The world do move! The New York Musical Courier, formerly the relentless enemy of Conductor Paur, has renounced its position as gracefully as it is able, and, with the final appeal "Boston papers please copy," it now admits that we have a great conductor at the head of the Symphony Orchestra. It arrives at its change of base in an amusing way, but the result is the same. It says:

"Mr. Paur has improved as conductor because he has been at the head of the greatest orchestra in the world, because he has benefited by the more cosmopolitan life of America, and because he has taken seriously the many criticisms of his work which have appeared in this journal. In a word, he is a progressive man who has seized his opportunity—a magnificent one—and has profited by it.

"All this is as it should be. Mr. Paur could not be an artist and refuse to feel the refining influences of his entourage, his environment. Rehearsing continually with such an orchestra, and rehearsing without the pressure of being compelled to play a certain composition on a certain date, was bound to work wonders."

[illegible] the orchestra has made Mr. [illegible] for several years, and know that it is doing better work now than at any time under Mr. Nikisch. However, the Courier uses the word "artist" as descriptive of Mr. Paur, a term which it used to fiercely deny him, so we must let it go at that.

Boston Daily Globe.

MONDAY, SEPT. 21, 1896.

SYMPHONY TICKETS HIGH.

Large Gathering of Society People at the Auction of the Rehearsal Seats—Highest Premium Was $87.

Society turned out in goodly numbers this morning, and swept into Music hall to bid on seats for the Friday afternoon public rehearsals of the Boston Symphony orchestra. The $12 seats were put up, and knocked down to the highest bidders. The plan of the seats was tacked on to a huge board, which was set toward the front of the stage.

Auctioneer Jackson paraded up and down the stage in front of the board, with his black baton, and sold the seats. Prices were better this year than a year ago, so said several of the regular attendants at the Symphony sales.

There seemed to be a great many men in the audience—many more than at the first sale a year ago.

Mrs "Jack" Gardner was there, of course. No sale of Symphony concert seats would be quite complete without the presence of this acknowledged leader of Boston society. She always has the same two seats in the right balcony, and secured them, as usual, today.

Speculators were very much in evidence. The names of half a dozen, well known to the Boston amusement going public, were heard to fall with great frequency from Mr Jackson's lips. The auctioneer, made the customary announcement shortly after 10 o'clock. This was in effect that the sale was of the $12 seats, the bids being a premium on $12, no more than four seats to be sold to one bidder.

The first seat, A 1, brought $13; 2 and 3 were sold for $10.50 each and 33 and 34 brought $12.50. In B, 8 and 9 sold for $16.50, and 22, 23, 24 sold for the same amount. The prices in C ran from $12 to $20 premium. Prices began to jump in D, the highest paid being $35 for 20, 21 and 22, and quite a number of the seats sold for $30 and over.

In E $40.50 was the biggest premium paid. The prices ranged about $36, $38 and $40. In F, 17 and 18, two end seats, brought $59. The other seats in this row brought from $15 to $40. In F, 1, 2, 3 and 4 sold for $17.50, and the next four seats each brought a premium of $34, over twice as much.

In G No. 18 brought $75, the highest price paid up to that time, but this was eclipsed in H, when 16 and 17 were knocked down to a speculator for $87, the highest price of the morning. Seats in G and H averaged better than in any of the other rows. No. 17 in G sold for $53, and 18 and 19 in H brought $66. The other seats sold for premiums ranging from $20 to $45.

Toward 1 o'clock the crowd began to thin out, but Mr Jackson had then only reached O, and had still a large number of seats on the floor, beside those in the gallery, to dispose of.

The opinion generally seemed to be that while the premiums averaged higher than a year ago, the bidding was much slower.

BOSTON EVENING RECORD.

SEPTEMBER 21 1896.

SYMPHONY SEATS.

Society People Bid For Them—Good Prices Secured.

Once more the great autumn auction event of fashion has come around. Before 10 a. m. about 300 representatives of Boston fashion, all music lovers, had gathered in Music Hall. It was the sale by auction of the $12 rehearsal seats for the coming season of the Boston Symphony Orchestra. In an hour there were about 500 present.

At 10:15 Mr. Jackson, the auctioneer, mounted the platform, announced the seats to be sold this morning, and the great sale began without the least formality.

The seats sold were all those on the floor, 30 rows of 34 seats each. The bidding did not take on very large proportions till rows E and F were reached. The prices of the first five rows, however, were higher than had been expected and those in rows E, F, G and H were surprising.

Up to noon, high water mark was reached in the sale of seats 16 and 17, in row H, 17 being a central aisle seat. These seats were sold for $87.

Mrs. "Jack" Gardner, attired in a plain brown dress with a vest of white lace and a simple sailor hat, came in about 10:30, remained a short time and left. She had made no purchase up to noon.

Among others who were present were representatives of the Fay, Barnard, Amory, Lee, Lyman, and Endicott families. Harry Wainwright, Mrs. Dr. Hall Curtis, Mrs. Heaton and Franz Zerrahn were also there.

Other high prices paid were $75 for G, 18, an aisle seat; $53 for G, 17, directly across the central aisle; $59 for F, 17 and 18; $66 for H, 18 and 19. From row I back, the prices for the best seats fell away, I 17 and 18 only selling for $41, and J 17 for only $44.

The competition seemed to be entirely confined to rows E and H inclusive. Back of that prices were generally low as compared with the forward rows.

Prices generally, however, were exceptionally good though the bidding was slow.

DAY, SEPTEMBER 21, 1896.

HIGH PREMIUMS.

First Sale of Symphony Seats Brings Out an Unusual Crowd.

The crowd in attendance at the Symphony sale today was unusually large, the bidding brisk, and the prices in the main uncommonly high.

The first seat sold, No. 1 in row A, the seat nearest the Hamilton Place door, brought a premium of $13. This was $4 higher than the same seat sold for last year. Seats 29, 30, 31, in the same row, brought the unprecedentedly high premium for this location of $18 50.

The superbly beautiful morning was a temptation to every one to come outdoors today, and this was no doubt in a measure the reason why the crowd in attendance at the Symphony ticket auction sale was a good deal larger than usual. The atmosphere in Music Hall was certainly an improvement, for when at the first day's sale last year thin shirt waists and constantly wavying fans could not keep one cool, this year wraps were not uncomfortable.

As usual there were 10 women to every man, and that many of them were old-timers was shown from the calmness with which they settled down to read until the migrations of the checker-off with his blue crayon across the diagram, approached the neighborhood of their favorite seats.

And, speaking of the checker-off, it is a satisfaction to see that the lofty step-ladder on which that faithful man performs his work has been braced up since last year, and that the bidders do not need to have their attention quite so frequently distracted by wondering when he is going to pitch over into the audience.

The sale today was of the $12 seats for the Friday afternoon rehearsals, and the prices bid were for the premium above this price.

By the time the centre seats in Row C had been reached, the bids were up to over $20.

The high prices began to be bid when row "F" was reached. Seventeen and 18 in this row brought $59. No. 18 in "G" brought $75 and 16 and 17 in "H" $87 each. This was $7 above the highest price paid last year. The two highest-priced seats last year were 16 and 17 in "J". This year these seats brought only $49 each.

Henry W. Jackson of Francis Henshaw & Co. was the auctioneer.

Mrs. Jack Gardner was at the sale dressed in a brown suit with white vest, and a sailor hat trimmed with lace and violets. She seemed to be taking a good deal of interest in the sale, but up to a late hour was not a purchaser.

There was an unusually large number of society people present, the fine weather having apparently brought in from Manchester, Beverly, Pride's and the other summer towns many who are not yet back in the city permanently.

The sale went very slowly. More people than usual bought only one seat, but the prices paid were high, and the sum total will probably be considerably ahead of last year. Proof of this is seen in the fact that as far back as in row "P" $60 was bid, while in the two succeeding rows prices kept well above $40.

THE BOSTON TIMES

BOSTON, SUNDAY, SEPT. 20, 1896.

THE SYMPHONY ORCHESTRA SEASON.

The Boston Symphony orchestra will enter upon its sixteenth season by again offering the musical public an extended series of grand concerts, in which no element will be lacking that can add to their musical value or to their attractiveness. The musicianship, skill and devotion of the members of this organization, and the thoroughness with which all its performances are prepared, have given it preeminence among the orchestras of the world, and it is now recognized abroad as well as at home as the foremost orchestral organization of the day.

It will begin this season with its membership practically intact, only a few necessary changes having been made since last year. M. Jacquet succeeds M. Mole as first flute, and M. Bour has been engaged as second oboe. Both these artists come with a fine reputation, won in the Thomas and Damrosch orchestras. The orchestra will number ninety players, and will again be under the direction of Mr. Emil Paur.

The Boston season will comprise, as usual, twenty-four matinees on Fridays and twenty-four evening concerts on Saturdays at Music hall, beginning Oct. 16 and 17.

Full particulars in regard to sale of seats, etc., will be found in an advertisement which appears in another part of this paper. The list of soloists there mentioned will be found to be of a standard never excelled, and the source of even greater interest than before in the season's performances.

Gazette

BOSTON, SUNDAY MORNING, SEPT. 20.

The sale of seats for the rehearsal of the Symphony Orchestra will take place in Music Hall on the morning of September 21 and September 22, and the sale of seats for the concerts September 24. The first public rehearsal is given on the afternoon of October 17. A large number of distinguished soloists will appear at the concerts, and many novelties in the way of new music are promised. Thanks to the knowledge and skill of Mr. Emil Paur, the Symphony Orchestra has reached the highest art level it ever before attained; and it is not only without an equal in this country, but will bear comparison with the most famous orchestras in Europe. In connection with the sale of tickets, it is well to remember that bids for seats will be accepted in their regular order only, and not for the choice; and that no more than four seats will be sold on one bid.

TUESDAY, SEPT. 22, 1896.

SYMPHONY TICKETS HIGH.

Large Gathering of Society People at the Auction of the Rehearsal Seats—Highest Premium Was $87.

Society turned out in goodly numbers yesterday morning, and swept into Music hall to bid on seats for the Friday afternoon public rehearsals of the Boston Symphony orchestra. The $12 seats were put up, and knocked down to the highest bidders. The plan of the seats was tacked on to a huge board, which was set toward the front of the stage.

Prices were better this year than a year ago, so said several of the regular attendants at the Symphony sales.

There seemed to be a great many men in the audience—many more than at the first sale a year ago.

Mrs "Jack" Gardner was there, of course. No sale of symphony concerts seats would be quite complete without the presence of this acknowledged leader of Boston society. She always has the same two seats in the right balcony, and secured them as usual, yesterday.

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In E $40.50 was the biggest premium paid. The prices ranged about $36, $38 and $40. In F, 17 and 18, two end seats, brought $59. The other seats in this row brought from $15 to $40. In F, 1, 2, 3 and 4 sold for $17.50, and the next four seats each brought a premium of $34, over twice as much.

In G No. 18 brought $75, the highest price paid up to that time, but this was eclipsed in H, when 16 and 17 were knocked down to a speculator for $87, the highest price of the morning. Seats in G and H averaged better than in any of the other rows. No. 17 in G sold for $53, and 18 and 19 in H brought $66. The other seats sold for premiums ranging from $20 to $45.

Toward 1 o'clock the crowd began to thin out, but Mr Jackson had then only reached O, and had still a large number of seats on the floor, besides those in the gallery, to dispose of.

The opinion generally seemed to be that while the premiums averaged higher than a year ago, the bidding was much slower.

Boston Courier.

SUNDAY MORNING, SEPT. 20, 1896.

THE BOSTON SYMPHONY ORCHESTRA.

There is no part of all the year that is looked forward to so longingly by music-loving Boston as that special week that marks the auction sale of the season Symphony tickets. This is really the fete week of the year, when it is known, too, that Mr. Emil Paur is again to conduct. Listen to these names of the soloists, too: Mme. Melba, Mme. Carreno, Mlle. Aus Der Ohe, Messrs. Plancon, Campanari, Rosenthal, Joseffy, Halir, Sieveking, Kneisel, Loeffler, Adamowski, Schroeder and Schultz, with others to be heard from later on.

The 16th season begins on Friday afternoon, October 16, from which time on there will be 24 public rehearsels; and from Saturday evening, October 17, there will be 24 concerts as of old. The $12 rehearsel seats will be sold at auction Monday at 10; the $7.50 rehearsel seats will be sold there on Tuesday at the same hour; the $12 seats for the Saturday evening concerts will be sold in the same way next Thursday morning, and the $7.50 concert seats on Friday at the same hour. The bidding promises to be sharp and lively, as the Symphony concert has come to be as necessary to Bostonians as their baked beans.

To miss these series is to forego the best the Hub has ever afforded in the line of high-class musicals, where the Terpsichorean devotee is in his element, and a person with merely "an ear for music" is enthralled by the symphony of sweet sounds.

BOSTON DAILY ADVERTISER.

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The competition [illegible] confined to rows E and H [illegible]

Boston Traveler

SATURDAY, SEPTEMBER 19, 1896.

Chat About the Coming Symphony Season.

PAUR'S NEW YORK VICTORY.

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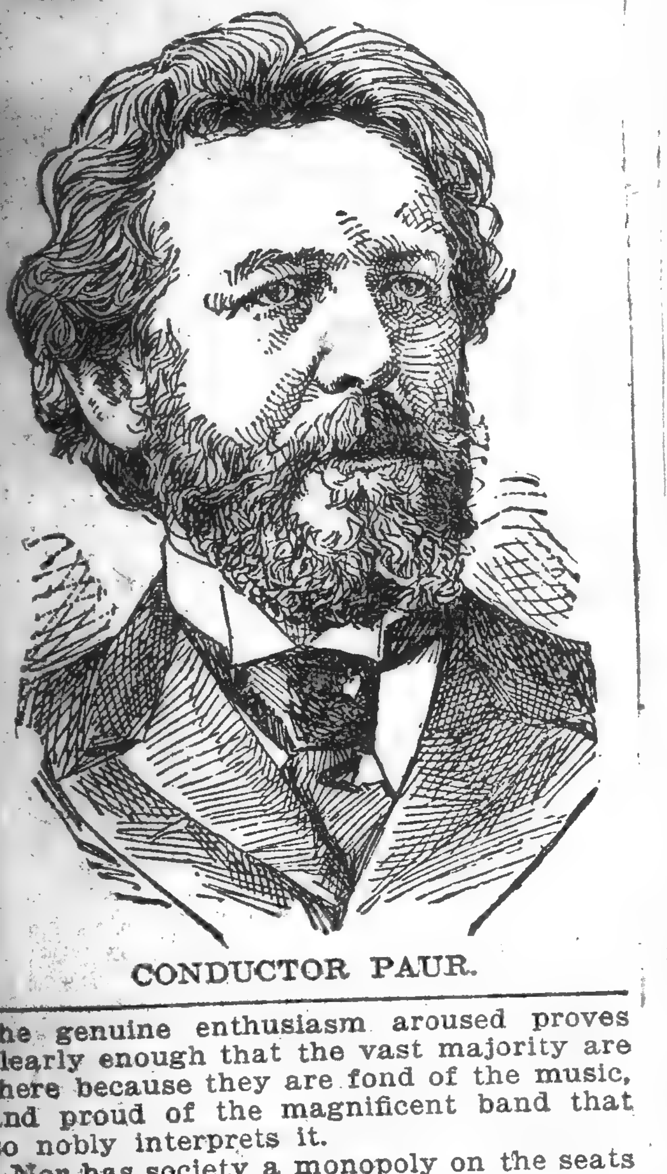

CONDUCTOR PAUR.

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In E $40.50 was the biggest premium paid. The prices ranged about $36, $38 and $40. In F, 17 and 18, two end seats, brought $59. The other seats in this row brought from $15 to $40. In F, 1, 2, 3 and 4 sold for $17.50, and the next four seats each brought a premium of $34, over twice as much.

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The opinion generally seemed to be that while the premiums averaged higher than a year ago, the bidding was much slower.

BOSTON EVENING RECORD.

SEPTEMBER 21 1896.

SYMPHONY SEATS.

Society People Bid For Them—Good Prices Secured.

Once more the great autumn auction event of fashion has come around. Before 10 a. m. about 300 representatives of Boston fashion, all music lovers, had gathered in Music Hall. It was the sale by auction of the $12 rehearsal seats for the coming season of the Boston Symphony Orchestra. In an hour there were about 500 present.

At 10:15 Mr. Jackson, the auctioneer, mounted the platform, announced the seats to be sold this morning, and the great sale began without the least formality.

The seats sold were all those on the floor, 30 rows of 34 seats each. The bidding did not take on very large proportions till rows E and F were reached. The prices of the first five rows, however, were higher than had been expected and those in rows E, F, G and H were surprising.

Up to noon, high water mark was reached in the sale of seats 16 and 17, in row H, 17 being a central aisle seat. These seats were sold for $87.

Mrs. "Jack" Gardner, attired in a plain brown dress with a vest of white lace and a simple sailor hat, came in about 10:30, remained a short time and left. She had made no purchase up to noon.

Among others who were present were representatives of the Fay, Barnard, Amory, Lee, Lyman, and Endicott families. Harry Wainwright, Mrs. Dr. Hall Curtis, Mrs. Heaton and Franz Zenahn were also there.

Other high prices paid were $75 for G, 18, an aisle seat; $53 for G, 17, directly across the central aisle; $59 for F, 17 and 18; $66 for H, 18 and 19. From row I back, the prices for the best seats fell away, I 17 and 18 only selling for $41, and J 17 for only $44.

The competition seemed to be entirely confined to rows E and H inclusive. Back of that prices were generally low as compared with the forward rows.

Prices generally, however, were exceptionally good though the bidding was slow.

Boston Journal.

MONDAY, SEPTEMBER 21, 1896.

HIGH PREMIUMS.

First Sale of Symphony Seats Brings Out an Unusual Crowd.

The crowd in attendance at the Symphony sale today was unusually large, the bidding brisk, and the prices in the main uncommonly high.

The first seat sold, No. 1 in row A, the seat nearest the Hamilton Place door, brought a premium of $13. This was $4 higher than the same seat sold for last year Seats 29, 30, 31, in the same row, brought the unprecedentedly high premium for this location of $18 50.

The superbly beautiful morning was a temptation to every one to come outdoors today, and this was no doubt in a measure the reason why the crowd in attendance at the Symphony ticket auction sale was a good deal larger than usual. The atmosphere in Music Hall was certainly an improvement, for when at the first day's sale last year thin shirt waists and constantly wavying fans could not keep one cool, this year wraps were not uncomfortable.

As usual there were 10 women to every man, and that many of them were oldtimers was shown from the calmness with which they settled down to read until the migrations of the checker-off with his blue crayon across the diagram, approached the neighborhood of their favorite seats.

And, speaking of the checker-off, it is a satisfaction to see that the lofty step-ladder on which that faithful man performs his work has been braced up since last year, and that the bidders do not need to have their attention quite so frequently distracted by wondering when he is going to pitch over into the audience.

The sale today was of the $12 seats for the Friday afternoon rehearsals, and the prices bid were for the premium above this price.

By the time the centre seats in Row C had been reached, the bids were up to over $20.

The high prices began to be bid when row "F" was reached. Seventeen and 18 in this row brought $59. No. 18 in "G" brought $75 and 16 and 17 in "H" $87 each. This was $7 above the highest price paid last year. The two highest-priced seats last year were 16 and 17 in "J". This year these seats brought only $49 each.

Henry W. Jackson of Francis Henshaw & Co. was the auctioneer.

Mrs. Jack Gardner was at the sale dressed in a brown suit with white vest, and a sailor hat trimmed with lace and violets. She seemed to be taking a good deal of interest in the sale, but up to a late hour was not a purchaser.

There was an unusually large number of society people present, the fine weather having apparently brought in from Manchester, Beverly, Pride's and the other summer towns many who are not yet back in the city permanently.

The sale went very slowly. More people than usual bought only one seat, but the prices paid were high, and the sum total will probably be considerably ahead of last year. Proof of this is seen in the fact that as far back as in row "P" $60 was bid, while in the two succeeding rows prices kept well above $40.

THE BOSTON TIMES

BOSTON, SUNDAY, SEPT. 20, 1896.

THE SYMPHONY ORCHESTRA SEASON.

The Boston Symphony orchestra will enter upon its sixteenth season by again offering the musical public an extended series of grand concerts, in which no element will be lacking that can add to their musical value or to their attractiveness. The musicianship, skill and devotion of the members of this organization, and the thoroughness with which all its performances are prepared, have given it preeminence among the orchestras of the world, and it is now recognized abroad as well as at home as the foremost orchestral organization of the day.

It will begin this season with its membership practically intact, only a few necessary changes having been made since last year. M. Jacquet succeeds M. Mole as first flute, and M. Bour has been engaged as second oboe. Both these artists come with a fine reputation, won in the Thomas and Damrosch orchestras. The orchestra will number ninety players, and will again be under the direction of Mr. Emil Paur.

The Boston season will comprise, as usual, twenty-four matinees on Fridays and twenty-four evening concerts on Saturdays at Music hall, beginning Oct. 16 and 17.

Full particulars in regard to sale of seats, etc., will be found in an advertisement which appears in another part of this paper. The list of soloists there mentioned will be found to be of a standard never excelled, and the source of even greater interest than before in the season's performances.

Gazette

BOSTON, SUNDAY MORNING, SEPT. 20.

The sale of seats for the rehearsal of the Symphony Orchestra will take place in Music Hall on the morning of September 21 and September 22, and the sale of seats for the concerts September 24. The first public rehearsal is given on the afternoon of October 17. A large number of distinguished soloists will appear at the concerts, and many novelties in the way of new music are promised. Thanks to the knowledge and skill of Mr. Emil Paur, the Symphony Orchestra has reached the highest art level it ever before attained; and it is not only without an equal in this country, but will bear comparison with the most famous orchestras in Europe. In connection with the sale of tickets, it is well to remember that bids for seats will be accepted in their regular order only, and not for the choice; and that no more than four seats will be sold on one bid.

Boston Daily Globe.

TUESDAY, SEPT. 22, 1896.

SYMPHONY TICKETS HIGH.

Large Gathering of Society People at the Auction of the Rehearsal Seats—Highest Premium Was $87.

Society turned out in goodly numbers yesterday morning, and swept into Music hall to bid on seats for the Friday afternoon public rehearsals of the Boston Symphony orchestra. The $12 seats were put up, and knocked down to the highest bidders. The plan of the seats was tacked on to a huge board, which was set toward the front of the stage.

Prices were better this year than a year ago, so said several of the regular attendants at the Symphony sales.

There seemed to be a great many men in the audience—many more than at the first sale a year ago.

Mrs "Jack" Gardner was there, of course. No sale of symphony concerts seats would be quite complete without the presence of this acknowledged leader of Boston society. She always has the same two seats in the right balcony, and secured them as usual, yesterday.

Speculators were very much in evidence. The names of half dozen, well known to the Boston amusement going public, were heard to fall with great frequency from Mr Jackson's lips. The auctioneer, made the customary announcement shortly after 10 o'clock. This was in effect that the sale was of the $12 seats, the bids being a premium on $12, no more than four seats to be sold to one bidder.

The first seat, A 1, brought $13; 2 and 3 were sold for $10.50 each and 33 and 34 brought $12.50. In B, 8 and 9 sold for $16.50, and 22, 23, 24 sold for the same amount. The prices in C ran from $12 to $20 premium. Prices began to jump in D, the highest paid being $35 for 20, 21 and 22, and quite a number of the seats sold for $30 and over.

In E $40.50 was the biggest premium paid. The prices ranged about $36, $38 and $40. In F, 17 and 18, two end seats, brought $59. The other seats in this row brought from $15 to $40. In F, 1, 2, 3 and 4 sold for $17.50, and the next four seats each brought a premium of $34, over twice as much.

In G No. 18 brought $75, the highest price paid up to that time, but this was eclipsed in H, when 16 and 17 were knocked down to a speculator for $87, the highest price of the morning. Seats in G and H averaged better than in any of the other rows. No. 17 in G sold for $53, and 18 and 19 in H brought $66. The other seats sold for premiums ranging from $20 to $45.

Toward 1 o'clock the crowd began to thin out, but Mr Jackson had then only reached O, and had still a large number of seats on the floor, besides those in the gallery, to dispose of.

The opinion generally seemed to be that while the premiums averaged higher than a year ago, the bidding was much slower.

Boston Courier.

SUNDAY MORNING, SEPT. 20, 1896.

THE BOSTON SYMPHONY ORCHESTRA.

There is no part of all the year that is looked forward to so longingly by music-loving Boston as that special week that marks the auction sale of the season Symphony tickets. This is really the fete week of the year, when it is known, too, that Mr. Emil Paur is again to conduct. Listen to these names of the soloists, too: Mme. Melba, Mme. Carreno, Mlle. Aus Der Ohe, Messrs. Plancon, Campanari, Rosenthal, Joseffy, Halir, Sieveking, Kneisel, Loeffler, Adamowski, Schroeder and Schultz, with others to be heard from later on.

The 16th season begins on Friday afternoon, October 16, from which time on there will be 24 public rehearsels; and from Saturday evening, October 17, there will be 24 concerts as of old. The $12 rehearsel seats will be sold at auction Monday at 10; the $7.50 rehearsel seats will be sold there on Tuesday at the same hour; the $12 seats for the Saturday evening concerts will be sold in the same way next Thursday morning, and the $7.50 concert seats on Friday at the same hour. The bidding promises to be sharp and lively, as the Symphony concert has come to be as necessary to Bostonians as their baked beans.

To miss these series is to forego the best the Hub has ever afforded in the line of high-class musicals, where the Terpsichorean devotee is in his element, and a person with merely "an ear for music" is enthralled by the symphony of sweet sounds.

BOSTON DAILY ADVERTISER.

TUESDAY MORNING, SEPT. 22, 1896.

THE SYMPHONY AUCTION.

Once more the great autumn auction event of fashion has come around. Before 10 A.M. yesterday about 300 representatives of Boston fashion, all music lovers, had gathered in Music Hall. It was the sale by auction of the $12 rehearsal seats for the coming season of the Boston Symphony Orchestra. In an hour there were about 500 present.

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Other high prices paid were $75 for G, 18, an aisle seat; $53 for G, 17, directly across the central aisle; $59 for F, 17 and 18; $66 for H, 18 and 19. From row I back, the prices for the best seats fell away, I 17 and 18 only selling for $41, and J 17 for only $44.

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N HERALD — TUES[illegible]BER 22, 1896.

CROWD OF EAGER PURCHASERS

Sale of Seats for Symphony Orchestra Rehearsals.

Auctioneer Jackson Succeeded in Securing Better Prices Than Those of Last Year—First Seat Sold Brought a Premium of $13—Two Coveted Chairs at Premium of $87 Each.

Music Hall held an animated and representative gathering yesterday morning. In the throng which gathered there were members of the fashionable Back Bay colony, artists, litterateurs and musicians, and people from the more humble walks of life. Many were out-and-out lovers and connoisseurs of high-class music, some were patrons of musical affairs from a social standpoint only, others came out of curiosity, and a few were there whose interest in the sale was a purely speculative one. The attraction was the annual auction sale of seats for the series of Friday afternoon public rehearsals of the Symphony orchestra.

Long before the time for beginning the sale nearly all the seats on the lower floor of the hall were occupied by an eager and expectant crowd. They were ready for the fray when Auctioneer Henry W. Jackson announced that the sale was on.

On the stage a huge plan of the seats was displayed. Nearby was a large step ladder for the checker-off. This individual had his hands full soon after the sale began, for the bidding was quite brisk. The auctioneer, with his black baton firmly gripped in his hand, walked up and down the platform leisurely, with a coolness that was perfectly teasing to the impatient crowd. His auditors were nerved up to a feverish pitch of anxiety during his calm preparations for the sale. These preparations consisted in acting out a little prologue of his own in the way of tipping off excellent seats, answering numerous questions, and now and then making a brief announcement. Everything was ready. The preliminaries had been duly arranged. Nothing remained but a few words of advice and explanation. This came in the shape of a short statement that the sale would be for the $12 seats only, and that they would be sold on premium bids. That is, the bids would be for premiums to be added to the box office price of tickets. Then the fun began.

It was shortly after 10 o'clock when the first seats were put up at auction. In the audience were a number of old-timers, regular yearly patrons of the Symphony concerts. They were the ones who took matters easily. It was amusing to listen to the bids and note the changes and sounds in the different voices when the bids went too high for the applicants, or when the coveted seats were knocked down to them.

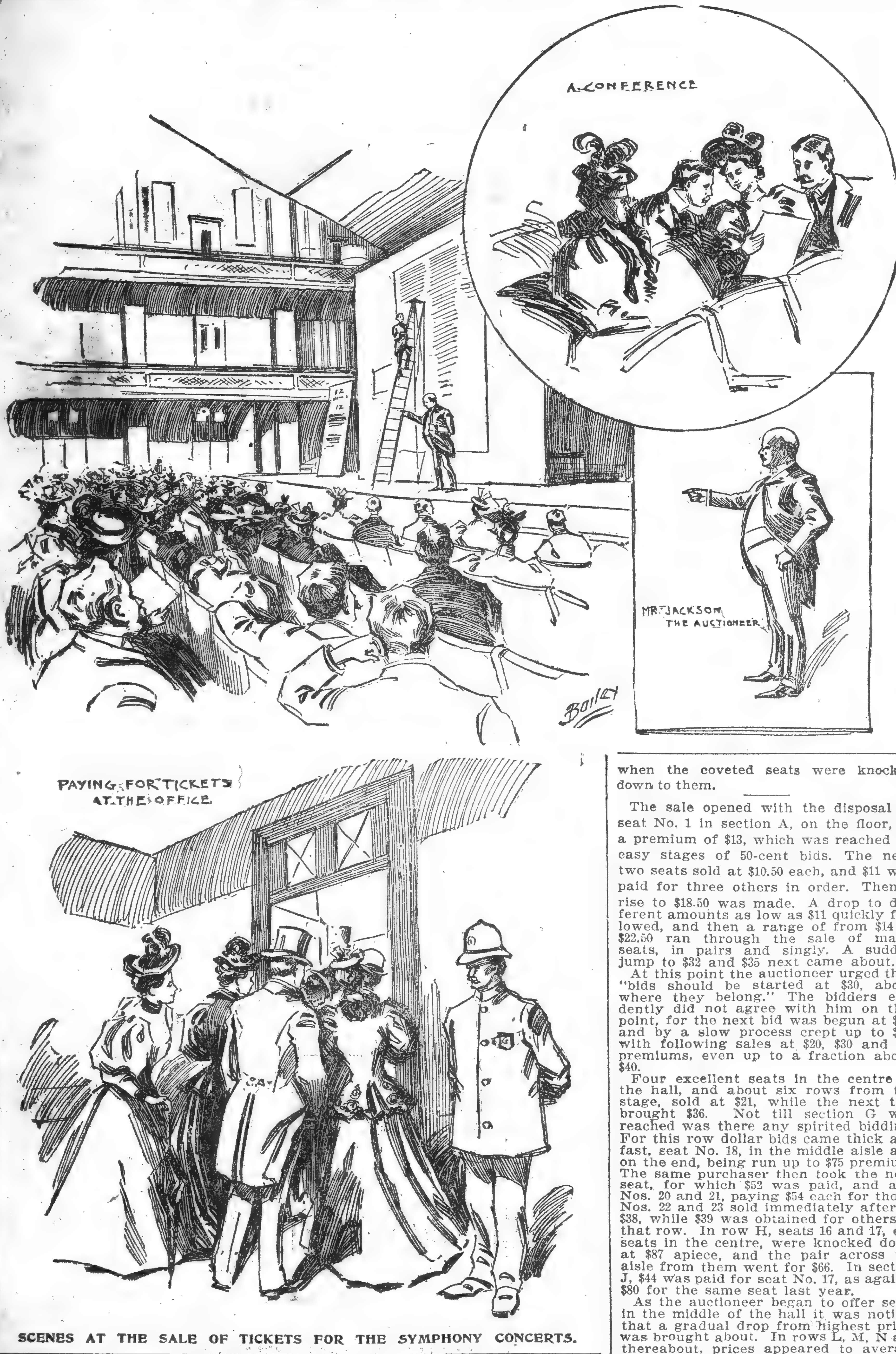
The sale opened with the disposal of seat No. 1 in section A, on the floor, at a premium of $13, which was reached by easy stages of 50-cent bids. The next two seats sold at $10.50 each, and $11 was paid for three others in order. Then a rise to $18.50 was made. A drop to different amounts as low as $11 quickly followed, and then a range of from $14 to $22.50 ran through the sale of many seats, in pairs and singly. A sudden jump to $32 and $35 next came about.

At this point the auctioneer urged that "bids should be started at $30, about where they belong." The bidders evidently did not agree with him on this point, for the next bid was begun at $16, and by a slow process crept up to $25, with following sales at $20, $30 and $32 premiums, even up to a fraction above $40.

Four excellent seats in the centre of the hall, and about six rows from the stage, sold at $21, while the next two brought $36. Not till section G was reached was there any spirited bidding. For this row dollar bids came thick and fast, seat No. 18, in the middle aisle and on the end, being run up to $75 premium. The same purchaser then took the next seat, for which $52 was paid, and also Nos. 20 and 21, paying $54 each for those. Nos. 22 and 23 sold immediately after at $38, while $39 was obtained for others in that row. In row H, seats 16 and 17, end seats in the centre, were knocked down at $87 apiece, and the pair across the aisle from them went for $66. In section J, $44 was paid for seat No. 17, as against $80 for the same seat last year.

As the auctioneer began to offer seats in the middle of the hall it was noticed that a gradual drop from highest prices was brought about. In rows L, M, N and thereabout, prices appeared to average from $20 to $25, though many pairs, here and there, sold at from $40 to $45. From these figures up to about $60 were the amounts paid for a selection in this part of the hall. Seats in the rear part of the hall, under the balcony, sold at an average premium of from $5 to $7.

It was noticeable that in most sections the seats on the Hamilton place side of the hall sold at lower general prices than those paid for the middle and extreme left seats in the same rows. All in all, better prices throughout the hall ruled yesterday, as compared with the sale last year.



SCENES AT THE SALE OF TICKETS FOR THE SYMPHONY CONCERTS.

Boston Transcript

TUESDAY, SEPTEMBER 22, 1896.

SALE OF SYMPHONY SEATS CONTINUED

Good Bidding Today for the Rehearsal Tickets.

Not quite so many people attended the continued sale of Symphony concert tickets at Music Hall today as were present yesterday. There were fewer seats offered, the lot comprising only the less desirable seats for the Friday rehearsals. A wide range of premiums prevailed above the regular box office price of $7.50 a ticket. The seats offered were those on the floor, under the rear balcony, and wall seats around the first balcony. Two rows across the rear part of the balcony were included in the seats offered. The first sale was at $8.50 premium, followed by $9, $10 and up to $13, this being the highest price paid for any seat on the floor. From these figures came a drop, and it was hard for the auctioneer to get a bid started at $10. Five dollars appeared to be a favorite figure for a starting point, though frequently calls as low as $2 or $3 would be heard. On these bids the average sales seemed to be at from $6 to $8.50. The lowest premium paid on some of these floor seats was twenty-five cents, and the seats at that price seemed fully as desirable as some near by which sold at a higher price.

The few seats in the first balcony brought better prices. The bidding was more spirited; prices began at about $11 and went as high as $23, the top price of the day. Many seats sold at from $5 to $7 premium.

As at yesterday's sale, ticket brokers were on hand to execute orders and to pick up chance pairs of seats here and there. The prices paid by them in most cases were on a line with those paid by other buyers. Patrons desiring special seats, which they may have occupied for many seasons, rely on the brokers to bid for their choice. C. J. Connelly of the Adams House, for instance, received orders from as far away as Ceylon, India, from people who will be back in Boston in time to enjoy the series of concerts. Mr. Connelly also has many customers who are in Europe when the sales take place, and they depend upon him to look after their interests. His orders last year brought his purchases up to $16,000, and his check for this season's purchases will be even more. Other brokers also had special commissions to execute. As in past seasons, the entire second balcony is left for the accommodation of such fortunate people as may get a seat by rushing for it after gaining an entrance by means of the ordinary admission tickets which are sold from week to week.

Boston Transcript

THURSDAY, SEPTEMBER 24, 1896.

SALE OF SYMPHONY CONCERT TICKETS

Seats for the Evening Performances Sell at Lower Prices than Those for the Rehearsals.

Interest in the performances of the Boston Symphony Orchestra appears to have a stronger hold on patrons of the Friday-afternoon rehearsals than is the case with the Saturday-evening concerts. At the sale at Music Hall today of tickets for the evening series, not as large a number of buyers was present at any one time as was the case with the sales on Monday and Tuesday. Today's crowd of purchasers was a more constantly shifting one, and many were dropping in all through the forenoon to take the places of those who left after making purchases. Prices at today's sale were far lower, on the average, than the premiums paid for corresponding seats for the rehearsals. Mr. Jackson, the auctioneer, could obtain no bid at all on the first few seats in section A, on the right-hand side of the hall. The first sale made was at $5.50 premium, while seats in the row behind soon sold at from $6 to $12 premium. After this a number went at prices ranging from $10 to $16. Excellent seats in row E sold at $6 and $7 in advance of the box-office price, while the next seats in order brought $12.50 each. In sections E, F, G and thereabout, prices today ran from $11 up to $25, as against from $6 to $24 last year for about the same situation of seats. When these rows were reached, bidding began usually at $10. Back of the broad aisle seats sold at prices which appeared to average lower than the same seats brought last year.

One excellent pair of seats in row P, on the left of the hall and but two seats removed from the aisle, sold today at $8.50, while the holder of them last year paid $18 premium for them. The same buyer feared that these seats would sell for more than last year's price, and so a purchase was made of no better seats, though several rows nearer the stage, for which about $20 premium was paid. It was noticed that buyers desiring single seats could get an odd one, at the left end of most of the rows, at a most moderate advance, $4 and a little above that being a frequent price paid for such single seats. The purchaser had the privilege of taking any part of four seats at the price at which the end seat was knocked down to him, and thus could have taken three seats in the row behind, but beginning at the other side of the hall, near Hamilton place. This advantage was not seized, however, by even brokers, and after the left end seat was disposed of, those in the beginning of the next row usually sold at four or five times as much as the odd seat had brought. A top price was reached in the payment of $59 for a choice of end seats in the centre of row J. Bidding today was more spirited and there was not the same hesitation that was shown at the sales of rehearsal tickets. The lower-priced seats for the evening concerts are to be sold tomorrow.

[illegible] the Coming [illegible]

[illegible] has just returned from [illegible] an interview at his home in [illegible] with our representative, Mr. [illegible]

[illegible] of the Boston Symphony will [illegible] the 17th of October, but as [illegible] there will be a public rehearsal on the [illegible] just previous. I have been busy [illegible] summer compiling programmes, and [illegible] thus far only the first six have been [illegible] arranged, quite a number of nov- [illegible] have already been selected, which I [illegible] will be gladly welcomed by our [illegible]

[illegible] this time, perhaps more so than at [illegible] other time during the past fifteen years, [illegible] is a growing tendency to go back to [illegible] simplicity and naturalness of the old [illegible] and to make ourselves better ac- [illegible] with the old works, and as a re- [illegible] Mozart, Haydn and others appear on [illegible] programmes with more frequency than [illegible] This reaction is a natural one, and [illegible] not limited itself to the concert hall, [illegible] has made itself felt also in operatic per- [illegible] The result of this has been [illegible] of Goldmark's 'Heimchen am [illegible]' and Humperdinck's 'Hansel and [illegible],' which are charming in their very simplicity. The overture of the latter and [illegible] entr'acte of the former are included in [illegible] programmes. I especially anticipate [illegible] performance of a symphony by Ditters- [illegible], which, I think, will charm everybody, [illegible] to its joyful mood and natural sim- [illegible] A very interesting feature will also [illegible] the selection of fragments from Gluck's [illegible] music to 'Don Juan,' which is the [illegible] of Mozart's 'Don Juan,' and [illegible] related to the same in musical dis- [illegible] and characterization. We will also [illegible] the overture to Gwendoline by Cha- [illegible], of which we performed an entr'acte [illegible] year, which met with such favor as to [illegible] me think that the overture will be a [illegible] novelty.

[illegible] overture to Ingwelde, by Schilling, [illegible] also be heard in Boston for the first [illegible] the coming season. This opera, which [illegible] now a great favorite in Germany, was [illegible] introduced by Mottl in Carlsruhe, and [illegible] myself in Leipsic, where it met with in- [illegible] recognition, and it was later [illegible] performed in Paris. Tschaikowsky [illegible] has met with so signal public favor [illegible] also not be forgotten, and his second [illegible] fourth symphonies which are included [illegible] the programmes are new here. Bruck- [illegible] is a renowned Vienna composer, who [illegible] to the extreme modern direction, [illegible] it appears to me as a duty to bring one [illegible] his works, as hardly anything is known [illegible] him in America. His works are hard [illegible] understand by the general public, but I [illegible] no doubt that in spite of this Bruck- [illegible] will meet with appreciation and will not [illegible] to awaken the interest to which he is [illegible] (We remember having heard it [illegible] that Wagner wrote to Bruckner as follows: 'What I am in the "Musik-Drama" [illegible] you are in the symphony,' and greater [illegible] Wagner could certainly not bestow.) L'Enterrement d'Ophélie by Bourgault- [illegible] is another novelty which un- [illegible] will quickly win public favor, [illegible] the same I hope will prove to be the [illegible] with Smetana, who will be represented [illegible] programmes by two or three works.

[illegible] far as I can tell now, works of the [illegible] composers will be played in the [illegible] of the season by the Boston Sym- [illegible] Orchestra:

[illegible] composers—
[illegible], Chabrier, Saint-Saëns, Berlioz, Bizet, [illegible]
[illegible] and Slavic composers—
[illegible], Rimsky-Korsakoff, Borodin, Smetana.
[illegible] composers—
[illegible], Weber, Brahms, Bach, Mozart, Beethoven, [illegible], Schubert, Schumann, Volkmann, Corne- [illegible], Mendelssohn, Rubinstein, Humperdinck, [illegible], Haydn, Richard Strauss and Bruckner.

[illegible] Cowen will represent the English [illegible]

[illegible] is my good fortune to welcome to this [illegible] this season a great many of my [illegible] friends as soloists of the Boston Symphony, as Rosenthal, Halir, Siloti, [illegible], Carreno and others. Halir is ac- [illegible] in Germany to be the first vio- [illegible] after Joachim, as whose successor he [illegible] looked upon in Berlin. Carreno has not [illegible] heard here for the past seven years, [illegible] which time she has made enormous [illegible], so that her appearances may be anticipated to be a great success. Then Sieveking will be with us again this year, [illegible] as his success last year was nothing [illegible] of sensational, he may well expect a [illegible] reception, as may also Plançon and [illegible] Of the favorite American stars [illegible] and Eames will surely be welcomed [illegible] enthusiasm. Mr. Whiting, who until [illegible] a resident of Boston and who [illegible] with us last year, will make his début with the symphony before a Boston audience, playing his own concerto. I have had the rare pleasure this summer of meeting a young man of very great promise. He is a pupil of Faelten [illegible] of my friend Leschetizky, and has just [illegible] his studies. He intends to settle in [illegible], and it is very probable that the [illegible] will have an opportunity to hear him [illegible] us, and he will no doubt prove a suc- [illegible]

[illegible] I have received so many requests [illegible] all sides asking for a repetition of the [illegible] Wagner programme, I cannot [illegible] these demands, and the same [illegible] this season, not only in [illegible] but also in the other cities on the [illegible]

[illegible] far as the changes in the make-up of [illegible] are concerned, nothing can be [illegible] not already public property."

[illegible] Boston Symphony Orchestra and the [illegible] solo artists who will assist [illegible] of the coming season form [illegible] to arouse anticipations of the [illegible] in the minds of the mu- [illegible] magnificent orchestra perfected [illegible] of experience and asociation was [illegible] The New York Sun [illegible] of it: "The Boston orchestra [illegible] the same, from conductor unto con- [illegible], under whatever conditions of [illegible] still remains the standard by [illegible] like musical bodies must be [illegible] in this country. By years of as- [illegible] Boston men have attained [illegible] precision and unanimity of pur- [illegible] in the world, perhaps, [illegible] all this work the [illegible] and pure de- [illegible]

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. C., NO. 81.

SATURDAY, SEPT. 19, 1896.

The musical campaign will be inaugurated next Monday in ward 7, when a preliminary caucus will be held at Music Hall for the (s)election of Symphony seats for 1896-97. Mr. H. W. Jackson will be the temporary chairman, and will address the meeting on the "Tariff." One-minute speeches will be made by representative men and women of the Republican, Democratic, Populist, Prohibitionist, Woman Suffrage, Wagner and anti-Wagner parties. A large attendance and a spirited meeting are expected.

Boston Journal.

WEDNESDAY, SEPTEMBER 23, 1896.

$7 50 SEATS.

Symphony Auction Continued—Good Attendance and Prices Average Well.

The floor of Music Hall was comfortably well filled Tuesday morning by purchasers of Symphony rehearsal tickets. The seats sold Tuesday were the $7 50 seats for Friday afternoons.

These seats include the back seats on the floor and the back rows in the first balcony. The prices for the floor seats did not run quite as high as last year, nor did the highest in the balcony, but it is probable that the total sum realized will be as much as last year, as the average price, especially in the balcony, kept well up.

The highest price which any floor seat brought this year was $13. Last year the two best floor seats brought $15. In the balcony prices went up this year to $22 against $27 last year.

The personnel of the company gathered by the sale Tuesday was very different from that of Monday. Then society people—or perhaps, more correctly, people of leisure—were in the majority. Tuesday their places were taken very generally by earnest-looking young men and women, a very great many of them students of music or teachers, who look upon these concerts each year as not only the most delightful recreation of their winters, but also a means of education which cannot be dispensed with, no matter how great is the sacrifice necessary to obtain it.

The sale on Monday proved very long, and was not over until nearly 6 P. M.

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The Musical Courier.

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MR. PAUR IS INTERVIEWED.

THE following interview with Mr. Paur appeared in the Boston *Transcript* September 19:

Mr. Paur has just returned from his vacation. In an interview at his home in Jamaica Plain with our representative Mr. Paur said:

"The season of the Boston Symphony will open Saturday, October 17, but as usual there will be a public rehearsal on the Friday just previous. I have been busy this summer compiling programs, and while thus far only the first six have been definitely arranged, quite a number of novelties have already been selected, which I anticipate will be gladly welcomed by our audiences.

"At this time, perhaps more so than at any other time during the past fifteen years, there is a growing tendency to go back to the simplicity and naturalness of the old masters and to make ourselves better acquainted with the old works, and as a result Mozart, Haydn and others appear on our programs with more frequency than before. This reaction is a natural one, and has not limited itself to the concert hall, but has made itself felt also in operatic performances. The result of this has been the creation of Goldmark's Heimchen am Herd and Humperdinck's Hänsel and Gretel, which are charming in their very simplicity. The overture of the latter and an entr'acte of the former are included in our programs. I especially anticipate the performance of a symphony by Dittersdorf, which, I think, will charm everybody, owing to its joyful mood and natural simplicity. A very interesting feature will also be the selection of fragments from Gluck's ballet music to Don Juan, which is the forerunner of Mozart's Don Juan, and closely related to the same in musical disposition and characterization. We will also play the overture to Gwendoline by Chabrier, of which we performed an entr'acte last year, which met with such favor as to make me think that the overture will be a welcome novelty.

"The overture to Ingwelde, by Schilling, will also be heard in Boston for the first time the coming season. This opera, which is now a great favorite in Germany, was first introduced by Mottl in Carlsruhe, and by myself in Leipsic, where it met with instantaneous recognition, and it was later also performed in Paris. Tschaikowsky, who has met with so signal public favor, will also not be forgotten, and his second and fourth symphonies, which are included in the programs, are new here. Bruckner is a renowned Vienna composer, who belongs to the extreme modern direction, and it appears to me as a duty to bring ou tone of his works, as hardly anything is known of him in America. His works are hard to understand by the general public, but I have no doubt that in spite of this Bruckner will meet with appreciation and will not fail to awaken the interest to which he is entitled. (We remember having heard it stated that Wagner wrote to Bruckner as follows: 'What I am in the "Musik-Drama" that you are in the symphony,' and greater praise Wagner could certainly not bestow.) L'Enterrement d'Ophélie, by Bourgault-Ducoudray, is another novelty which undoubtedly will quickly win public favor, and the same, I hope, will prove to be the case with Smetana, who will be represented in the programs by two or three works.

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While Cowen will represent the English school.

"It is my good fortune to welcome to this country this season a great many of my personal friends as soloists of the Boston Symphony, as Rosenthal, Halir, Siloti, Joseffy, Carreño and others. Halir is acknowledged in Germany to be the first violinist after Joachim, as whose successor he is looked upon in Berlin. Carreño has not been heard here for the past seven years, during which time she has made enormous progress, so that her appearances may be anticipated to be a great success. Then Sieveking will be with us again this year, and as his success last year was nothing short of sensational he may well expect a warm reception, as may also Plançon and Joseffy. Of the favorite American stars Melba and Eames will surely be welcomed with enthusiasm. Mr. Whiting, who until recently was a resident of Boston and who played in Cambridge with us last year, will make his dêbut with the Symphony before a Boston audience, playing his own concerto. I have had the rare pleasure this summer of meeting a young man of very great promise. He is a pupil of Faelten and of my friend Leschetizky, and has just finished his studies. He intends to settle in Boston, and it is very probable that the public will have an opportunity to hear him with us, and he will no doubt prove a success.

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The soloists of the Boston Symphony concerts will be Melba, Carreño, Aus der Ohe, Rosenthal, Plançon, Joseffy, Halir, Sieveking, Campanari, Kneisel, Loeffler, Adamowski, Schroeder, Schulz and others to be announced later.

[19]

Boston Transcript

SATURDAY, SEPTEMBER 19, 1896.

Mr. Paur on the Coming Season.

Mr. Paur has just returned from his vacation. In an interview at his home in Jamaica Plain with our representative, Mr. Paur said:

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"At this time, perhaps more so than at any other time during the past fifteen years, there is a growing tendency to go back to the simplicity and naturalness of the old masters and to make ourselves better acquainted with the old works, and as a result Mozart, Haydn and others appear on our programmes with more frequency than before. This reaction is a natural one, and has not limited itself to the concert hall, but has made itself felt also in operatic performances. The result of this has been the creation of Goldmark's 'Heimchen am Herd' and Humperdinck's 'Hansel and Gretel,' which are charming in their very simplicity. The overture of the latter and an entr'acte of the former are included in our programmes. I especially anticipate the performance of a symphony by Dittersdorf, which, I think, will charm everybody, owing to its joyful mood and natural simplicity. A very interesting feature will also be the selection of fragments from Gluck's ballet music to 'Don Juan,' which is the forerunner of Mozart's 'Don Juan,' and closely related to the same in musical disposition and characterization. We will also play the overture to Gwendoline by Chabrier, of which we performed an entr'acte last year, which met with such favor as to make me think that the overture will be a welcome novelty.

"The overture to Ingwelde, by Schilling, will also be heard in Boston for the first time the coming season. This opera, which is now a great favorite in Germany, was first introduced by Mottl in Carlsruhe, and by myself in Leipsic, where it met with instantaneous recognition, and it was later also performed in Paris. Tschaikowsky who has met with so signal public favor will also not be forgotten, and his second and fourth symphonies which are included in the programmes are new here. Bruckner is a renowned Vienna composer, who belongs to the extreme modern direction, and it appears to me as a duty to bring one of his works, as hardly anything is known of him in America. His works are hard to understand by the general public, but I have no doubt that in spite of this Bruckner will meet with appreciation and will not fail to awaken the interest to which he is entitled. (We remember having heard it stated that Wagner wrote to Bruckner as follows: 'What I am in the "Musik-Drama" that you are in the symphony,' and greater praise Wagner could certainly not bestow.) L'Enterrement d'Ophélie by Bourgault-Ducondray is another novelty which undoubtedly will quickly win public favor, and the same I hope will prove to be the case with Smetana, who will be represented in the programmes by two or three works.

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The Boston Symphony Orchestra and the distinguished solo artists who will assist in its concerts of the coming season form a combination to arouse anticipations of the liveliest pleasure in the minds of the musical. The magnificent orchestra perfected by years of experience and asociation was never in better form. The New York Sun recently said of it: "The Boston orchestra is ever the same, from conductor unto conductor, and, under whatever conditions of leadership, still remains the standard by which all other like musical bodies must be measured in this country. By years of association these Boston men have attained not only a precision and unanimity of purpose not surpassed in the world, perhaps, but there shines through all this work the light of individual enthusiasm and pure devotion to high ideals, so that they compel, [illegible], admiration and respect."

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. C., NO. 81.

SATURDAY, SEPT. 19, 1896.

The musical campaign will be inaugurated next Monday in ward 7, when a preliminary caucus will be held at Music Hall for the (s)election of Symphony seats for 1896-97. Mr. H. W. Jackson will be the temporary chairman, and will address the meeting on the "Tariff." One-minute speeches will be made by representative men and women of the Republican, Democratic, Populist, Prohibitionist, Woman Suffrage, Wagner and anti-Wagner parties. A large attendance and a spirited meeting are expected.

Boston Journal.

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BOSTON SUNDAY GLOBE

SYMPHONY SUMMARY.

Record of the Orchestra for 15 Years.

Interesting Index of Concerts, Selections and Composers.

An Exhaustive and Valuable Work Compiled by F. R. Comee.

Two performances a week by the Boston Symphony orchestra in Music hall, Boston, during each season, for the 15 years since the founding of this organization by Mr Henry L. Higginson in 1881, show some striking totals, interesting to the general public from a statistical standpoint, and to the musical public for obvious reasons. At these two performances each week, the first on Friday afternoon and the second on Saturday evening, precisely the same program is presented. The Friday afternoon performances were called at the outset "public rehearsals," and although this appellation still remains, it is to a certain extent a misnomer, as these "public rehearsals" have an audience entirely distinct from the Saturday evening concerts, and are entitled to rank as separate performances.

Mr F. R. Comee has recently completed an index of all the selections played at these performances, a work of great magnitude and one which will prove of lasting value. A condensed summary of that exhaustive index is given below:

Performances	752
Total numbers of composers	163
Total number of selections	3,313
Orchestral selections	2,270
Solo selections	1,043
Instrumental solos	543
Vocal solos	500

Germany	79 composers,	2,245 selections
France	17 "	296 "
Hungary	3 "	164 "
Russia	6 "	132 "
Bohemia	3 "	104 "
America	12 "	88 "
Poland	7 "	80 "
Italy	18 "	74 "
Norway	2 "	36 "
England	7 "	34 "
Denmark	2 "	28 "
Belgium	4 "	22 "
Holland	2 "	6 "
Scotland	1 "	4 "

That the question of nationality is a vexed one is painfully realized by all who make this subject a study, but the above table is as accurate as can be made from the leading authorities. In a few instances the claims of the individual concerned and the customary rules of establishing nationality are so at variance that absolute accuracy is impossible. A list of the composers in the numerical order of their works performed is appended:

Beethoven	384	Smetana	14
Wagner	266	MacDowell	14
Schumann	175	Foote	14
Mozart	174	Vieuxtemps	14
Brahms	159	Bizet	12
Schubert	150	Moszkowski	12
Mendelssohn	140	Svendsen	12
Liszt	118	Fuchs	12
Weber	194	Bargiel	12
Dvorak	88	Goetz	12
Berlioz	84	Gericke	12
Bach	74	Godard	12
Rubinstein	74	Meyerbeer	10
Saint-Saens	72	Richard Strauss	10
Handel	60	Cowen	8
Haydn	60	Delibes	8
Chopin	52	Bennett	8
Goldmark	44	Glinka	8
Volkmann	44	Hiller	8
Raff	42	Franz Lachner	8
Bruch	41	Mehul	8
Tschaikowsky	40	Reinhold	8
Gluck	38	Sullivan	8
Spohr	34	Floersheim	8
Cherubini	30	D'Albert	6
Henschel	28	Bach, Ph E	6
Massenet	26	Borodin	6
Gade	26	Ernst	6
Grieg	24	Henselt	6
Gounod	22	Paganini	6
Paine	18	Pergolesi	6
Chadwick	18	Paderewski	6
Lalo	16	Loeffler	6
Reinecke	16	Rheinberger	6
Auber	14	Boildieu	6

Four selections were played of each of the following composers: Busoni, Graun, Gradener, Grammann, Heuberger, Huss, Humperdinck, Jensen, Joachim, Krug, Litolff, Lassen, Lang, (Margaret), Mackenzie, Maas, Molique, Monsigny, Nicolia, Popper, Rietz, Sgambati, Strube, Thomas (Ambroise), Thomas (A. Goring), Wieniawski; and two each of the following: Bernard (E), Burmeister, Bird, Buck, Boccherini, Bulow, Bruckner, Benoit, Cornelius, Chabrier, Davidoff, De Swert, Dupont, Esser, Eckert, Ferrari, Franz, Giordani, Goltermann, Gernsheim. Grimm, Gilson, Hauptmann, Herbeck, Hoffman, Herold, Hartmann, Hummel, Isouard, Johns, Korbay, Klughard, Klengel, Kahn, Knorr, Lindner, Lachner (V), Luther (M), Langer, Mascagni, Moscheles, Muller-Berghaus, Martucci, Marschner, Nicode, Purcell, Ponchielli, Rubinstein (Nic), Rossi, Rossini, Reznicek, Riemenschneider, Singer, Scharwenka (X), Scharwenka (Ph), Strauss (Joh), Secchi, Stradella, Stanford, Spontini, Thieriot, Viotti, Vogrich, Weld, Zollner, Parker (H), Parry. Two of the composers in the list, Messrs Loeffler and Strube, are first violinists in the orchestra, the former having written two compositions for violin and orchestra and one for 'cello and orchestra, and the latter a symphony and overture.

The record for the greatest number of performances of any one selection is a tie between the "Unfinished Symphony" of Schubert and the "Prelude to the Mastersingers of Nuremberg" of Wagner, each work having been performed 26 times. As a very close second to these two numbers are the Beethoven symphonies No. 3 (Eroica), 5, 6 (Pastoral), and 7, with a total of 24 performances each. A list of composers who have died since these concerts began includes such famous names as Wagner, Liszt, Rubinstein, Von Bulow, Raff, Gounod, Tschaikowsky, Volkmann, Ambroise Thomas, Godard, Chabrier, Franz Lachner, Smetana and Borodin.

Mr Georg Henschel, conductor for the first three years, gave all the nine Beethoven symphonies each season, which has not been done since. Mr Henschel also began and ended the same concert with Wagner's "Prelude to Parsifal," reasoning that directly after hearing this selection the audience could better comprehend a second rendition of it.

Nov 10, 1883, was the 400th anniversary of the birth of Martin Luther, and in the program of the concert on that day Mr Henschel placed Luther's choral, "Ein' feste Burg," printing on the back of the program the fac-simile of the manuscript of this choral of date 1530, with a request that the audience should join in singing the same. This is the only time in the history of these concerts that such a request was made.

JOURNAL—SUNDAY.

SYMPHONY ORCHESTRA STATISTICS.

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	Composers.	Selections.
Germany	79	2,245
France	17	296
Hungary	3	164
Russia	6	132
Bohemia	3	104
America	12	88
Poland	7	80
Italy	18	74
Norway	2	36
England	7	34
Denmark	2	28
Belgium	4	22
Holland	2	6
Scotland	1	4

That the question of nationality is a vexed one is painfully realized by all who make this subject a study, but the above table is as accurate as can be made from the leading authorities. In a few instances the claims of the individual concerned and the customary rules of establishing nationality are so at variance that absolute accuracy is impossible. A list of the composers in the numerical order of their works performed is appended:

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Mendelssohn	140	Svendsen	12
Liszt	118	Fuchs	12
Weber	104	Bargiel	12
Dvorak	88	Goetz	12
Berlioz	84	Gericke	12
Bach	74	Godard	12
Rubinstein	74	Meyerbeer	10
Saint-Saens	72	Richard Strauss	10
Handel	60	Cowen	8
Haydn	60	Delibes	8
Chopin	52	Bennett	8
Goldmark	44	Glinka	8
Volkmann	44	Hiller	8
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Bruch	41	Mehul	8
Tschaikowsky	40	Reinhold	8
Gluck	38	Sullivan	8
Spohr	34	Floersheim	8
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Lalo	16	Loeffler	6
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Auber	14	Boieldieu	6

Four selections were played of each of the following composers: Busoni, Graun, Gradener, Grammann, Heuberger, Huss, Humperdinck, Jensen, Joachim, Krug, Litolff, Lassen, Lang (Margaret), Mackenzie, Maas, Molique, Monsigny, Nicolai, Popper, Rietz, Sgambati, Strube, Thomas (Ambroise), Thomas (A. Goring), Wieniawski; and two each of the following: Bernard (E.), Burmeister, Bird, Buck, Boccherini, Bülow, Bruckner, Benoit, Cornelius, Chabrier, Davidoff, De Swert, Dupont, Esser, Eckert, Ferrari, Franz, Giordani, Goltermann, Gernsheim, Grimm, Gilson, Hauptmann, Herbeck, Hoffman, Herold, Hartmann, Hummel, Isouard, Johns, Korbay, Klughard, Klengel, Kahn, Knorr, Lindner, Lachner (V.), Luther (M.), Langer, Mascagni, Moscheles, Muller-Berghaus, Martucci, Marschner, Nicodé, Purcell, Ponchielli, Rubinstein (Nic.), Rossi, Rossini, Reznicek, Riemenschneider, Singer, Scharwenka (X.), Scharwenka (Ph.), Strauss (Joh.), Secchi, Stradella, Stanford, Spontini, Thieriot, Viotti, Vogrich, Weld, Zollner, Parker (H.). Parry. Two of the composers in the list, Messrs. Loeffler and Strube, are first violinists in the orchestra, the former having written two compositions for violin and orchestra and one for 'cello and orchestra, and the latter a symphony and overture.

The record for the greatest number of performances of any one selection is a tie between the "Unfinished Symphony" of Schubert and the "Prelude to the Mastersingers of Nuremberg" of Wagner, each work having been performed 26 times. As a very close second to these two numbers are the Beethoven symphonies No. 3 (Eroica), 5, 6 (pastoral) and 7, with a total of 24 performances each. A list of composers who have died since these concerts began includes such famous names as Wagner, Liszt, Rubinstein, Von Bülow, Raff, Gounod, Tschaikowsky, Volkmann, Ambroise Thomas, Godard, Chabrier, Franz Lachner, Smetana, and Borodin.

Mr. Georg Henschel, conductor for the first three years, gave all the nine Beethoven symphonies each season, which has not been done since. Mr. Henschel also began and ended the same concert with Wagner's "Prelude to Parsifal," reasoning that directly after hearing this selection the audience could better comprehend a second performance of it.

Nov. 10, 1883, was the four hundredth anniversary of the birth of Martin Luther; and in the program of the concert on that day Mr. Henschel placed Luther's choral "Ein feste Burg," printing on the back of the program the fac-simile of the manuscript of this choral of date 1530, with a request that the aurience should join in singing the same This is the only time in the history of these concerts that such a request was made.

Boston Sunday Globe.

SUNDAY, SEPT. 20, 1896.

—Mr Fred R. Comee, assistant manager of the Symphony orchestra, has just completed a summary of all the compositions performed by the orchestra since its formation, with the names of the composers, their nationality, etc. It will prove most interesting to symphony concert attendants and is printed today in another column of The Globe.

SUNDAY HERALD

The following statistics, compiled by Mr. F. R. Comee from the 15 years' record of the Boston Symphony orchestra, are abundant in curious interest to the musical public. They have been collected and arranged with manifest care, and afford a valuable insight into the work done by the organization since its founding by Mr. Henry L. Higginson. The only omission of importance is a list of the conductors and the length of time they remained at the head of the orchestra, and this may be supplied by stating that Mr. Georg Henschel, the first conductor, served for three years, and was succeeded by Mr. Gericke, who had control of the orchestra for five years, and was, in turn, followed by Mr. Arthur Nikisch, who was engaged for five years, but severed his connection at the end of his third year, and was replaced by Mr. Emil Paur, who will begin his fourth year with the opening of the forthcoming season. Mr. Comee's summary, admirably condensed, shows the following results:

Performances	752
Total number of composers	163
Total number of selections	3,313
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Instrumental solos	543
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That the question of nationality is a vexed one is painfully realized by all who make this subject a study, but the above table is as accurate as can be made from the leading authorities. In a few instances the claims of the individual concerned and the customary rules of establishing nationality are so at variance that absolute accuracy is impossible. A list of the composers in the numerical order of their works performed is appended:

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The record for the greatest number of performances of any one selection is a tie between the "Unfinished Symphony" of Schubert and the "Prelude to the Mastersingers of Nuremberg" of Wagner, each work having been performed 26 times. As a very close second to these two numbers are the Beethoven symphonies No. 3 (Eroica), 5, 6 (Pastoral) and 7, with a total of 24 performances each. A list of composers who have died since these concerts began includes such famous names as Wagner, Liszt, Rubinstein, Von Bulow. Raff, Gounod, Tschaikowsky, Volkmann, Ambroise Thomas, Godard, Chabrier, Franz Lachner, Smetana and Borodin.

Mr. Georg Henschel, conductor for the first three years, gave all the nine Beethoven symphonies each season, which has not been done since. Mr. Henschel also began and ended the same concert with Wagner's "Prelude to Parsifal," reasoning that directly after hearing this selection the audience could better comprehend a second rendition of it.

Nov. 10, 1883, was the 400th anniversary of the birth of Martin Luther, and in the programme of the concert on that day Mr. Henschel placed Luther's choral, "Ein' feste Burg," printing on the back of the programme the fac-simile of the manuscript of this choral of date 1530, with a request that the audience should join in singing the same. This is the only time in the history of these concerts that such a request was made.

Although Schubert stands fifth in the list of composers whose works have been performed by the society, his "Unfinished Symphony" has been played twenty-six times, and this, with the overture in "Die Meistersinger," is the most popular number. The "Meistersinger" overture was also played twenty-six times. The next selections in popularity were Beethoven's Third (Eroica), Fifth, Sixth (Pastoral), and Seventh symphonies, and these were each played twenty-four times. In the first three years of the orchestra's existence Mr. Henschel was the conductor, and he gave all the nine Beethoven symphonies every season. This has not been done since. On Nov. 10, 1883, the four hundredth anniversary of Martin Luther's birth, Mr. Henschel played Luther's carol, "Ein' feste Burg," with a facsimile of the manuscript of the choral, with the date 1530 printed on the back of the programme. Alongside of this was the request that the audience join in singing the hymn. Never before or since in the history of the society has this happened.

NEW-YORK DAILY TRIBUNE

SUNDAY, SEPTEMBER 20, 1896

Mr. F. R. Comee, assistant manager of the Boston Symphony Orchestra, has been engaged for some time in tabulating the work done by that organization during the fifteen years of its existence. He has indexed all the compositions played, and computed the number of performances. From his summary the following information is gleaned:

Performances	752
Total number of composers	163
Total number of selections	3,313
Orchestral selections	2,270
Solo selections	1,043
Instrumental solos	543
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	Composers.	Selections.
Germany	79	2,245
France	17	296
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Italy	18	74
Norway	2	36
England	7	34
Denmark	2	28
Belgium	4	22
Holland	2	6
Scotland	1	4

As an index of the comparative popularity of the composers represented, at least in the opinion of the conductors, the following list may serve. It includes all who have had ten representations or more:

Beethoven	384	Henschel	28
Wagner	266	Massenet	26
Schumann	175	Gade	26
Mozart	174	Grieg	24
Brahms	159	Gounod	22
Schubert	150	Paine	18
Mendelssohn	140	Chadwick	18
Liszt	118	Lalo	16
Weber	104	Reinecke	16
Dvorak	88	Auber	14
Berlioz	84	Smetana	14
Bach	74	MacDowell	14
Rubinstein	74	Fotte	14
Saint-Saëns	72	Vieuxtemps	14
Handel	60	Bizet	12
Chopin	52	Moszkowski	12
Goldmark	44	Svendsen	12
Volkmann	44	Fuchs	12
Raff	42	Bargiel	12
Bruch	41	Goetz	12
Tschaikowsky	40	Gericke	12
Gluck	38	Godard	12
Spohr	34	Meyerbeer	10
Cherubini	30	Richard Strauss	10

The record for the greatest number of performances of any one selection is a tie between the "Unfinished Symphony" of Schubert and the "Prelude to the Master-singers of Nuremberg" of Wagner, each work having been performed twenty-six times As a very close second to these two numbers are the Beethoven symphonies No. 3 (Eroica), 5, 6 (Pastoral), and 7, with a total of twenty-four performances each. Mr. Georg Henschel, conductor for the first three years, gave all the nine Beethoven symphonies each season, which has not been done since.

The Sun.

SUNDAY, SEPTEMBER 20, 1896.

THE BOSTON SYMPHONY.

An Analysis of Its Work During Its Fifteen Years of Existence.

The Boston Symphony Orchestra finished its fifteenth season last spring, and the work of the society since the outset of its career has been put into interesting statistical form. The oldest orchestra in this country is the Philharmonic of this city, and it was fifty-four years ago when that orchestra was founded. But the Boston Symphony Orchestra has given more than twice as many concerts as the older New York association. In its fifteen years of existence the orchestra has given in Boston 752 concerts, which included a total number of 3,313 selections. One hundred and sixty-three composers were represented. Of the selections given 2,245 were the works of German composers, and 79 of the 163 composers were of that nationality. It France stood second, represented by 17 composers and 296 selections. From Hungary 164 pieces were chosen, and these were the works of 3 composers. Russia was represented by 6 composers, who supplied 132 pieces to the repertoire of the orchestra. Three Bohemian composers provided 104 selections, and the 88 American works performed were the works of 12 composers. From Poland there were 80 selections by 7 composers; from Italy, 74 selections by 18 composers; from Norway, 36 selections by 2 composers; from England, 34 works by 7 composers; from Denmark, 28 selections by 2 composers; from Belgium, 22 selections by 4 composers; from Holland, 6 selections from 2 composers, and from Scotland 1 composer supplied 4 selections. At the Boston concerts there were 1,043 solo selections. Of these 543 were instrumental and 500 vocal.

Among the composers Beethoven leads with a record of 384 numbers; Wagner comes second, with 266, and Schumann, with 175, is third. The other composers ranked *as follows:*

Mozart	174	Foote	14
Brahms	159	Vieuxtemps	14
Schubert	150	Bizet	12
Mendelssohn	140	Moszkowski	12
Liszt	118	Svendsen	12
Weber	104	Fuchs	12
Dvorak	88	Bargiel	12
Berlioz	84	Goetz	12
Bach	74	Gericke	12
Rubinstein	74	Godard	12
Saint-Saëns	72	Meyerbeer	10
Handel	60	Richard Strauss	10
Haydn	60	Cowen	8
Chopin	52	Délibes	8
Goldmark	44	Bennett	8
Volkmann	44	Glinka	8
Raff	42	Hiller	8
Bruch	41	Franz Lachner	8
Tschaikowsky	40	Méhul	8
Gluck	38	Reinhold	8
Spohr	34	Sullivan	8
Cherubini	30	Floersheim	8
Henschel	28	D'Albert	6
Massenet	26	Bach, Ph. E.	6
Gade	26	Borodin	6
Grieg	24	Ernst	6
Gounod	22	Henselt	6
Paine	18	Paganini	6
Chadwick	18	Pergolesi	6
Lalo	16	Paderewski	6
Reinecke	16	Loeffler	6
Auber	14	Rheinberger	6
Smetana	14	Boieldieu	6
MacDowell	14		

Those composers whose works were played four times or under were:

Busoni, Graun, Gradener, Grammann, Heuberger, Huss, Humperdinck, Jensen, Joachim, Krug, Litolff, Lassen, Lang (Margaret), Mackenzie, Maas, Molique, Monsigny, Nicolai, Popper, Rietz, Sgambati, Strube, Thomas (Ambroise), Thomas (A. Goring), Wieniawski; and two each of the following: Bernard (E.), Burmeister, Bird, Buck, Boccherini, Bülow, Bruckner, Benoit, Cornelius, Chabrier, Davidoff, De Swert, Dupont, Esser, Eckert, Ferrari, Franz, Giordani, Goltermann, Gernsheim, Grimm, Gilson, Hauptmann, Herbeck, Hoffman, Herold, Hartmann, Hummel, Isouard, Johns, Korbay, Klughard, Klengel, Kahn, Knorr, Lindner, Lachner (V.), Luther (M.), Langer, Mascagni, Moscheles, Muller-Berghaus, Martucci, Marschner, Nicodé, Purcell, Ponchielli, Rubinstein (Nic.), Rossi, Rossini, Reznicek, Riemenschneider, Singer, Scharwenka (X.), Scharwenka (Ph.), Strauss (Joh.), Secchi, Stradella, Stanford, Spontini, Thieriot, Viotti, Vogrich, Weld, Zollner, Parker (H.), Parry.

THE WORLD: SUNDAY

SEPTEMBER 20, 1896.

[illegible] review of the work of the Boston Symphony Orchestra since its organization, in 1881, has been published. It is interesting in its exhibition of the important part taken by this remarkable body of musicians in the musical education of this country. A condensed summary shows:

Performances given		752
Total number of composers represented		163
Total number of selections played		3,313
Total number of orchestral selections		2,270
Works by German composers	(79)	2,245
Works by French composers	(17)	296
Works by Hungarian composers	(3)	164
Works by Russian composers	(6)	132
Works by Bohemian composers	(3)	104
Works by American composers	(12)	88
Works by Polish composers	(7)	80
Works by Italian composers	(18)	74
Works by Norwegian composers	(2)	36
Works by English composers	(7)	34
Works by Danish composers	(2)	28
Works by Belgian composers	(4)	22
Works by Dutch composers	(2)	6
Works by Scotch composers	(1)	4

The review gives many more important details in the career and activity of the orchestra, which to-day, by unanimous consent, is one of the three master organizations of the world. It shows that under its four leaders—Henschel, Gericke, Nikisch and Paur—the aim has been of the highest, broad, catholic and purely artistic.

* * *

Brooklyn Daily Eagle

SUNDAY MORNING, SEPTEMBER 20, 1896.

BOSTON SYMPHONY ORCHESTRA.

Record of Work Done Since Its Organization in 1881.

F. R. Comee, assistant manager of the Boston Symphony orchestra, has compiled some data regarding the work of the organization since its formation in 1881. He shows that there have been 752 performances given at which 3,313 selections were played. This summary of the orchestra's work is taken from the index:

Performances	752
Total number of composers	163
Total number of selections	3,313
Orchestral selections	2,270
Solo selections	1,043
Instrumental solos	543
Vocal solos	500

	Composers.	Selections.
Germany	79	2,245
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The question of nationality is a vexed one, but the table given above is as accurate as can be compiled. The list of composers in the numerical order of their works performed by the orchestra is as follows:

Beethoven	384	Smetana	14
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Four selections were played of each of the following composers: Busoni, Graun, Gardener, Grammann, Heuberger, Huss, Humperdinck, Jensen, Joachim, Krug, Litolff, Lassen, Lang (Margaret), Mackenzie, Maas, Molique, Monsigny, Nicolai, Popper, Rietz, Sgambati, Strube, Thomas (Ambroise), Thomas (A. Goring), Wieniawski; and two each of the following: Bernard (E.), Burmeister, Bird, Buck, Boccherini, Bulow, Bruckner, Benoit, Cornelius, Chabrier, Davidoff, De Swert, Dupont, Esser, Eckert, Ferrari, Franz, Giordani, Goltermann, Gernsheim, Grimm, Gilson, Hauptmann, Herbeck, Hoffman, Herold, Hartmann, Hummel, Isonard, Johns, Korbay, Klughard, Klengel, Kahn, Knorr, Lindner, Lachner (V.), Luther (M.), Langer, Mascagni, Moscheles, Muller-Berghaus, Martucci, Marschner, Nicode, Purcell, Ponchielli, Rubinstein (Nic.), Rossi, Rossini, Reznicek, Riemenschneider, Singer, Scharwenka (X.), Scharwenka (Ph.), Strauss (Joh.), Secchi, Stradella, Stanford, Spontini, Thieriot, Viotti, Vogrich, Weld, Zollner, Parker (H.), Parry.

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Mr. Georg Henschel, conductor for the first three years, gave all the nine Beethoven symphonies each season, which has not been done since. Mr. Henschel also began and ended the same concert with Wagner's Prelude to "Parsifal," reasoning that directly after hearing this selection the audience could better comprehend a second rendition of it.

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The North American

PHILADELPHIA, PA.

MONDAY, SEPTEMBER 21, 1896.

SOME MUSICAL STATISTICS

Work of the Boston Symphony Orchestra in Fifteen Years.

It Gives Seven Hundred and Fifty-two Concerts, at Which Over Three Thousand Selections Are Performed.

(Compiled by F. K. Comee.)

Two performances a week by the Boston Symphony Orchestra in Music Hall, Boston, during each season, for the fifteen years since the founding of this organization by Mr. Henry L. Higginson in 1881, show some striking totals, interesting to the general public from a statistical standpoint, and to the musical public for obvious reasons. At these two performances each week, the first on Friday afternoon and the second on Saturday evening, precisely the same programme is presented. The Friday afternoon performances were called at the outset "public rehearsals;" and, although this appellation still remains, it is to a certain extent a misnomer, as these "public rehearsals" have an audience entirely distinct from the Saturday evening concerts, and are entitled to rank as separate performances. From a recently-completed index of all the selections played at these performances a condensed summary has been made, with the following results:

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Belgium	4	"	22	"
Holland	2	"	6	"
Scotland	1	"	4	"

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Cherubini	30	D'Albert	6
Henschel	28	Bach, Ph. E.	6
Massanet	26	Borodin	6
Gade	26	Ernst	6
Grieg	24	Henselt	6
Gounod	22	Paganini	6
Paine	18	Pergolesi	6
Chadwick	18	Paderewski	6
Lalo	16	Loeffler	6
Reinecke	16	Rheinberger	6
Auber	14	Boieldieu	6

Four selections were played of each of the following composers: Busoni, Graun, Gradener, Grammann, Heuberger, Huss, Humperdinck, Jensen, Joachim, Krug, Litolff, Lassen, Lang (Margaret), Mackenzie, Maas, Molique, Monsigny, Nicolai, Popper, Rietz, Sgambati, Strube, Thomas (Ambroise), Thomas (A. Goring), Wieniawski; and two each of the following: Bernard (E), Brumeister, Bird, Buck, Boccherini, Bulow, Bruckner, Benoit, Cornelius, Chabrier, Davidoff, De Swert, Dupont, Esser, Eckert, Ferrari, Franz, Giordani, Goltermann, Gernsheim, Grimm, Gilson, Hauptmann, Herbeck, Hoffman, Herold, Hartmann, Hummel, Isouard, Johns, Korbay, Klughard, Klengel, Kahn, Knorr, Lindner, Lachner (V.), Luther (M.), Langer, Mascagni, Moscheles, Muller-Berghaus, Martucci, Marschner, Nicode, Purcell, Ponchielli, Rubinstein (Nic.), Rossi, Rossini, Reznicek, Riemenschneider, Singer, Scharwenka (X.), Scharwenka (Ph.), Strauss (Joh.), Secchi, Stradella, Stanford, Spontini, Thieriot, Viotti, Vogrich, Weld, Zollner, Parker (H.), Parry. Two of the composers in the list, Messrs. Loeffler and Strube, are first violinists in the orchestra, the former having written two compositions for violin and orchestra and one for 'cello and orchestra, and the latter a symphony and overture.

The record for the greatest number of performances of any one selection is a tie between the "Unfinished Symphony" of Schubert and the "Prelude to the Meistersingers of Nuremberg" of Wagner, each work having been performed twenty-six times. As a very close second to these two numbers are the Beethoven symphonies No. 3, (Eroica), 5, 6, (Pastoral) and 7, with a total of 24 performances each. A list of composers who have died since these concerts began includes such famous names as Wagner, Liszt, Rubinstein, Von Bulow, Raff, Gounod, Tschaikowsky, Volkmann, Ambroise Thomas, Godard, Chabrier, Franz Lachner, Smetana, and Borodin.

PROVIDENCE JOURNAL.

SUNDAY, SEPTEMBER 20, 1896.

A Striking Summary.

PROVIDENCE people musically inclined will not think an apology necessary for the publication here of a review of the performances during 15 years of so excellent a musical organization as the Boston Symphony Orchestra, withal so constant a contributor to their pleasure by its yearly course of concerts in this city. The peculiar significance of this review will be evident at a glance and will be sufficient excuse for the publication of this review—which, by the way, is the work of Frederick R. Comee, assistant manager of the organization, and may be relied upon as absolutely correct. The statistics are, of course, based upon the original Boston productions, other concerts being repetitions.

Two performances a week by the Boston Symphony Orchestra in Music Hall, Boston, during each season, for the 15 years since the founding of this organization by Mr. Henry L. Higginson in 1881, show some striking totals, interesting to the general public from a statistical standpoint, and to the musical public for obvious reasons. At these two performances each week, the first on Friday afternoon and the second on Saturday evening, precisely the same programme is presented. The Friday afternoon performances were called at the outset "public rehearsals;" and, although this appellation still remains, it is to a certain extent a misnomer, as these "public rehearsals" have an audience entirely distinct from the Saturday evening concerts, and are entitled to rank as separate performances. From a recently completed index of all the selections played at these performances a condensed summary has been made, with the following results:

Performances	752
Total number of composers	163
Total number of selections	3313
Orchestral selections	2270
Solo selections	1043
Instrumental solos	543
Vocal solos	500

	Composers.	Selections.
Germany	79	2245
France	17	296
Hungary	3	164
Russia	6	132
Bohemia	3	104
America	12	88
Poland	7	80
Italy	18	74
Norway	2	36
England	7	34
Denmark	2	28
Belgium	4	22
Holland	2	6
Scotland	1	4

That the question of nationality is a vexed one is painfully realized by all who make this subject a study, but the above table is as accurate as can be made from the leading authorities. In a few instances the claims of the individual concerned, and the customary rules of establishing nationality are so at variance that absolute accuracy is impossible. A list of the composers in the numerical order of their works performed is appended:

Beethoven	384	Smetana	14
Wagner	266	MacDowell	14
Schumann	175	Foote	14
Mozart	174	Vieuxtemps	14
Brahms	159	Bizet	12
Schubert	150	Moszkowski	12
Mendelssohn	140	Svendsen	12
Liszt	118	Fuchs	12
Weber	104	Bargiel	12
Dvorak	88	Goetz	12
Berlioz	84	Gericke	12
Bach	74	Godard	12
Rubinstein	74	Meyerbeer	10
Saint-Saens	72	Richard Strauss	10
Handel	60	Cowen	8
Haydn	60	Delibes	8
Chopin	52	Bennett	8
Goldmark	44	Glinka	8
Volkmann	44	Hiller	8
Raff	42	Franz Lachner	8
Bruch	41	Mehul	8
Tschaikowsky	40	Reinhold	8
Gluck	38	Sullivan	8
Spohr	34	Floersheim	8
Cherubini	30	D'Albert	6
Henschel	28	Bach, Ph. E.	6
Massenet	26	Borodin	6
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Paine	18	Pergolesi	6
Chadwick	18	Paderewski	6
Lalo	16	Loeffler	6
Reinecke	16	Boieldieu	6
Auber	14	Rheinberger	6

Four selections were played of each of the following composers: Busoni, Graun, Gradener, Grammann, Heuberger, Huss, Humperdinck, Jensen, Joachim, Krug, Litolff, Lassen, Lang (Margaret), Mackenzie, Maas, Molique, Monsigny, Nicolai, Popper, Rietz, Sgambati, Strube, Thomas (Ambroise), Thomas (A. Goring), Wieniawski; and two each of the following: Bernard (E.), Burmeister, Bird, Buck, Bocherini, Bulow, Bruckner, Benoit, Cornelius, Chabrier, Davidoff, De Swert, Dupont, Esser, Eckert, Ferrari, Franz, Giordani, Goltermann, Gernsheim, Grimm, Gilson, Hauptmann, Herbeck, Hoffman, Herold, Hartmann, Hummel, Isouard, Johns, Korbay, Klughard, Klengel, Kahn, Knorr, Lindner, Lachner (V.), Luther (M.), Langer, Mascagni, Moscheles, Muller-Berghaus, Martucci, Marschner, Nicode, Purcell, Ponchielli, Rubinstein (Nic.), Rossa, Rossini, Reznicek, Reimenschneider, Singer, Scharwenka (X.), Scharwenka (Ph.), Strauss (Joh.), Secchi, Stradella, Stanford, Spontini, Thieriot, Viotti, Vogrich, Weld, Zollner, Parker (H.), Parry. Two of the composers in the list, Messrs. Loeffler and Strube, are first violinists in the orchestra, the former having written two compositions for violin and orchestra and one for 'cello and orchestra, and the latter a symphony and overture.

The record for the greatest number of performances of any one selection is a tie between the "Unfinished Symphony" of Schubert and the "Prelude to the Mastersingers of Nuremberg" of Wagner, each work having been performed 26 times. As a very close second to these two numbers are the Beethoven symphonies No. 3 (Eroica), 5, 6, (Pastoral) and 7, with a total of 24 performances each. A list of composers who have died since these concerts began includes such famous names as Wagner, Liszt, Rubinstein, Von Bulow, Raff, Gounod, Tschaikowsky, Volkmann, Ambroise Thomas, Godard, Chabrier, Franz Lachner, Smetana, and Borodin.

Mr. Georg Henschel, conductor for the first three years, gave all the nine Beethoven symphonies each season, which has not been done since. Mr. Henschel also began and ended the same concert with Wagner's "Prelude to Parsifal," reasoning that directly after hearing this selection the audience could better comprehend a second rendition of it.

Nov. 10, 1883, was the 400th anniversary of the birth of Martin Luther; and in the programme of the concert on that day Mr. Henschel placed Luther's choral "Ein' feste Burg," printing on the back of the programme the facsimile of the manuscript of this choral of date 1530, with a request that the audience should join in singing the same. This is the only time in the history of these concerts that such a request was made.

Brooklyn Eagle.
Sunday. Sept. 20 '96

Bklyn Eagle. Sept. 20th 1896.

BOSTON SYMPHONY ORCHESTRA.

Record of Work Done Since Its Organization in 1881.

F. R. Comee, assistant manager of the Boston Symphony orchestra, has compiled some data regarding the work of the organization since its formation in 1881. He shows that there have been 752 performances given at which 3,313 selections were played. This summary of the orchestra's work is taken from the index:

Performances	752
Total number of composers	163
Total number of selections	3,313
Orchestral selections	2,270
Solo selections	1,043
Instrumental solos	543
Vocal solos	500

	Composers.	Selections.
Germany	79	2,245
France	17	296
Hungary	3	164
Russia	6	132
Bohemia	3	104
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The question of nationality is a vexed one, but the table given above is as accurate as can be compiled. The list of composers in the numerical order of their works performed by the orchestra is as follows:

Beethoven	384	Smetana	14
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Schumann	175	Foote	14
Mozart	174	Vieuxtemps	14
Brahms	159	Bizet	12
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Mendelssohn	140	Svendsen	12
Liszt	118	Fuchs	12
Weber	104	Bargiel	12
Dvorak	88	Goetz	12
Berlioz	84	Gericke	12
Bach	74	Godard	12
Rubinstein	74	Meyerbeer	10
Saint-Saens	72	Richard Strauss	10
Handel	60	Cowen	8
Haydn	60	Delibes	8
Chopin	52	Bennett	8
Goldmark	44	Glinka	8
Volkmann	44	Hiller	8
Raff	42	Franz Lachner	8
Bruch	41	Mehul	8
Tschaikowsky	40	Reinhold	8
Gluck	38	Sullivan	8
Spohr	34	Floersheim	8
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Gade	26	Ernst	6
Grieg	24	Henselt	6
Gounod	22	Paganini	6
Paine	18	Pergolesi	6
Chadwick	18	Paderewski	6
Lalo	16	Loeffler	6
Reinecke	16	Rheinberger	6
Auber	14	Boieldieu	6

Four selections were played of each of the following composers: Busoni, Graun, Gardener, Grammann, Heuberger, Huss, Humperdinck, Jensen, Joachim, Krug, Litolff, Lassen, Lang (Margaret), Mackenzie, Maas, Molique, Monsigny, Nicolai, Popper, Rietz, Sgambati, Strube, Thomas (Ambroise), Thomas (A. Goring), Wieniawski; and two each of the following: Bernard (E.), Burmeister, Bird, Buck, Boccherini, Bulow, Bruckner, Benoit, Cornelius, Chabrier, Davidoff, De Swert, Dupont, Esser, Eckert, Ferrari, Franz, Giordani, Goltermann, Gernsheim, Grimm, Gilson, Hauptmann, Herbeck, Hoffman, Herold, Hartmann, Hummel, Isonard, Johns, Korbay, Klughard, Klengel, Kahn, Knorr, Lindner, Lachner (V.), Luther (M.), Langer, Mascagni, Moscheles, Muller-Berghaus, Martucci, Marschner, Nicode, Purcell, Ponchielli, Rubinstein (Nic.), Rossi, Rossini, Reznicek, Riemenschneider, Singer, Scharwenka (X.), Scharwenka (Ph.), Strauss (Joh.), Secchi, Stradella, Stanford, Spontini, Thieriot, Viotti, Vogrich, Weld, Zollner, Parker (H.), Parry.

The record for the greatest number of performances of any one selection is a tie between the "Unfinished Symphony" of Schubert and the "Prelude to the Mastersingers of Nuremberg" of Wagner. Each work was performed twenty-six times.

ING STAR,

EPTEMBER 19, 1896—

N MUSICAL CIRCLES

Great Work Done by the Boston Symphony Orchestra During Its Career.

Interesting Compilation Made by Mr. Fred. R. Comee—What Some Local Musicians Are Doing.

Mr. Fred. R. Comee has made a very interesting compilation of the work done in Boston by the Boston Symphony Orchestra during the fifteen years of its existence, which will be read with interest by the large number of admirers of that splendid body of musicians in this District. Mr. Comee says that reckoning two performances a week, for the Friday afternoon public rehearsals have come to be ranked as separate performances, there have been given 752 performances. The total number of composers interpreted is 163; total number of selections, 3,313; orchestral selections, 2,270; solo selections, 1,043; instrumental solos, 543, and vocal solos, 500. As to nations, Germany is represented by 79 composers and 2,245 selections; France, 17 composers and 296 selections; Hungary, 3 composers and 164 selections; Russia, 6 composers and 132 selections; Bohemia, 3 composers, 104 selections; America, 12 composers, 88 selections; Poland, 7 composers, 80 selections; Italy, 18 composers, 24 selections; Norway, 2 composers, 36 selections; England, 7 composers, 34 selections; Denmark, 3 composers, 28 selections; Belgium, 4 composers, 22 selections; Holland, 2 composers, 6 selections, and Scotland, 1 composer and 4 selections. Mr. Comee continues:

"That the question of nationality is a vexed one is painfully realized by all who make this subject a study, but the above table is as accurate as can be made from the leading authorities. In a few instances the claims of the individual concerned and the customary rules of establishing nationality are so at variance that absolute accuracy is impossible. A list of the composers in the numerical order of their works performed is appended:

"Beethoven, 384; Wagner, 266; Schumann, 175; Mozart, 174; Brahms, 159; Schubert, 150; Mendelssohn, 140; Liszt, 118; Weber, 104; Dvorak, 88; Berlioz, 84; Bach, 74; Rubinstein, 74; Saint-Saens, 72; Handel, 60; Haydn, 60; Chopin, 52; Goldmark, 44; Volkmann, 44; Raff, 42; Bruch, 41; Tschaikowsky, 40; Gluck, 38; Spohr, 34; Cherubini, 30; Henschel, 28; Massenet, 26; Gade, 26; Grieg, 24; Gounod, 22; Paine, 18; Chadwick, 18; Lalo, 16; Reinecke, 16; Auber, 14; Smetana, 14; MacDowell, 14; Foote, 14; Vieuxtemps, 14; Bizet, 12; Moszkowski, 12; Svendsen, 12; Fuchs, 12; Bargiel, 12; Goetz, 12; Gericke, 12; Godard, 12; Meyerbeer, 10; Richard Strauss, 10; Cowen, 8; Delibes, 8; Bennett, 8; Glinka, 8; Hiller, 8; Franz Lachner, 8; Mehul, 8; Reinhold, 8; Sullivan, 8; Floersheim, 8; D'Albert, 6; Bach, Ph. E., 6; Borodin, 6; Ernst, 6; Henselt, 6; Paganini, 6; Pergolesi, 6; Paderewski, 6; Loeffler, 6; Rheinberger, 6; Boieldieu.

"Four selections were played of each of the following composers: Busoni, Graun, Gradener, Grammann, Heuberger, Huss, Humperdinck, Jensen, Joachim, Krug, Litolff, Lassen, Lang (Margaret), Mackenzie, Maas, Molique, Monsigny, Nicolai, Popper, Rietz, Sgambati, Strube, Thomas (Ambroise), Thomas (A. Goring), Wieniawski, and two each of the following: Bernard (E.), Buhmeister, Bird, Buck, Boccherini, Bulow, Bruckner, Benoit, Cornelius, Chabrier, Davidoff, De Swert, Dupont, Esser, Eckert, Ferrari, Franz, Giordani, Goltermann, Gernsheim, Grimm, Gilson, Hauptmann, Herbeck, Hoffman, Herold, Hartmann, Hummel, Isouard, Johns, Korbay, Klughard, Klengel, Kahn, Knorr, Lindner, Lachner (V.), Luther (M.), Langer, Mascagni, Moscheles, Muller-Berghaus, Martucci, Marschner, Nicode, Purcell, Ponchielli, Rubinstein (Nic.), Rossi, Rossini, Reznicek, Riemenschneider, Singer, Scharwenka (X.), Scharwenka (Ph.), Strauss (Joh.), Secchi, Stradella, Stanford, Spontini, Thieriot, Viotti, Vogrich, Weld, Zollner, Parker (H.), Parry. Two of the composers in the list, Messrs. Loeffler and Strube, are first violinists in the orchestra, the former having written two compositions for violin and orchestra and one for 'cello and orchestra, and the latter a symphony and overture.

"The record for the greatest number of performances of any one selection is a tie between the 'Unfinished Symphony' of Schubert and the 'Prelude to the Mastersingers of Nuremberg' of Wagner, each work having been performed twenty-six times. As a very close second to these two numbers are the Beethoven symphonies No. 3 (Eroica), 5, 6 (Pastoral), and 7, with a total of twenty-four performances each. A list of composers who have died since these concerts began includes such famous names as Wagner, Liszt, Rubinstein, Von Bulow, Raff, Gouned, Tschaikowsky, Volkmann, Ambroise Thomas, Godard, Chabrier, Franz Lachner, Smeana and Borodin."

"Mr. Georg Henschel, conductor for the first three years, gave all the nine Beethoven symphonies each season, which has not been done since. Mr. Henschel also began and ended the same concert with Wagner's 'Prelude to Parsifal,' reasoning that directly after hearing this selection the audience could better comprehend a second rendition of it.

"November 10, 1883, was the four hundredth anniversary of the birth of Martin Luther; and in the program of the concert on that day Mr. Henschel placed Luther's choral, 'Ein' feste Burg,' printing on the back of the program the fac-simile of the manuscript of this choral of date 1530, with a request that the audience should join in singing the same. This is the only time in the history of these concerts that such a request was made."

Mr. Fred R. Comee of the Boston Symphony Orchestra management is preparing an interesting account of the work performed by this organization since its first formation. It will give the total number of selections performed, the number of instrumental selections, with a subdivision into orchestral and solo selections; the number of vocal selections, the composers represented and the different works of each, and it will also show the gradual increase in the demand for the works of Wagner, and the modern composers. When [illegible] finished the paper will be extremely [illegible] to musicians and also to those [illegible] who keep in touch with the pro[illegible] musical art.

Boston Symphony Orchestra.

No element of attractiveness seems to be lacking in the scheme of concerts by the Boston symphony orchestra for the coming season, which promises to be notably brilliant even in the annals of this famous organization. Nothing new need be said of the superlative merits of this orchestra; the programs as far as announced are all that could be desired, and the distinguished solo artists are in all cases worthy the high standard of these concerts. The announcements made last week have evidently aroused general interest.

The concerts will begin Oct 16. Among the solo artists will be Mmes Melba, Carreno, Aus der Ohe, Messrs Plancon, Campanari, Rosenthal, Joseffy, Sieveking, Burmeister, Halir, Kneisel, Loeffler, Adamowski, Schnitzler, Schroeder and Schulz. Others will be from time to time announced.

The sales of season tickets will be by auction and will be held at Music hall, beginning tomorrow, when the $12 tickets for the Friday afternoon public rehearsals will be sold. The $7.50 rehearsal seats will be sold Tuesday, and the $12 and $7.50 tickets for the Saturday evening concerts will be offered Thursday and Friday respectively. The sales will begin each day at 10 a m. The method adopted for selling the tickets creates a wide range of prices, and, although there is often sharp competition for certain locations, many hundred seats are disposed of each year at merely nominal premiums. For this reason personal attendance at the auctions is desirable.

—The management of the Boston symphony orchestra announce 24 concerts on consecutive Saturday evenings, from Oct 17 to May 1, omitting Nov 14, Dec 12, Jan 23, Feb 27 and March 27, and 24 public rehearsals on consecutive Friday afternoons, from Oct 16 to April 30, omitting Nov 13, Dec 11, Jan 22, Feb 26 and March 26. The soloists will be Mme Melba, Mme Carreno, Miss Aus Der Ohe, Mr Plancon, Mr Campanari, Mr Rosenthal, Mr Joseffy, Mr Sieveking, Mr Halir, Mr Kneisel, Mr Loeffler, Mr Adamowski, Mr Schroeder, Mr Schulz and others. The $12 seats for the rehearsals will be sold at auction at Music hall tomorrow at 10 a m. The $7.50 seats for the rehearsals will be sold at auction at Music hall, Tuesday, at 10 a m. The $12 seats for the concerts will be sold at auction at Music hall on Thursday, at 10 a m. The $7.50 seats for the concerts will be sold in like manner at the same place on Friday at 10 a m. Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold. Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be immediately resold.

—Mr Fred R. Comee, assistant manager of the Symphony orchestra, has just completed a summary of all the compositions performed by the orchestra since its formation, with the names of the composers, their nationality, etc. It will prove most interesting to symphony concert attendants and is printed today in another column of The Globe.

—Mr E. Frank Baker of Walnut st, Brookline, gave a charming reception on Sunday evening last. His guests included Mrs and Miss Perry, Miss [illegible]

THE MAIL AND EXPRESS

Broadway and Fulton St., New York.

SATURDAY EVENING, SEPT. 19, 1896.

IN THE WORLD OF MUSIC.

The Boston Symphony Orchestra's Fifteen Years of Existence and Its Future Work—Local Notes.

Although the Boston Symphony Orchestra has been in existence only since 1881, its aggregate of work done has been so much greater than that of any other orchestra in America, not excepting that of the Philharmonic Society, of this city, with its fifty-four years of history, that it may be fairly considered as the most representative and effective body of musicians on this side of the water. Maintained as it is by Mr. Henry L. Higginson, of Boston, who makes good an annual deficit which amounts to a considerable sum, the Boston Symphony Orchestra makes itself a powerful musical influence, not only in its home city and Cambridge, but in New York, Brooklyn, Philadelphia, Baltimore, Washington and Providence. In Boston the season of grand opera is confined to the visits of New York companies, and musical support is largely concentrated in favor of the annual series of twenty-four afternoon and twenty-four evening concerts by the Symphony Orchestra.

The sixteenth season will open in Boston Music Hall on October 16 and 17, Friday afternoon and Saturday evening, each evening programme being the same as that of the previous matinee. Mr. Emil Paur will continue as conductor and the orchestra will number 90 players. Few changes have been made in the personnel, the principal ones being the substitution of M. Jacquet for M. Mole as first flute, and the engagement of M. Bour as second oboe. These artists have already made good reputations in the Thomas and Damrosch orchestras. Messrs. Kneisel, Loeffler, Adamowski, Schroeder and Schulz remain in the orchestra, and they will doubtless be drawn upon for solo work.

The vocalists engaged for the Boston season are Melba, Plancon and Campanari, and an acceptance is expected from Eames within a few days. Among the pianists will be Rosenthal and Teresa Carreno, who has not been heard there for seven years. Joseffy, Sieveking and Aus der Ohe will also be heard. Halir, of Berlin, the great German violinist, has also been secured.

[illegible] has not yet heard the beautiful [illegible]

Beach audiences is already familiar, but it is on the list for performance there during the coming season. Other works that will be new here as well as in Boston are a symphony by Dittersdorf; overture, "Lenore," Duparc; selection from "Anthar," Rymsky Korsakow; symphony, E major, Borodin; "Harka," Smetana.

Mr. F. R. Comee, assistant manager of the Boston Symphony Orchestra, has compiled from the records of the regular concerts at Boston during the past fifteen years a number of interesting statistics of the work done. The following figures tell an eloquent story:

Performances	752
Total number of composers	163
Total number of selections	3,313
Orchestral selections	2,270
Solo selections	1,043
Instrumental solos	543
Vocal solos	500

The overwhelming majority of compositions played were of German origin, as the table shows:

Germany	79	composers,	2,245	selections
France	17	"	296	"
Hungary	3	"	164	"
Russia	6	"	132	"
Bohemia	3	"	104	"
America	12	"	88	"
Poland	7	"	80	"
Italy	18	"	74	"
Norway	2	"	36	"
England	7	"	34	"
Denmark	2	"	28	"
Belgium	4	"	22	"
Holland	2	"	6	"
Scotland	1	"	4	"

The number of times each of the following composerse has been represented on the programme is indited below, the supremacy of Beethoven, followed at some distance by Wagner, being a noteworthy feature:

Beethoven	384	Smetana	14
Wagner	266	MacDowell	14
Schumann	175	Foote	14
Mozart	174	Vieuxtemps	14
Brahms	159	Bizet	12
Schubert	150	Moszkowski	12
Mendelssohn	140	Svendsen	12
Liszt	118	Fuchs	12
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Reinecke	16	Rheinberger	6
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22

The Musical Courier.

NEW YORK, WEDNESDAY, SEPTEMBER 23, 1896.

A Striking Summary.

3,313 Selections in 752 Performances.

FIFTEEN YEARS' RECORD OF THE BOSTON SYMPHONY ORCHESTRA IN BOSTON.

COMPILED BY F. R. COMEE.

TWO performances a week by the Boston Symphony Orchestra in Music Hall, Boston, during each season, for the fifteen years since the founding of this organization by Henry L. Higginson in 1881, show some striking totals, interesting to the general public from a statistical standpoint, and to the musical public for obvious reasons. At these two performances each week, the first on Friday afternoon and the second on Saturday evening, precisely the same program is presented. The Friday afternoon performances were called at the outset "public rehearsals;" and, although this appellation still remains, it is to a certain extent a misnomer, as these "public rehearsals" have an audience entirely distinct from the Saturday evening concerts, and are entitled to rank as separate performances. From a recently completed index of all the selections played at these performances a condensed summary has been made, with the following results:

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That the question of nationality is a vexed one is painfully realized by all who make this subject a study, but the above table is as accurate as can be made from the leading authorities. In a few instances the claims of the individual concerned and the customary rules of establishing nationality are so at variance that absolute accuracy is impossible. A list of the composers in the numerical order of their works performed is appended:

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WASHINGTON, D. C.,
THE EVENING STAR,
SEPTEMBER 19, 1896—

IN MUSICAL CIRCLES

Great Work Done by the Boston Symphony Orchestra During Its Career.

Interesting Compilation Made by Mr. Fred. R. Comee—What Some Local Musicians Are Doing.

Mr. Fred, R. Comee has made a very interesting compilation of the work done in Boston by the Boston Symphony Orchestra during the fifteen years of its existence, which will be read with interest by the large number of admirers of that splendid body of musicians in this District. Mr. Comee says that reckoning two performances a week, for the Friday afternoon public rehearsals have come to be ranked as separate performances, there have been given 752 performances. The total number of composers interpreted is 163; total number of selections, 3,313; orchestral selections, 2,270; solo selections, 1,043; instrumental solos, 543, and vocal solos, 500. As to nations, Germany is represented by 79 composers and 2,245 selections; France, 17 composers and 296 selections; Hungary, 3 composers and 164 selections; Russia, 6 composers and 132 selections; Bohemia, 3 composers, 104 selections; America, 12 composers, 88 selections; Poland, 7 composers, 80 selections; Italy, 18 composers, 24 selections; Norway, 2 composers, 36 selections; England, 7 composers, 34 selections; Denmark, 3 composers, 28 selections; Belgium, 4 composers, 22 selections; Holland, 2 composers, 6 selections, and Scotland, 1 composer and 4 selections. Mr. Comee continues:

"That the question of nationality is a vexed one is painfully realized by all who make this subject a study, but the above table is as accurate as can be made from the leading authorities. In a few instances the claims of the individual concerned and the customary rules of establishing nationality are so at variance that absolute accuracy is impossible. A list of the composers in the numerical order of their works performed is appended:

"Beethoven, 384; Wagner, 266; Schumann, 175; Mozart, 174; Brahms, 159; Schubert, 150; Mendelssohn, 140; Liszt, 118; Weber, 104; Dvorak, 88; Berlioz, 84; Bach, 74; Rubinstein, 74; Saint-Saens, 72; Handel, 60; Haydn, 60; Chopin, 52; Goldmark, 44; Volkmann, 44; Raff, 42; Bruch, 41; Tschaikowsky, 40; Gluck, 38; Spohr, 34; Cherubini, 30; Henschel, 28; Massenet, 26; Gade, 26; Grieg, 24; Gounod, 22; Paine, 18; Chadwick, 18; Lalo, 16; Reinecke, 16; Auber, 14; Smetana, 14; MacDowell, 14; Foote, 14; Vieuxtemps, 14; Bizet, 12; Moszkowski, 12; Svendsen, 12; Fuchs, 12; Bargiel, 12; Goetz, 12; Gericke, 12; Godard, 12; Meyerbeer, 10; Richard Strauss, 10; Cowen, 8; Delibes, 8; Bennett, 8; Glinka, 8; Hiller, 8; Franz Lachner, 8; Mehul, 8; Reinhold, 8; Sullivan, 8; Floersheim, 8; D'Albert, 6; Bach, Ph. E., 6; Borodin, 6; Ernst, 6; Henselt, 6; Paganini, 6; Pergolesi, 6; Paderewski, 6; Loeffler, 6; Rheinberger, 6; Boieldieu.

"Four selections were played of each of the following composers: Busoni, Graun, Gradener, Grammann, Heuberger, Huss, Humperdinck, Jensen, Joachim, Krug, Litolff, Lassen, Lang (Margaret), Mackenzie, Maas, Molique, Monsigny, Nicolai, Popper, Rietz, Sgambati, Strube, Thomas (Ambroise), Thomas (A. Goring), Wieniawski, and two each of the following: Bernard (E.), Buhmeister, Bird, Buck, Boecherini, Bulow, Bruckner, Benoit, Cornelius, Chabrier, Davidoff, De Swert, Dupont, Esser, Eckert, Ferrari, Franz, Giordani, Goltermann, Gernsheim, Grimm, Gilson, Hauptmann, Herbeck, Hoffman, Herold, Hartmann, Hummel, Isouard, Johns, Korbay, Klughard, Klengel, Kahn, Knorr, Lindner, Lachner (V.), Luther (M.), Langer, Mascagni, Moscheles, Muller-Berghaus, Martucci, Marschner, Nicode, Purcell, Ponchielli, Rubinstein (Nic.), Rossi, Rossini, Reznicek, Riemenschneider, Singer, Scharwenka (X.), Scharwenka (Ph.), Strauss (Joh.), Secchi, Stradella, Stanford, Spontini, Thieriot, Viotti, Vogrich, Weld, Zollner, Parker (H.), Parry. Two of the composers in the list, Messrs. Loeffler and Strube, are first violinists in the orchestra, the former having written two compositions for violin and orchestra and one for 'cello and orchestra, and the latter a symphony and overture.

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"Mr. Georg Henschel, conductor for the first three years, gave all the nine Beethoven symphonies each season, which has not been done since. Mr. Henschel also began and ended the same concert with Wagner's 'Prelude to Parsifal,' reasoning that directly after hearing this selection the audience could better comprehend a second rendition of it.

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Mr. Fred R. Comee of the Boston Symphony Orchestra management is preparing an interesting account of the work performed by this organization since its first formation. It will give the total number of selections performed, the number of instrumental selections, with a subdivision into orchestral and solo selections; the number of vocal selections, the composers represented and the different works of each, and it will also show the gradual increase in the demand for the works of Wagner, and the modern composers. When this is finished the paper will be extremely valuable to musicians and also to those amateurs who keep in touch with the progress of musical art.

Boston Symphony Orchestra.

No element of attractiveness seems to be lacking in the scheme of concerts by the Boston symphony orchestra for the coming season, which promises to be notably brilliant even in the annals of this famous organization. Nothing new need be said of the superlative merits of this orchestra: the programs as far as announced are all that could be desired, and the distinguished solo artists are in all cases worthy the high standard of these concerts. The announcements made last week have evidently aroused general interest.

The concerts will begin Oct 16. Among the solo artists will be Mmes Melba, Carreno, Aus der Ohe, Messrs Plancon, Campanari, Rosenthal, Joseffy, Sieveking, Burmeister, Halir, Kneisel, Loeffler, Adamowski, Schnitzler, Schroeder and Schulz. Others will be from time to time announced.

The sales of season tickets will be by auction and will be held at Music hall, beginning tomorrow, when the $12 tickets for the Friday afternoon public rehearsals will be sold. The $7.50 rehearsal seats will be sold Tuesday, and the $12 and $7.50 tickets for the Saturday evening concerts will be offered Thursday and Friday respectively. The sales will begin each day at 10 a. m. The method adopted for selling the tickets creates a wide range of prices, and, although there is often sharp competition for certain locations, many hundred seats are disposed of each year at merely nominal premiums. For this reason personal attendance at the auctions is desirable.

——The management of the Boston symphony orchestra announce 24 concerts on consecutive Saturday evenings, from Oct 17 to May 1, omitting Nov 14, Dec 12, Jan 23, Feb 27 and March 27, and 24 public rehearsals on consecutive Friday afternoons, from Oct 16 to April 30, omitting Nov 13, Dec 11, Jan 22, Feb 26 and March 26. The soloists will be Mme Melba, Mme Carreno, Miss Aus Der Ohe, Mr Plancon, Mr Campanari, Mr Rosenthal, Mr Joseffy, Mr Sieveking, Mr Halir, Mr Kneisel, Mr Loeffler, Mr Adamowski, Mr Schroeder, Mr Schulz and others. The $12 seats for the rehearsals will be sold at auction at Music hall tomorrow at 10 a m. The $7.50 seats for the rehearsals will be sold at auction at Music hall, Tuesday, at 10 a m. The $12 seats for the concerts will be sold at auction at Music hall on Thursday, at 10 a m. The $7.50 seats for the concerts will be sold in like manner at the same place on Friday at 10 a m. Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold. Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be immediately resold.

——Mr Fred R. Comee, assistant manager of the Symphony orchestra, has just completed a summary of all the compositions performed by the orchestra since its formation, with the names of the composers, their nationality, etc. It will prove most interesting to symphony concert attendants and is printed today in another column of The Globe.

——Mr E. Frank Baker of Walnut st, Brookline, gave a charming reception on Sunday evening last. His guests included Mrs and Miss Perry, Miss

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THE MAIL AND EXPRESS
Broadway and Fulton St., New York.
SATURDAY EVENING, SEPT. 19, 1896.

IN THE WORLD OF MUSIC.

The Boston Symphony Orchestra's Fifteen Years of Existence and Its Future Work—Local Notes.

Although the Boston Symphony Orchestra has been in existence only since 1881, its aggregate of work done has been so much greater than that of any other orchestra in America, not excepting that of the Philharmonic Society, of this city, with its fifty-four years of history, that it may be fairly considered as the most representative and effective body of musicians on this side of the water. Maintained as it is by Mr. Henry L. Higginson, of Boston, who makes good an annual deficit which amounts to a considerable sum, the Boston Symphony Orchestra makes itself a powerful musical influence, not only in its home city and Cambridge, but in New York, Brooklyn, Philadelphia, Baltimore, Washington and Providence. In Boston the season of grand opera is confined to the visits of New York companies, and musical support is largely concentrated in favor of the annual series of twenty-four afternoon and twenty-four evening concerts by the Symphony Orchestra.

The sixteenth season will open in Boston Music Hall on October 16 and 17, Friday afternoon and Saturday evening, each evening programme being the same as that of the previous matinee. Mr. Emil Paur will continue as conductor and the orchestra will number 90 players. Few changes have been made in the personnel, the principal ones being the substitution of M. Jacquet for M. Mole as first flute, and the engagement of M. Bour as second oboe. These artists have already made good reputations in the Thomas and Damrosch orchestras. Messrs. Kneisel, Loeffler, Adamowski, Schroeder and Schulz remain in the orchestra, and they will doubtless be drawn upon for solo work.

The vocalists engaged for the Boston season are Melba, Plancon and Campanari, and an acceptance is expected from Eames within a few days. Among the pianists will be Rosenthal and Teresa Carreno, who has not been heard there for seven years. Joseffy, Sieveking and Aus der Ohe will also be heard. Halir, of Berlin, the great German violinist, has also been secured.

Boston has not yet heard the beautiful prelude to "Hans und Gretel," of Hum-

Beach audiences is already familiar, but it is on the list for performance there during the coming season. Other works that will be new here as well as in Boston are a symphony by Dittersdorf; overture, "Lenore," Duparc; selection from "Anthar," Rymsky Korsakow; symphony, E major, Borodin; "Harka," Smetana.

Mr. F. R. Comee, assistant manager of the Boston Symphony Orchestra, has compiled from the records of the regular concerts at Boston during the past fifteen years a number of interesting statistics of the work done. The following figures tell an eloquent story:

Performances	752
Total number of composers	163
Total number of selections	3,313
Orchestral selections	2,270
Solo selections	1,043
Instrumental solos	543
Vocal solos	500

The overwhelming majority of compositions played were of German origin, as the table shows:

Germany	79	composers,	2,245	selections
France	17	“	296	“
Hungary	3	“	164	“
Russia	6	“	132	“
Bohemia	3	“	104	“
America	12	“	88	“
Poland	7	“	80	“
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The number of times each of the following composerse has been represented on the programme is indited below, the supremacy of Beethoven, followed at some distance by Wagner, being a noteworthy feature:

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Henschel	28	Bach, Ph. E.	6
Massenet	26	Borodin	6
Gade	26	Ernst	6
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Chadwick	18	Paderewski	6
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Reinecke	16	Rheinberger	6
Auber	14	Boieldieu	6

Four selections were played of each of the following composers: Busoni, Graun, Gradener, Grammann, Heuberger, Huss, Humperdinck, Jensen, Joachim, Krug, Litolff, Lassen, Lang (Margaret), Mackenzie, Maas, Molique, Monsigny, Nicolai, Popper, Rietz, Sgambati, Strube, Thomas (Ambroise), Thomas (A. Goring), Wieniawski, and two each of the following: Bernard (E.), Burmeister, Bird, Buck, Boccherini, Bülow, Bruckner, Benoit, Cornelius, Chabrier, Davidoff, De Swert, Dupont, Esser, Eckert, Ferrari, Franz, Giordani, Goltermann, Gernsheim, Grimm, Gilson, Hauptmann, Herbeck, Hoffman, Herold, Hartmann, Hummel, Isouard, Johns, Korbay, Klughard, Klengel, Kahn, Knorr, Lindner, Lachner (V.) Luther (M.), Langer, Mascagni, Moscheles, Muller-Berghaus, Martucci, Marschner, Nicodé, Purcell, Ponchielli, Rubinstein (Nic.), Rossi, Rossini, Reznicek, Riemenschneider, Singer, Scharwenka (X.), Scharwenka (Ph.), Strauss (Joh.), Secchi, Stradella, Stanford, Spontini, Thieriot, Viotti, Vogrich, Weld, Zollner, Parker (H.), Parry. Two of the composers in the list, Messrs. Loeffler and Strube, are first violinists in the orchestra, the former having written two compositions for violin and orchestra and one for 'cello and orchestra, and the latter a symphony and overture.

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Mr. Georg Henschel, conductor for the first three years, gave all the nine Beethoven symphonies each season, which has not been done since. Mr. Henschel also began and ended the same concert with Wagner's Prelude to Parsifal, reasoning that directly after hearing this selection the audience could better comprehend a second rendition of it.

November 10, 1883, was the four hundredth anniversary of the birth of Martin Luther; and in the program of the concert on that day Mr. Henschel placed Luther's choral Ein' feste Burg, printing on the back of the program the facsimile of the manuscript of this choral of date 1530, with a request that the audience should join in singing the same. This is the only time in the history of these concerts that such a request was made.

The Telegram

SUNDAY, SEPTEMBER 20, 1896.

MUSICAL DRIFT

Stray Items Concerning the Singer's World.

The fact that the Boston Symphony orchestra management counts Providence as one of the most important cities on the circuit around which that famous organization moves in a season, and that Providence in turn reckons a concert by the Boston Symphony orchestra one of the choicest pleasures in superior musical entertainments makes a story of what the orchestra has done in its fifteen years of existence peculiarly interesting. Mr. F. R. Comee, the assistant manager of the orchestra, has prepared a sort of resume of its work in that period which has been issued for publication. It discloses the following information:

Two performances a week by the Boston Symphony orchestra in Music hall, Boston, during each season, for the fifteen years since the founding of this organization by Mr. Henry L. Higginson in 1881, show some striking totals, interesting to the general public from a statistical standpoint, and to the musical public for obvious reasons. At these two performances each week, the first on Friday afternoon and the second on Saturday evening, precisely the same program is presented. The Friday afternoon performances were called at the outset "public rehearsals;" and, although this appellation still remains, it is to a certain extent a misnomer, as these "public rehearsals" have an audience entirely distinct from the Saturday evening concerts, and are entitled to rank as separate performances. From a recently completed index of all the selections played at these performances a condensed summary has been made, with the following results:

Performances	752
Total number of composers	163
Total number of selections	3,313
Orchestral selections	2,270
Solo selections	1,043
Instrumental solos	543
Vocal solos	500

	Composers.	Selections.
Germany	79	2,245
France	17	296
Hungary	3	164
Russia	6	132
Bohemia	3	104
America	12	88
Poland	7	80
Italy	18	74
Norway	2	36
England	7	34
Denmark	2	28
Belgium	4	22
Holland	2	6
Scotland	1	4

That the question of nationality is a vexed one is painfully realized by all who make this subject a study, but the above table is as accurate as can be made from the leading authorities. In a few instances the claims of the individual concerned and the customary rules of establishing nationality are so at variance that absolute accuracy is impossible. A list of the composers in the numerical order of their works performed is appended.

Beethoven	384	Smetana	14
Wagner	256	MacDowell	14
Schumann	175	Foote	14
Mozart	174	Vieuxtemps	14
Brahms	159	Bizet	12
Schubert	150	Moszkowski	12
Mendelssohn	140	Svendsen	12
Liszt	118	Fuchs	12
Weber	104	Bargiel	12
Dvorak	88	Goetz	12
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Bach	74	Godard	12
Rubinstein	74	Meyerbeer	10
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Goldmark	44	Glinka	8
Volkmann	44	Hiller	8
Raff	42	Franz Lachner	8
Bruch	41	Mehul	8
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The Republican.

SPRINGFIELD, SUNDAY, SEPT. 20, 1896.

BOSTON SYMPHONY ORCHESTRA.

ITS RECORD FOR FIFTEEN YEARS.

A History From the Beginning—3313 Selections in 752 Performances.

F. R. Comee, assistant manager of the Boston Symphony orchestra, has compiled an interesting summary of the works performed by the orchestra in the 15 years of its history. The different ways in which his results are grouped show some rather remarkable facts. Those who have complained that Germany has had the lion's share under Henschel, Gericke, Nikisch and Paur will point in justification to the fact that 2245 selections by German composers were played, as against 1068 by the composers of all other countries taken together. Here are Mr Comee's summaries:—

Performances,	752
Total number of composers,	163
Total number of selections	3,313
Orchestral selections,	2,270
Solo selections,	1,043
Instrumental solos,	543
Vocal solos,	500

Germany, 79 composers, 2245 selections; France, 17, 296; Hungary, 3, 164; Russia, 6, 132; Bohemia, 3, 104; America, 12, 88; Poland, 7, 80; Italy, 18, 74; Norway, 2, 36; England, 7, 34; Denmark, 2, 28; Belgium, 4, 22; Holland, 2, 6; Scotland, 1, 4.

That the question of nationality is a vexed one is painfully realized by all who make this subject a study, but the above table is as accurate as can be made from the leading authorities. In a few instances the claims of the individual concerned and the customary rules of establishing nationality are so at variance that absolute accuracy is impossible. A list of the composers in the numerical order of their works performed is appended:—

Beethoven, 384; Wagner, 266; Schumann, 175; Mozart, 174; Brahms, 159; Schubert, 150; Mendelssohn, 140; Liszt, 118; Weber, 104; Dvorak, 88; Berlioz, 84; Bach, 74; Rubinstein, 74; Saint-Saens, 72; Handel, 60; Haydn, 60; Chopin, 52.

Goldmark, 44; Volkmann, 44; Raff, 42; Bruch, 41; Tschaikowsky, 40; Gluck, 38; Spohr, 34; Cherubini, 30; Henschel, 28; Massenet, 26; Gade, 26; Grieg, 24; Gounod, 22; Paine, 18; Chadwick, 18; Lalo, 16; Reinecke, 16; Auber, 14.

Auber, Smetana, MacDowell, Foote, Vieuxtemps, 14 each; Bizet, Moskowski, Svendsen, Fuchs, Bargiel, Goetz, Gericke, Godard, 12 each; Meyerbeer, Richard Strauss, 10 each.

Cowen, Delibes, Bennett, Glinka, Hiller, Franz Lachner, Mehul, Reinhold, Sullivan, Floersheim, 8 each; D'Albert, Bach. (Ph. E.), Borodin, Ernst, Henselt, Paganini, Pergolesi, Paderewski, Loeffler, Rheinberger, Boieldieu, 6 each.

Busoni, Graun, Gradener, Grammann, Heuberger, Huss, Humperdinck, Jensen, Joachim, Krug, Litolff, Lassen, Lang (Margaret), Mackenzie, Maas, Molique, Monsigny, Nicolai, Popper, Rietz, Sgambati, Strube, Thomas (Ambroise), Thomas (A. Goring), Wieniawski, 4 each.

Bernard (E.), Burmeister, Bird, Buck, Boccherini, Bulow, Bruckner, Benoit, Cornelius, Chabrier, Davidoff, De Swert, Dupont, Esser, Eckert, Ferrari, Franz, Giordani, Goltermann, Gernsheim, Grimm, Gilson, Hauptmann, Herbeck, Hoffman, Herold, Hartmann, Hummel, Isouard, Johns, Korbay, Klughard, Klengel, Kahn, Knorr, Lindner, Lachner (V.), Luther (M.), Langer, Mascagni, Moscheles, Muller-Berghaus, Martucci, Marschner, Nicode, Purcell, Ponchielli, Rubinstein (Nic.), Rossi, Rossini, Reznicek, Riemenschneider, Singer, Scharwenka (X.), Scharwenka (Ph.), Strauss (Joh.), Secchi, Stradella, Stanford, Spontini, Thieriot, Viotti, Vogrich, Weld, Zollner, Parker (H.), Parry, 2 each.

Two of the composers in the list, Loeffler and Strube, are first violinists in the orchestra, the former having written two compositions for violin and orchestra and one for 'cello and orchestra, and the latter a symphony and overture.

The record for the greatest number of performances of any one selection is a tie between the "Unfinished Symphony" of Schubert and the "Prelude to the Mastersingers of Nuremberg" of Wagner, each work having been performed 26 times. As a very close second to these two numbers are the Beethoven symphonies No 3 (Eroica), 5, 6 (Pastoral) and 7, with a total of 24 performances each. A list of composers who have died since these concerts began includes such famous names as Wagner, Liszt, Rubinstein, Von Bulow, Raff, Gounod, Tschaikowsky, Volkmann, Ambroise Thomas, Godard, Chabrier, Franz Lachner, Smetana and Borodin.

Georg Henschel, conductor for the first three years, gave all the nine Beethoven symphonies each season, which has not been done since. Mr Henschel also began and ended the same concert with Wagner's "Prelude to Parsifal," reasoning that directly after hearing this selection the audience could better comprehend a second rendition of it.

November 10, 1883, was the 400th anniversary of the birth of Martin Luther; and in the program of the concert on that day Mr Henschel placed Luther's choral "Ein' feste Burg," printing on the back of the program the fac-simile of the manuscript of this choral of date 1530, with a request that the audience should join in singing the same. This is the only time in the history of these concerts that such a request was made.

THE SUN.

BALTIMORE, FRIDAY, SEPT. 18, 1896.

BOSTON SYMPHONY ORCHESTRA

An Interesting Statistical Summary Prepared by Mr. F. R. Comee Showing Its Work.

A summary which has been compiled by Mr. F. R. Comee shows that in the fifteen years existence of the Boston Symphony Orchestra the orchestra has given in Boston 752 performances, in which 3,313 selections were played.

One hundred and sixty-three composers were represented in these selections. There were 2,270 orchestral selections, 1,043 solo selections, 543 instrumental solos and 500 vocal solos.

Beethoven leads the list of composers in the numerical number of their works performed, he having contributed 384 numbers. Germany heads the list of composers, with 79; Italy is second, with 18; France third, with 17, and America fourth, with 12.

THE SUNDAY HERALD.

BALTIMORE, SEPTEMBER [illegible]

IN HARMONY'S REALM.

Proud Record Made by the Boston Symphony Orchestra.

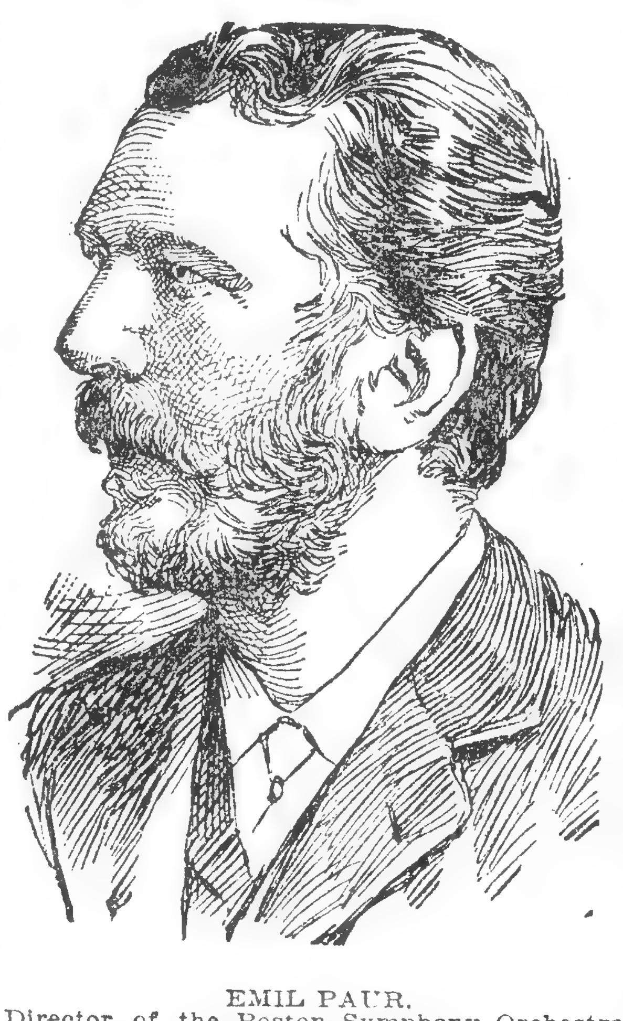
SOME INTERESTING STATISTICS.

Carefully Compiled Table of the Work Done by This Famous Organization Since Its Establishment—Preparations for the Coming Season—Miss Louise Orndorff's Success in Washington—Other Matters Musical.

The Boston Symphony Orchestra will enter upon its 16th season this autumn, and will again offer the musical public an extended series of grand concerts, in which no element will be lacking that can add to their musical value or to their attractiveness.

It will begin its next season with its membership practically intact, only a few necessary changes having been made since last year. M. Jacquet succeeds M. Mole as first flute, and M. Bour has been engaged as second oboe. Both these artists come with a fine reputation, won in the Thomas and Damrosch Orchestras. The orchestra will number 90 players, and will again be under the direction of Mr. Emil Paur.

All the members will have returned to Boston by the end of this month, and private rehearsals will be begun at an early date. During the summer the banner of the organization has been upheld in Europe by some of its principal players, who have appeared with credit in the concert halls of London, Paris and Berlin.



EMIL PAUR.
Director of the Boston Symphony Orchestra.

The vocalists engaged are Melba, Plancon and Campanari, and an acceptance is expected from Eames within a few days. Among the pianists will be Rosenthal, who is said to have developed into a veritable wizard of the piano since his appearance in Boston some 10 years ago, and Teresa Carreno, always a favorite, who has not been heard here for seven years. Joseffy, Sieveking and Aus der Ohe will also be heard. Halir, of Berlin, perhaps the greatest of Germany's violinists, has been secured, and Kneisel, Loeffler, Adamowski, Schroeder and Schulz, from the ranks of the orchestra, will be no less welcome.

* * *

Conductor Paur has devoted himself during the summer to the preparation of the programmes and the examination of the latest important orchestra compositions. The orchestral numbers of some of the earlier programmes are as follows:

FIRST PROGRAMME.

Overture, "Benvenuto Cellini"........Berlioz
Entrement d'Ophelie (first time) Bourgault-Ducoudray
Suite op. 49........................Saint-Saens
Symphony No. 8......................Beethoven
Overture, "Euryanthe"...................Weber

SECOND CONCERT.

Overture, "Gwendoline" (first time....Chabriel
Solo number.
Rhapsodie No. 3........................Dvorak
Symphony ....Mozart

THIRD CONCERT.

Symphony (first time)............Mrs. Beach
Solo number.
Variations ....Brahms
Overture, "Freischuetz"..................Weber

FOURTH CONCERT.

Overture, "Richard III."...........Volkmann
Solo number.
Entr'acte, "Ingwelde" (first time)..Schilling
Solo number.
Symphony No. 9.......................Schubert

FIFTH CONCERT.

Overture, "Barber of Bagdad"......Cornelius
Solo number.
Scherzo ....Goldmark
Symphony, "From the New World"....Dvorak

SIXTH CONCERT.

Overture, "Manfred"................Schumann
Solo number.
Two entr'actes from "Carmen"........Bizet
Solo number.
Symphony No. 4...................Tschaikowsky

Some works which will have first performances in these concerts during the season are the overture "Hansel and Gretel," Humperdinck; a symphony by Dittersdorf; overture, "Lenore," Duparc; selection from "Anthar," Rmysky Korsakow; symphony, E major, Borodine; "Harka," Smetana.

It will be seen from these announcements that the season will be one of great interest.

Two performances a week by the Boston Symphony Orchestra in Music Hall, Boston, during each season, for the 15 years since the founding of this organization by Mr. Henry L. Higginson, in 1881, show some striking totals, interesting to the general public from a statistical standpoint, and to the musical public for obvious reasons. At these two performances each week, the first on Friday afternoon and the second on Saturday evening, precisely the same programme is presented. The Friday afternoon performances were called at the outset "public rehearsals;" and, although this appellation still remains, it is to a certain extent a misnomer, as these "public rehearsals" have an audience entirely distinct from the Saturday evening concerts, and are entitled to rank as separate performances. From a recently completed index of all the selections played at these performances a condensed summary has been made, with the following results:

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Hungary	3	"	164	"	
Russia	6	"	132	"	
Bohemia	3	"	104	"	
America	12	"	88	"	
Poland	7	"	80	"	
Italy	18	"	74	"	
Norway	2	"	36	"	
England	7	"	34	"	
Denmark	2	"	28	"	
Belgium	4	"	22	"	
Holland	2	"	6	"	
Scotland	1	"	4	"	

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Chadwick	18	Paderewski	6
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* * *

THE

The Independent, N. Y. C.
OCT 1 1896

Music.

An Orchestra's Biography.

BY E. IRENÆUS STEVENSON.

THE Boston Symphony Orchestra is among the finest concert bands of the world. It is a band of virtuosi, from the concert-master to the tympanist. It belongs in the list of such exceptional organizations of the kind as those in Paris, led byMr. Colonne or Mr. Lamoureux, with those in the very pick of German and Austrian centers, (the annual Bayreuth selection of men included,) and with the Chicago Orchestra. New York has not its equal, unfortunately; tho; unfortunately, New York is apt to think that it has.

The orchestra was founded in 1881, by an endowment from a private citizen of Boston, Mr. Henry L. Higginson. Mr. Higginson's direct support of it is to-day much of its stay, heartily as the Boston public co-operate with him. It is necessary that it should be so helped. Its expense is great, and the resolution that the public must have the good and the pleasure of it cheaply has never been forsaken. It has had our conductors, each of them a leader of high distinction—Mr. George Henschel, Mr. Wilhelm Gericke, Mr. Arthur Nikisch and Mr. Emil Paur. Of these, two are virtuosi in directing, so that the combination ought to have brought what it did—performances of a technical finish unsurpassable. As to practical routine, the system on which this remarkable Boston band is managed is thorough enough, in its essential details, to be a model. The material in its ranks, its rehearsals, its concerts, its aims, in its field of work, its very program-books—are all in touch by honest and superior intelligences in musical art, and in making good art gain local headway and hold it.

The biography of the Orchestra has lately been set forth to the close of last season, by Mr. Comee, of its staff, in a concise and systematic form. So much is suggested to intelligent musical readers in the summary—so much beyond local interest—that it merits the limited extracts possible to this column. Beginning with 1881, and the first concerts—two concerts are given in each week between October and May—the performances number 752. Of compositions, 3,313 have been played; 2,270 of them have been orchestral only; 500 have included vocal solos; 543 called for instrumental soloists—with a total of 1,043 selections needing solo artists. This list has been drawn from 163 composers. As a matter of nationality, Germany, Italy, France and America have furnished the largest group of names—Germany 79, Italy 18, France 17, America 12. Russia has yielded only six writers to the repertory, or less than Poland or England, with seven each. Of the other nations the numbers are but by twos and threes, showing how only the best is universal in musical taste. In regard to the number of times that a given composer is played, more than another, Beethoven stands firm as heart could wish with 384; the Wagnerites have their divus a close second, with the figure 266; Schumann has been heard 175 times; Mozart, 174; Brahms, 159; Schubert, 150; Mendelssohn, 140; Lizst, 118; Weber, 104; Dvorak, 88; Berlioz, 84; Bach, 74; Rubinstein, 74; Saint-Saëns, 72; Handel, 60; Chopin, 52; Goldmark, 44; Volkmann, 44; Raff, 42; Bruch, 41; Tschaikovsky, 40; Gluck, 38; Spohr, 34; Cherubini, 40, and so on through a long list from Palestrina to the orchestra's own men some of them composers and occasionally contributors to its programs. Evidently the whole-gods are not forsaken for the half-gods in Boston. The public is not allowed to forget the past and good through an entertaining of the new-hatched and the unfledged comrades in music—while at the same time no worthy current or development of real mark is unrepresented in the orchestra's record. The whole tabulation is a striking one. In one passage Mr. Comee notes:

"The record for the greatest number of performances of any one selection is a tie between the 'Unfinished Symphony' of Schubert and the 'Prelude to the Mastersingers of Nuremburg' of Wagner, each work having been performed twenty-six times. As a very close second to these two numbers are the Beethoven symphonies No. 3 (Eroica), 5, 6. (Pastoral) and 7, with a total of twenty-four performances each."

It is also recorded, in connection with Mr. Henschel's conductorship that—following Dr. Hans von Bülow's famous precedent—he once began and ended the same concert with Wagner's "Prelude to Parsifal;" reasoning that by twice hearing this selection the audience could better comprehend it. Another Henschel incident came in November, 1883, with the four hundredth anniversary of the birth of Martin Luther. In the program of the concert on that day, Mr. Henschel placed Luther's choral "Ein' feste Burg," printing on the back of the program the facsimile of the manuscript of this hymn of 1530, with a request that the audience should "join in singing" the same. They did so; the only time in the history of these concerts that such a request was made, and rare anywhere in this country. A list of composers who have died since these concerts began includes such famous names as Wagner, Liszt, Rubinstein, Von Bülow, Raff, Gounod, Tschaikovsky, Volkmann, Ambroise Thomas, Godard, Chabrier, Franz, Lachner, Smetana and Borodin.

The Musical Courier.
NEW YORK, WEDNESDAY, SEPTEMBER 30, 1896.

Program Advertising.

MR. FREDERIC R. COMEE, who attends to the publication of the program of the Boston Symphony Orchestra, is sending out the appended letter to the piano trade.

We have been asked by two parties thus solicited to give an opinion as to the advantages of advertising in this manner:

BOSTON SYMPHONY ORCHESTRA PROGRAM.

PUBLISHED BY C. A. ELLIS, MANAGER.

	BOSTON ISSUE.	Circulation.
48 Performances	24 Friday Afternoon Public Rehearsals, 24 Saturday Evening Concerts	144,000

CIRCUIT ISSUE.

New York. Brooklyn. Philadelphia. Washington.
Baltimore. Providence.

In addition to the two series of concerts in Boston the Boston Symphony Orchestra makes each month a trip to New York, Brooklyn, Philadelphia, Washington, Baltimore and Providence. The large number of copies of our program distributed in advance, together with the regular issue of house programs at each concert, results in the following enormous guaranteed circulation:

5 New York concerts	50,000
10 Brooklyn concerts (five evenings and five matinées)	100,000
5 Philadelphia concerts	50,000
5 Washington concerts	35,000
5 Baltimore concerts	35,000
6 Providence concerts	40,000
36 performances	310,000
Grand total circulation, 84 performances	454,000

For advertising space address F. R. Comee, Music Hall, Boston, Mass.

SEPTEMBER 3, 1896.

Your attention is respectfully called to our program for the coming season as the best piano advertisement in this country. Direct comparison with newspaper advertising is invited for the reason that only a certain percentage of newspaper readers are piano purchasers, which percentage are precisely the people found in our audiences. In other words, our program places your goods directly before those who, having both the means and the inclination to buy pianos, are most likely to become your customers. The strong and unique feature of our publication is our one-third page advertising space directly under reading matter, compelling our patrons to read your advertisement. It is similar to the programs of the famous Crystal Palace concerts in London, the chief distinction being that the latter are sold at 25 cents each, while our issue of nearly half a million copies is distributed free, as explained in the above heading. The analytical and historical notes constituting the literary feature of our program are prepared by W. F. Apthorp, musical editor of the Boston *Transcript*. Our season is thirty weeks, from October to May. I mail you sample copy under separate cover. I should be glad to quote rates if you are interested, and waiting your reply, I am, cordially yours,

FREDERIC R. COMEE.

We want to advertise in that program right away, but how is Mr. Comee or anyone else going to prove that he circulates 454,000 of 'em? Where, to whom, how does he send out, circulate or distribute 10,000 programs for each concert in New York? Fifty thousand program books is an enormous lot, especially when we consider that the house in which they are used seats only a little over 3,000 at its fullest capacity. Where do the other 7,000 go? Of course we know that Mr. Comee mails a great many to people musically inclined, but then a list of 7,000 of this particular class in New York city is difficult to realize, for it must be remembered that the same claim is made for Brooklyn, where it is stated that 10,000 programs are circulated, where the house does not seat more than 3,000; that is three-tenths of the issue.

If the same ratio be applied to the grand total circulation it would mean the circulation of only about 136,000 to the actual audiences, and would leave the enormous number of 317,800 books to be distributed to outside sources.

As said before, we want to advertise in this program if Mr. Comee can substantiate his claims.

Boston Music Notes.

BOSTON, Mass., September 26, 1896.

There was an unusually large audience assembled at the auction of Symphony rehearsal tickets last Monday in Music Hall. Good prices were the rule, and as usual the premiums paid were higher for the rehearsals than for the concerts on Saturday evening. Many persons who have attended the Symphony concerts for years have always occupied the same seats, and the premiums on such seats are always large. The hall has been freshly painted and looks as bright as a new pin. Everyone in the musical world is looking forward with pleasant anticipations to an enjoyable season of music.

The Leader
SEPTEMBER, 1896.

THE SYMPHONY ORCHESTRA.

MR. R. F. COMEE has compiled a very interesting series of statistics from the fifteen years' records of the Boston Symphony Orchestra. Some of the details are curious and interesting. Here are some of the items:

Performances,	752
Total Number of Composers,	163
Total Number of Selections,	3,313
Orchestral Selections,	2,270
Solo Selections,	1,043
Instrumental Solos,	543
Vocal Solos,	500

Germany heads the list with 79 composers and 2,245 selections; France comes second with 17 composers and 296 selections; America comes sixth on the list, with 12 composers and 88 selections; and England comes tenth on the list, with 7 composers and 34 selections.

In a list of composers, in the numerical order of their works performed, Beethoven stands at the head; his works were given 384 times. Wagner comes second, Schumann third, Mozart fourth, Brahms fifth.

In the record for the greatest number of performances of any one selection, there is a tie between the "Unfinished Symphony" of Schubert and the "Prelude to the Meistersinger" of Wagner, each work having been performed 26 times. Beethoven's symphonies, Nos. 3, 5, 6, and 7 were each performed 24 times. When Mr. Georg Henschel was conductor he gave all the nine symphonies of Beethoven each season, an example that has not since heen imitated.

November 10, 1883, was the 400th anniversary of the birth of Martin Luther, and in the programme of the concert on that day Mr. Henschel placed Luther's choral, "Ein' Feste Burg," printing on the back of the programme the fac-simile of the manuscript of the choral, dated 1530, with the request that the audience should join in the singing of it. This is the only time in the history of these concerts that such a request has been made.

The statistics are very interesting to read, and prove as much as they disprove. They demonstrate a catholicity of taste that has been denied to the conductors of the Symphony Orchestra, and they give a promise that this taste will be further developed in the future.

THE RICHMOND DISPATCH.
SUNDAY.......SEPTEMBER 20, 1896.

A STRIKING SUMMARY

3,313 SELECTIONS IN 752 PERFORMANCES.

Fifteen Years' Record of the Boston Symphony Orchestra in Boston—Recently Completed Index of the Selections Played.

(Compiled by F. R. Comee.)

Two performances a week by the Boston Symphony Orchestra in Music Hall, Boston, during each season, for the fifteen years since the founding of this organization by Mr. Henry L. Higginson in 1881, show some striking totals, interesting to the general public from a statistical standpoint, and to the musical public for obvious reasons. At these two performances each week, the first on Friday afternoon, and the second on Saturday evening, precisely the same programme is presented. The Friday afternoon performances were called at the outset "public rehearsals"; and although this appellation still remains, it is to a certain extent a misnomer, as these "public rehearsals" have an audience entirely distinct from the Saturday evening concerts, and are entitled to rank as separate performances. From a recently completed index of all the selections played at these performances a condensed summary has been made, with the following results:

Performances	752
Total number of composers	163
Total number of selections	3,313
Orchestral selections	2,270
Solo selections	1,043
Instrumental solos	543
Vocal solos	500

Germany	79	composers,	2,245	selections.
France	17	"	296	"
Hungary	3	"	164	"
Russia	6	"	132	"
Bohemia	3	"	104	"
America	12	"	88	"
Poland	7	"	80	"
Italy	18	"	74	"
Norway	2	"	36	"
England	7	"	34	"
Denmark	2	"	28	"
Belgium	4	"	22	"
Holland	2	"	6	"
Scotland	1	"	4	"

That the question of nationality is a vexed one is painfully realized by all who make this subject a study, but the above table is as accurate as can be made from the leading authorities. In a few instances the claims of the individual concerned and the customary rules of establishing nationality are so at variance that absolute accuracy is impossible. A list of the composers in the numerical order of their works performed is appended:

Beethoven	384
Wagner	266
Schumann	175
Mozart	174
Brahms	159
Schubert	150
Mendelssohn	140
Liszt	118
Weber	104
Dvorak	88
Berlioz	84
Bach	74
Rubinstein	74
Saint-Saens	72
Handel	60
Haydn	60
Chopin	52
Goldmark	44
Volkman	44
Raff	42
Bruch	41
Tschaikowsky	40
Gluck	38
Spohr	34
Cherubini	30
Henschel	28
Massenet	26
Gade	26
Grieg	24
Gounod	22
Paine	18
Chadwick	18
Lalo	16
Reinecke	16
Auber	14
Smetana	14
MacDowell	14
Foote	14
Vieuxtemps	14
Bizet	12
Moszkowski	12
Svendsen	12
Fuchs	12
Bargiel	12
Goetz	12
Gericke	12
Godard	12
Meyerbeer	10
Richard Strauss	10
Cowen	8
Delibes	8
Bennett	8
Glinka	8
Hiller	8
Franz Lachner	8
Mehul	8
Reinhold	8
Sullivan	8
Floersheim	8
D'Albert	6
Bach, Ph. E.	6
Borodin	6
Ernst	6
Henselt	6
Paganini	6
Pergelesi	6
Paderewski	6
Loeffler	6
Rheinberger	6
Boieldieu	6

Four selections were played of each of the following composers: Busoni, Graun, Gradener, Grammann, Heuberger, Huss, Humperdinck, Jensen, Joachim, Krug, Litolff, Lassen, Lang (Margaret), Mackenzie, Maas, Molique, Monsiny, Nicolai, Popper, Rieutz, Sgambati, Strube, Thomas (Ambroise), Thomas (A. Goring), Wieniawski; and two each of the following: Bernard (E). Burmeister, Bird, Buck, Boccherini, Bulow, Bruckner, Benoit, Cornelius, Chabrier, Davidoff, De Swert, Dupont, Esser, Eckert, Ferrari, Franz, Giordani, Goltermann, Gernsheim, Grimm, Gilson, Hauptmann, Herbeck, Hoffman, Herold, Hartmann, Hummel, Isouard, Johns, Korbay, Klughard, Klengel, Kahn, Knorr, Lindner, Lachner (V.), Luther (M.), Langer, Mascagni, Moscheles, Muller-Berghaus, Martucci, Marschner, Nicode, Purcell, Ponchielli, Rubinstein (Nic.), Rossi, Rossini, Reznicek, Riemenschneider, Singer, Scharwenka (X.), Scharwenka (Ph.), Strauss (Joh.), Secchi, Stradella, Stanford, Spontini, Thieriot, Viotti, Vogrich, Weld, Zollner, Parker (H.), and Parry. Two of the composers in the list, Messrs. Loeffler and Strube, are first violinists in the orchestra, the former having written two compositions for violin and orchestra and one for 'cello and orchestra, and the latter a symphony and overture.

The record for the greatest number of performances of any one selection is a tie between the "Unfinished Symphony" of Schubert and the "Prelude to the Master-singers of Nuremberg" of Wagner, each work having been performed twenty-six times. As a very close second to these two numbers are the Beethoven Symphonies, Nos. 3 (Eroica), 5, 6 (Pastoral), and 7, with a total of twenty-four performances each. A list of composers who have died since these concerts began includes such famous names as Wagner, Liszt, Rubinstein, Von Bulow, Raff, Gounod, Tschaikowsky, Volkmann, Ambroise Thomas, Godard, Chabrier, Franz Lachner, Smetana, and Borodin.

Mr. George Henschel, conductor for the first three years, gave all the nine Beethoven symphonies each season, which has not been done since. Mr. Henschel also began and ended the same concert with Wagner's "Prelude to Parsifal," reasoning that directly after hearing this selection the audience could better comprehend a second rendition of it.

November 10, 1883, was the four hundredth anniversary of the birth of Martin Luther; and in the programme of the concert on that day Mr. Henschel placed Luther's choral "Ein feste Burg," printing on the back of the programme the fac-simile of the manuscript of the choral of date 1530, with a request that the audience should join in singing the same. This is the only time in the history of these concerts that such a request was made.

SUNDAY INTER OCEAN
SEPTEMBER 20, 1896.

A STRIKING SUMMARY

3,313 Selections in 752 Performances.

FIFTEEN YEARS' RESULTS

The Modern and Classical Repertoire.

Record of the Boston Symphony Orchestra in Boston Music Hall.

Two performances a week by the Boston Symphony Orchestra in Music Hall, Boston, during each season, for the fifteen years since the founding of this organization by Mr. Henry L. Higginson in 1881, show some striking totals, interesting to the general public from a statistical standpoint, and to the musical public for obvious reasons. At these two performances each week, the first on Friday afternoon and the second on Saturday evening, precisely the same programme is presented. The Friday afternoon performances were called at the outset "public rehearsals," and although this appellation still remains it is to a certain extent a misnomer, as these "public rehearsals" have an audience entirely distinct from the Saturday evening concerts, and are entitled to rank as separate performances. From a recently completed index of all the selections played at these performances a condensed summary has been made, with the following results:

Performances	752
Total number of composers	163
Total number of selections	3,313
Orchestral selections	2,270
Solo selections	1,043
Instrumental solos	543
Vocal solos	500

	Composers.	Selections.
Germany	79	2,245
France	17	296
Hungary	3	164
Russia	6	132
Bohemia	3	104
America	12	88
Poland	7	80
Italy	18	74
Norway	2	36
England	7	34
Denmark	2	28
Belgium	4	22
Holland	2	6
Scotland	1	4

That the question of nationality is a vexed one is painfully realized by all who make this subject a study, but the above table is as accurate as can be made from the leading authorities. In a few instances the claims of the individual concerned and the customary rules of establishing nationality are so at variance that absolute accuracy is impossible. A list of the composers in the numerical order of their works performed is appended:

Beethoven	384	Smetana	14
Wagner	266	MacDowell	14
Schumann	175	Foote	14
Mozart	174	Vieuxtemps	14
Brahms	159	Bizet	12
Schubert	150	Mozskowski	12
Mendelssohn	140	Svendsen	12
Liszt	118	Fuchs	12
Weber	104	Bargiel	12
Dvorak	88	Goetz	12
Berlioz	84	Gericke	12
Bach	74	Godard	12
Rubinstein	74	Meyerbeer	10
Saint-Saens	72	Richard Strauss	10
Handel	60	Cowen	8
Haydn	60	Delibes	8
Chopin	52	Bennett	8
Goldmark	44	Glinka	8
Volkmann	44	Hiller	8
Raff	42	Franz Lachner	8
Bruch	41	Mehul	8
Tschaikowsky	40	Reinhold	8
Gluck	38	Sullivan	8
Spohr	34	Floersheim	8
Cherubini	30	D'Albert	6
Henschel	28	Ph. E. Bach	6
Massenet	26	Borodin	6
Gade	26	Ernst	6
Grieg	24	Henselt	6
Gounod	22	Paganini	6
Paine	18	Pergolesi	6
Chadwick	18	Paderewski	6
Lalo	16	Loeffler	6
Reinecke	16	Rheinberger	6
Auber	14	Boieldieu	6

Four selections were played of each of the following composers: Busoni, Graun, Gradener, Grammann, Heuberger, Huss, Humperdinck, Jensen, Joachim, Krug, Litolff, Lassen, Lang (Margaret), Mackenzie, Maas, Molique, Monsigny, Nicolai, Popper, Rietz, Sgambati, Strube, Thomas (Ambroise), Thomas (A. Goring), Wieniawski; and two each of the following: Bernard (E.), Burmeister, Bird, Buck, Boccherini, Bulow, Bruckner, Benoit, Cornelius, Chabrier, Davidoff, De Swert, Dupont, Esser, Eckert, Ferrari, Franz, Giordani, Goltermann, Gernsheim, Grimm, Gilson, Hauptmann, Herbeck, Hoffman, Herold, Hartmann, Hummel, Isouard, Johns, Korbay, Klughard, Klengel, Kahn, Knorr, Lindner, Lachner (V.), Luther (M.), Langer, Mascagni, Moscheles, Muller-Berghaus, Martucci, Marschner, Nicode, Purcell, Ponchielli, Rubinstein (Nic.), Rossi, Rossini, Reznicek, Riemenschneider, Singer, Scharwenka (X.), Scharwenka (Ph.), Strauss (Joh.), Secchi, Stradella, Stanford, Spontini, Thieriot, Viotti, Vogrich, Weld, Zollner, Parker (H.), Parry. Two of the composers in the list, Messrs. Loeffler and Strube, are first violinists in the orchestra, the former having written two compositions for violin and orchestra and one for 'cello and orchestra, and the latter a symphony and overture.

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Mr. Georg Henschel, conductor for the first three years, gave all the nine Beethoven symphonies each season, which has not been done since. Mr. Henschel also began and ended the same concert with Wagner's "Prelude to Parsifal," reasoning that directly after hearing this selection the audience could better comprehend a second rendition of it.

Nov. 10, 1893, was the four hundredth anniversary of the birth of Martin Luther, and in the programme of the concert on that day Mr. Henschel placed Luther's choral "Ein' feste Burg," printing on the back of the programme the fac simile of the manuscript of this choral of date 1530, with a request that the audience should join in singing the same. This is the only time in the history of these concerts that such a request was made.

F. R. COMEE.

The Sentinel
ENTERED AT MILWAUKEE P. O. AS SECOND-CLASS MATTER.
In Milwaukee, Daily only, delivered by carrier, 15 cents per week, 65 cents per month, $8.00 per
SUNDAY MORNING, SEPTEMBER 27.

BOSTON'S GREAT BAND.

Account of Its Concerts for the Past Fifteen Years.

The Boston Symphony orchestra this fall enters its sixteenth season with its membership practically intact, only a few necessary changes having been made since last year. M. Jacquet succeeds M. Mole as first flute, and M. Bour has been engaged as second oboe. The orchestra will number ninety players, and will again be under the direction of Mr. Paur. The Boston season will comprise twenty-four matinees on Fridays and twenty-four evening concerts on Saturdays at Music Hall, beginning Oct. 16 and 17. The vocalists engaged are Melba, Plançon and Campanari, and an acceptance is expected from Eames. Among the pianists will be Rosenthal and Teresa Carreno. Joseffy, Sieveking and Aus der Ohe will also be heard. Halir of Berlin, the Bohemian violinist, has been secured, and Kneisel, Loeffler, Adamowski, Schroeder and Schulz remain in the orchestra.

Some works which will have first performances in these concerts during the season are the overture "Hansel and Gretel," Humperdinck; a symphony by Dittersdorf; overture, "Lenore," Duparc; selection from "Anthar," Rimsky Korsakow; symphony E major, Borodine; "Harka," Smetana. In addition to the Boston concerts the orchestra will give its usual series of performances in New York, and other cities during the season.

F. R. Comee, assistant manager of the Boston Symphony orchestra, has compiled an intersting summary of the works performed by the orchestra in the 15 years of its history. The different ways in which his results are grouped show some rather remarkable facts. Those who have complained that Germany has had the lion's share under Henschel, Gericke, Nikisch and Paur will point in justification to the fact that 2245 selections by German composers were played, as against 1068 by the composers of all other countries taken together. Here are Mr. Comee's summaries:

Performances	752
Total number of composers	163
Total number of selections	3,313
Orchestra selections	2,270
Solo selections	1,043
Instrumental solos	543
Vocal solos	500

Germany, 79 composers, 2245 selections; France, 177, 296; Hungary, 3, 164; Russia, 6, 132; Bohemia, 3, 104; America, 12, 88; Poland, 7, 80; Italy, 18, 74; Norway, 2, 36; England, 7, 34; Denmark, 2, 28; Belgium, 4, 22; Holland, 2, 6; Scotland, 1, 4.

That the question of nationality is a vexed one is painfully realized by all who make this subject a study, but the above table is as accurate as can be made from the leading authorities. In a few instances the claims of the individual concerned and the customary rules of establishing nationality are so at variance that absolute accuracy is impossible.

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[25]

THE BROOKLYN EAGLE—SUNDAY, OCTOBER 25, 1896.

Native Talent.

In the fifteen years during which the public has been hearing the Boston Symphony orchestra no record had been kept of its work, but Mr. Comee, its assistant manager, has been fishing up from old bins and papers a list of its selections and he finds, as we might easily suppose, that the German musicians led in popularity. They deserve to. In a total of 3,813 selections Beethoven had 384; Wagner, 266; Schumann—a man who is not played often enough, either—175; Mozart, 174, and so on, through Schubert, Mendelssohn, Weber, Bach, Handel, Haydn and Goldmark, naming Austrians with the Germans, because they are alike in school and style. Next in popularity come the French, after them the Hungarians, Russians, Bohemians, and sixth on the list, Americans. This is a little surprising, when we consider that this orchestra is composed largely of foreigners and has always been led by a foreign conductor; also that it is conservative in its management and comes from a town where the taste is high in matters of art; so high that they fine brass bands for giving concerts on Sunday and only admit sculpture in pantalettes to the public halls. There were 88 American pieces in these concerts, while the once popular Italy was represented in only 74. It cannot be charged that favoritism existed in the case of the dozen native composers who wrote those 88 selections. The meaning of their presence on the programme is that we are beginning to have a national music—not strong or wide spread as yet, but taking form and full of promise. In the work of composers like Buck, MacDowell, Lang, Parker, Thallon, Walther, Brewer, Paine, Chadwick, Foote, Floersheim, Loeffler, Herbert, Kelly and dozens of others who might be named, there are grace, melodic ingenuity, harmonic propriety and often a scholarly finish. The fierce originality that we call genius will be developed in time. But that our native talent should be recognized and rewarded by so authoritative a body as the Boston Symphony orchestra is encouraging. Let our young Beethovens and Wagners keep on.

MORNING SPY

THE SPY SHOULD HAVE THE EYE OF ARGUS: HE IS HONORABLE IF HE DO BUT LOOK TO THE WELFARE OF THE COMMONWEALTH

WORCESTER.

MONDAY, NOVEMBER 16, 1896.

Schubert's Unfinished Symphony and Mastersinger's Prelude Most Often Given.

The following facts compiled by Frederic R. Comee, assistant of the Boston Symphony Orchestra, will be of interest to musical people:

Two performances a week by the Boston Orchestra in Music Hall, Boston, during each season, for the 15 years since the founding of this organization, in 1881, show some striking totals, interesting to the general public from a statistical standpoint, and to the musical public for obvious reasons. From a recently completed index of all the selections played at these performances, a condensed summary has been made, with the following results:

Performances, 752; total number of composers, 163; total number of selections, 3313; orchestral selections, 2270; solo selections, 10'3; instrumental solos, 543; vocal solos, 500.

A list of composers in the numerical order of their works performed is appended:

Beethoven, 384; Wagner, 266; Schumann, 175; Mozart, 174; Brahms, 159; Schubert, 150; Mendelssohn, 140; Liszt, 118; Weber, 104; Dvorak, 88; Berlioz, 84; Bach, 74; Rubinstein, 74; Saint-Saens, 72; Handel, 60; Haydn, 60; Chopin, 52; Goldmark, 44; Volkmann, 44; Raff, 42; Bruch, 41; Tschaikowsky, 40; Gluck, 38; Spohr, 34; Cherubini, 30; Henschel, 28; Massenet, 26; Gade, 26; Greig, 24; Gounod, 22; Paine, 18; Chadwick, 18; Lalo, 16; Reinecke, 16; Auber, 14; Smetana, 14; MacDowell, 14; Foote, 14; Vieuxtemps, 14; Bizet, 12; Moszkowski, 12; Svendsen, 12; Fuchs, 12; Bargiel, 12; Goetz, 12; Gericke, 12; Godard, 12; Meyerbeer, 10; Richard Strauss, 10; Cowen, 8; Delibes, 8; Bennett, 8; Glinka, 8; Hiller, 8; Franz Lachner, 8; Mehul, 8; Reinbold, 8; Sullivan, 8; Floerheim, 8; D'Albert, 6; Bach, Ph. E., 6; Borodin, 6; Ernst, 6; Henselt, 6; Paganini, 6; Pergolesi, 6; Paderewski, 6; Loeffler, 6; Rheinberger, 6; Boieldieu, 6.

The record for the greatest number of performances of any one selection is a tie between the "Unfinished symphony" of Schubert and the "Prelude to the Meistersingers of Nuremburg" of Wagner, each work having been perfomed 26 times. As a very close second to these two numbers are the Beethoven symphonies, No. 3 (Eroica), 5, 6 (Pastoral) and 7, with a total of 24 performances each. A list of composers who have died since these concerts began includes such famous names as Wagner, Liszt, Rubinstein, von Bulow, Raff, Gounod, Tschaikowsky, Volkmann, Ambroise Thomas, Godard, Chabrier, Franz Lachner, Smetana and Borodin. George Henschel, conductor for the first three years, gave all the nine Beethoven symphonies each season, which has not been done since. Mr. Henschel also began and ended the same concert with Wagner's "Prelude to Parsifal," reasoning that, directly after hearing this selection, the audience could better comprehend a second rendering of it.

Nov. 10, 1883, was the 400th anniversary of the birth of Martin Luther, and in the program of the concert on that day Mr. Henschel placed Luther's choral, "Ein' feste Burg," printing on the back of the program the facsimile of the manuscript of this choral, of date 1530, with a request that the audience should join in singing the same. This is the only time in the history of these concerts that such a request was made.

THE SAINT PAUL GLOBE: SUNDAY, NOVEMBER 29, 1896.

IN FIFTEEN YEARS

THE BOSTON SYMPHONY ORCHESTRA HAS MOUNTED TO A HIGH PLANE.

IN THOUSANDS OF CONCERTS

IT HAS DELIGHTED THE HEARTS OF A HOST OF PEOPLE.

BROAD AND VERSATILE BAND

As It Is, Its Programmes Have Been Cosmopolitan in the Highest Degree.

There is a disposition in this country to regard Europe as possessing the only true merit from a musical standpoint and consequently everything in America is criticised as lacking in true artistic conception, and musicianal rendition. There is, of course, good reason for this, although not so much now as in times past. It is characteristic with Americans when they do take hold of a thing with the determination of making something out of it they invariably succeed, and this is most strikingly illustrated in the splendid sussess of the Boston Symphony orchestra. Some fifteen years or more ago a wealthy banker in the city of Boston conceived the idea of taking hold of a then existing orchestra and making it, what it should be, a thoroughly first-class orchestra. His money, influence and rare good taste and judgment combined enabled him to gather together a company of musicians whom he kept regardless of the fact that it was an expensive luxury, for, like many other things, there was a time when the Boston Symphony orchestra was, practically speaking, a white elephant, but their devotion to art, their splendid music and a generous appreciation of their efforts by the people of New England in time brought them to such a plane of success that, from a financial standpoint, the Boston Symphony orchestra is a valuable piece of property. But far above its financial standpoint is its superior excellence as a musical body. For it is now regarded as one of the three great orchestras of the world, and it is very doubtful whether with these three it is not in the first place. When the orchestra was first established the idea of rotation in musical directors was inaugurated. As a result some of the greatest orchestra leaders in the world have been identified with the orchestra and have brought it to the splendid success which it now enjoys. Prominent among these leaders have been George Henschel, the great London leader, and Arthur Nikisch, who has recently become the director of the famous Gwendlehaus orchestra at Leipsic, which is justly regarded as the most excellent orchestra of Europe. Later the orchestra has had, and is now under, the artistic direction of Emil Pauer, who is rightly regarded as one of the great leaders of the decade. It is, therefore, not strange with such a brilliancy of leadership that the orchestra should have come to the splendid artistic recognition which it has received throughout the world. Very much of the success of the orchestra is likewise due to the efficient management which it has enjoyed in the personal direction of C. A. Ellis, who will be pleasantly remembered by the citizens of St. Paul as affording them the opportunity of hearing Madam Melba and her company here last season. Mr. Ellis is a man of keen judgment and of fine business ability, and, devoting himself entirely to the business side of artistic matters, as he has for many years past, he brings to the orchestra and to whatever attraction he may interest himself, a wide and varied experience.

In handling the orchestra Mr. Ellis also has the assistance of two men who are doing valuable service for artistic interests in this country, Wm. F. Apthorp and Frederick R. Comme. The work of Mr. Apthorp is a purely literary one and consists of the descriptive comment of the programme. Few men in this country are better qualified for this task than Mr. Apthorp, for aside from being a thorough musician himself, he is rightly regarded as one of the ablest critics and writers upon musical matters and in a literary way he has done a vast amount toward the cultivation of the very high artistic taste in music which is now happily characteristic of much of New England. Mr. Apthorp in his programme each time takes occasion to contribute under the topic of "Entre Acte," a most interesting essay upon some phase of musical mention making the programmes doubly valuable to a musical student. The work of Mr. Comme is in a measure lessening the responsibility of Mr. Ellis for in the great orchestra of so many pieces as this one there are a thousand and one little details which would require the attention of one man almost wholly, and it is to these matters that Mr. Comme's attention is directed, and the smooth, easy manner in which things are conducted and the regularity with which everything comes into its place at the right time is in no small degree owing to his care. Mr. Comme has also taken charge of press work and the newspaper men of the country are under obligation to him for the many favors which he extended them during the season. The orchestra is now entering upon its sixteenth season, having rendered in fifteen years 754 performances in Boston and 1,406 outside, a record which would be a credit to any musical organization. Without for an instant discouraging the persistent, conscientious efforts of such men as Theodore Thomas in Chicago, and Frank Danz Jr. in the Northwest to give their hearers fine music, it would unmistakably be beneficial to the musical taste of the country if the Boston Symphony orchestra would sometime yield to the many invitations which are made for them to come west and lay out a tour which would give the country generally a chance to hear them. In view of the fact that their concerts for this season have already begun, it may be of interest to note what has been accomplished in the past fifteen years.

A recently completed index of all selections played at these performances present a condensed summary with the following results:

Performances	752
Total number of composers	163
Total number of selections	3.313
Orchestral selections	2.270
Solo selections	1.043
Instrumental solos	543
Vocal solos	500

	Composers.	Selections.		Composers.	Selections.
Germany	79	2,245	Italy	18	74
France	17	296	Norway	2	36
Hungary	3	164	England	7	34
Russia	6	132	Denmark	2	28
Bohemia	3	104	Belgium	4	22
America	12	88	Holland	2	6
Poland	7	80	Scotland	1	4

That the question of nationality is a vexed one is painfully realized by all who make this subject a study, but the above table is as accurate as can be made from the leading authorities. In a few instances the claims of the individual concerned and the customary rules of establishing nationality are so at variance that absolute accuracy is impossible. A list of the composers in the numerical order of their works performed is appended:

Beethoven	384	Saint-Sens	72
Wagner	266	Handel	60
Schumann	175	Haydn	60
Mozart	174	Bargiel	12
Brahms	159	Goetz	12
Schubert	150	Gericke	12
Mendelssohn	140	Godard	12
Lizst	118	Meyerbeer	10
Chopin	52	Richard Strauss	10
Goldmark	44	Cowen	8
Volkmann	44	Delibes	8
Raff	42	Cherubini	30
Bruch	41	Henschel	28
Tschaikowski	40	Massenet	26
Gluck	38	Gade	26
Spohr	31	Grieg	24
Weber	104	Bennett	8
Dvorak	88	Glinka	8
Berlioz	84	Hiller	8
Bach	74	Franz Lachner	8
Rubinstein	74	Mehul	8

In addition to these there were a large number of composers whose selections were used from one to six times each.

oston Journal.

FRIDAY, SEPTEMBER 25, 1896.

SHE WANTED THAT SEAT,

And to Get It She Bid Against Herself — One Incident at the Symphony Sale — Less Profit This Year Than Last.

One woman who attended the sale Thursday at Music Hall of the $12 seats for the Saturday night performances of the Boston Symphony Orchestra, exhibited a fine specimen of perplexed impetuosity. She wished with all her heart and strength to buy a couple of seats. So, evidently, did many other women, for that matter, but this woman was the van-leader of them all.

The bidding had gone along by hops, skips and jumps to the row lettered H. Only a few seats were left in the row, and the bids, spurred by Mr. Jackson, the auctioneer, bounded along eagerly.

Now the seats on the ends of the rows, though sought for by many, never bring high premiums; so when this woman raised some one who had bid $12 half a dollar better, the others who had been bidding just gritted their teeth, released their eyes from the auctioneer's fascinating glances, and sat stone still.

"Twelve and a half—twelve and a half, I'm bid. Who'll make it thirteen?"

Nine of the 10 who had bid continued to sit stone still. The tenth shook her diagram violently. The tenth was the woman who had raised the bid to twelve-fifty.

"Twelve-fifty's your bid, madam," said the auctioneer, firmly. He may have thought that she was trying to fluster him. And then, again, he may not have thought any such thing, for auctioneers know the paradoxical, well-nigh incomprehensible ways of some of womankind.

But the bidder persisted. Competitor or no competitor, she was bound to offer more than $12 50.

"Twelve-fifty—twelve-fifty! Thirteen, now, thirteen (Increased turbulence of the diagram.) Twelve-fifty's your bid, madam" (sotto voce).

She may not have taken any stock in what the auctioneer was saying, or she may have heard (though no one else did) a multitude of voices crying "Thirteen! thirteen!!" Anyway, she was not to be baffled, deceived, trifled with, defeated. The diagram fluttered back and forth in a white, continuous streak.

"Who will—— Twelve-fifty's your bid, madam; your bid." There was a tinge of despair in the auctioneer's voice.

"Twelve-fifty——twelve——well, madam, if you will have it, thirteen. Thirteen I'm bid, thirteen; thirteen and a half? Thirteen and a half? Sold to you, madam, for thirteen."

He might have gone on accepting the bids of the only bidder, but, gentlemanly, he stopped. But not until he said, "How many seats will you take, madam?" did the bidding of the lone bidder, excited, almost truculent, defying all men, cease.

Then everyone but the bidder and the auctioneer laughed, and the laughter seemed to stimulate the sale afterward.

About 300 buyers were present. The bidding, on the whole, was profitable but not brisk. The only excitement was furnished by two ticket agents, or speculators, who allowed Mr. Jackson to excite them over a seat bordering on the middle aisle in J. When one agent had bid $59, the other, seemingly satisfied, regained his composure and bid no more. Then the next two seats were sold to the one who had quit for $46.

When the sale closed, late in the afternoon, a number of seats, both on the floor and in the balcony, remained unbid on. These seats will be reserved by the management for sale at each concert. That they are unsold is not, as a matter of fact, because they were undesirably situated, but because the sale was slow and bidding had to be pricked and whipped, so to speak.

The result of the sale, compared with last year's, shows obvious signs of "hard times." And that the audiences which attend the rehearsals are more enthusiastic than the Saturday night audiences is perceptible in both the higher premiums paid and the much more vigorous sale last Monday. However, the management, taking everything into consideration, is consoled by the figures that prove that this year's sale thus far is more profitable than the sale in '94. Mr. Charles E. Ellis, the manager of the Symphony concerts, said to a Journal reporter last night that he was quite satisfied with the result of the auctions up to date.

Today, beginning at 10 o'clock, the $7 50 seats for the Saturday night concerts will be offered for sale.

BOSTON DAILY ADVERTISER.

Established 1813.

The Official Paper of the State.

The Official Paper of the City.

THURSDAY MORNING, SEPT. 24, 1896.

SYMPHONY TICKET SALES.

The auction sale of $12 season tickets for the Saturday evening concerts of the Boston Symphony Orchestra will be held at Music Hall today, beginning at 10 o'clock. All seats have been sold for the Friday rehearsals.

In the coming concerts the orchestra will have the co-operation of Mmes. Melba, Carreno, Aus der Ohe, Messrs. Plancon, Rosenthal, Joseffy, Sieveking, Halir and other great solo artists, ensuring a series of magnificent performances.

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4 Sept 24 TH

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

SYMPHONY TICKET SALES.

The auction sales of season tickets for the performances of the Boston Symphony Orchestra will be resumed at Music Hall this morning, beginning at 10 o'clock, when the $12 seats for the Saturday evening concerts will be sold. The sales on Monday and Tuesday for the Friday afternoon public rehearsals demonstrated the high appreciation of these concerts by lovers of music. The same programmes are given Friday afternoons and Saturday evenings, and there is little doubt that the sale for the concerts will equal that for the rehearsals.

[illegible]

FRIDAY, SEPTEMBER 25, 1896.

FINAL SALE OF SYMPHONY SEATS.

Large Attendance of Buyers of Tickets for the Evening Concerts.

More people were present at Music Hall, this morning, for the sale of low-price tickets for the Saturday evening concerts than was the case at the other sales this week. Only the $7.50 seats were offered; seats on the floor under the first balcony, wall seats around the balcony, and the entire second balcony. The bidding of premiums was lifeless at the start, the first sale being at $3.50, with later sales as high as $7 and as low as twenty-five cents for some seats. In some instances no bid at all was forthcoming, and the seats were passed without sale. In the balcony the prices were higher, the first sale being seat No. 103, second row on the Hamilton-place side. This seat sold for $24 premium. The next two in order went at $7.75, followed by lower figures to the wall end of the row, which sold at $4. In the wall row, which is raised above the second tier of seats, a seat directly behind 103 sold at $8.50. By many people this is considered as a better seat, from the fact that it is raised. All along the Hamilton-place wall seats sold at a wide range, from $16 to $18 being about the top prices. Corresponding seats on the left side of the hall went at from $5.50 to about $8. In the left balcony, the seat corresponding to that on the other side of the hall, which had sold for $24 premium, was knocked off at $7.50. Back rows in the balcony sold from $1.50 up to about $5 premium. One man, who last season paid $10 advance for a pair of seats in this part of the hall, secured today two seats almost equally good at $1.50 premium.

With the beginning of the sale of seats in the second balcony, seats which for the rehearsals are left free for occupancy by admission-ticket holders, much eagerness was shown, and it was at this point that many women began to bid, for the most part by modest quarters and halves, but occasionally offering an even dollar. The first sales were at a dollar advance. This was followed quickly by a rise to about $15 for seats in the front row, on the right side of the hall. Second-row seats sold at lower rates, about $3 to $5 being a fair average.

All the sales have met with much success, and people of limited means seem to have had good opportunities for securing at least some kind of a seat, often an excellent one at a moderate advance over regular box-office prices. The high prices paid were for seats which are the favorite choice of people who may have occupied them in other seasons. Their anxiety to possess the same places again brings about more or less competition and causes the premium to run to a high point.

The Evening Times

TUESDAY, OCTOBER 6, 1896.

BOSTON SYMPHONY ORCHESTRA.

The Wonderful Musical Organization to Give Concerts Soon.

There is no finer musical organization in the world to-day than the Boston Symphony Orchestra. under the direction of Mr. Emil Paur. In speaking of this remarkable body of musicians the New York Herald says: "It was simply the perfection of orchestral playing that one heard last evening. Such tonal beauty—Klangschonheit, as the Germans have it—has not been listened to in a long while. The strings sounded simply intoxicating, and the brass and wood-winds were hardly less fine. A bientot, ye Boston Symphonists! You will not be readily forgotten; for last night you played like master singers, all of you."

It will be pleasing to Pawtucket lovers of music to learn that this great orchestra is to commence its regular series of six concerts in Infantry Hall, Providence, on Wednesday evening, October 21, with such solo artists as Mme. Teresa Carreno, Mme. Georgine von Januschowsky, Mr. Carl Halir, Mr. Martinus Sieveking, Mr. T. Adamowski, and others to be announced. Season tickets, with reserved seats for the series of six concerts, are $5. Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets. The sale of season tickets will open at the box office, Infantry Hall, Providence, Monday morning, October 12, at 9 o'clock. To secure a fair distribution of seats no more than ten tickets will be sold to one person.

New-York Daily Tribune.

FOUNDED BY HORACE GREELEY.

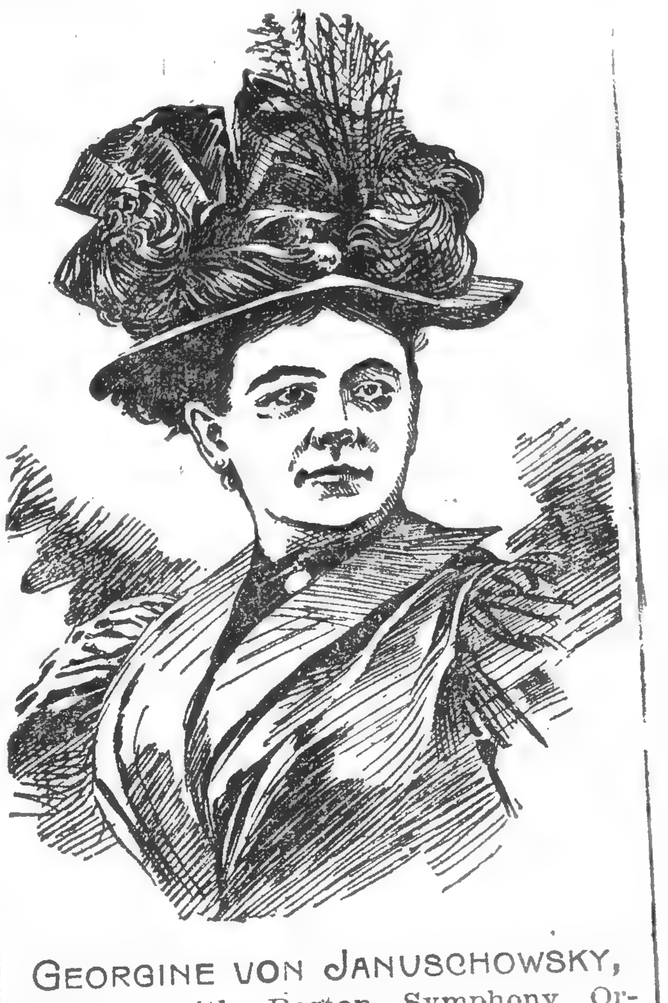
SUNDAY, OCTOBER 11, 1896.

The Boston Symphony Orchestra will give five concerts this season in the Metropolitan Opera House, under the direction of Mr. Emil Paur. The dates are November 13, December 10, January 21, February 25 and March 25. Among the solo performers who will take part are Teresa Carreño, Moritz Rosenthal, Ben Davies and Carl Halvi. An entire programme of Wagner's music and two novelties—Smetana's "Wallenstein" and an entr'acte from Schilling's "Ingwelde"—are promised.

PROVIDENCE SUNDAY JOURNAL, OCTOBER 11

Symphony Concerts.

TO-MORROW morning at 9 o'clock at Infantry Hall, the sale opens for the season tickets to the six concerts by the Boston Symphony Orchestra on Wednesday evening, Oct. 21, Nov. 25, Jan. 6, Feb. 10, March 10, and April 21. These concerts easily rank as the leading musical events of the seaison, and the music loving public show a genuine appreciation of the fact that the same high standard of performance has been maintained by the now famous organization in all the years it has



GEORGINE VON JANUSCHOWSKY,
Soprano with Boston Symphony Orchestra.

visited the city. No unfavorable comparisons have ever been made between different seasons, no comment that the orchestra does not play as well one season as another, but always the same uniform level of almost matchless ensemble work. No one who cares to hear the best in orchestral performance can afford to miss these concerts. The soloist at the first concert will be Mr. Martinus Siereking, the brilliant young Dutch pianist, who created a veritable furore by his fiery and masterly performance of the Saint-Saens concerto with the Boston Symphony Orchestra last December in Boston. No greater enthusiasm was ever seen in Music Hall than was aroused at this concert, and a great treat is promised to the patrons of the Providence series. Mme. Jannschowsky, whose picture appears in this column, has won signal trriumphs as a dramatic soprano at the Imperial Opera in Vienna, and just now is attracting much attention as the probable successor to the unfortunate Frau Klafsky, whose recent untimely death caused such a shock to the patrons of German opera.

E SUNDAY RECORDER.
OCTOBER 11, 1896.

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The flattering comments by practically the entire press of New York upon the closing concert by the Boston Symphony Orchestra in its series in this city last season should cause more than usual interest in the announcement of this organization for the coming season.

Friday evening, Nov. 13, will be the opening concert, at the Metropolitan Opera House, of the eleventh season by this now-famous organization. and the forty-eighth performance in this city.

The remaining four concerts will be given on Thursday evening, as usual, on the following dates: Dec. 10, Jan. 21, Feb. 25 and March 25.

Of the thirty-seven cities visited by the orchestra, New York ranks fourth in the number of concerts given, Cambridge, Mass., taking the first place, with its 104 concerts given under the auspices of Harvard University, in its famous Memorial Hall.

The list of soloists includes Moriz Rosenthal, who will play the Chopin E minor Concerto at the first concert; Carl Halir, Mme. Teresa Carrene, Ben Davies and others.

Conductor Paur announces among the works to be performed the Beethoven Symphony No. 4, the Schubert Symphony in C major No. 9, the Schumann C major Symphony No. 2, and the Tschaikowsky Symphony No. 4.

The list of overtures includes the "Sakuntala" of Goldmark, the "Carnival Romain" of Berlioz, the "Oberon" of Weber, the "Fingal's Cave" of Mendelssohn, and the "Coriolanus" of Beethoven.

Other selections are the entr'acte from "Carmen," by Bizet, entr'acte from "Ingwelde," by Schilling, and the Symphonic Poem, "Wallenstein," by Smetana. One entire programme will be devoted to Wagner selections.

Conductor Paur has decided to divide each programme into two pars by a ten-minute intermission, an innovation which will undoubtedly prove acceptable.

* * *

The Sun.

SUNDAY, OCTOBER 11, 1896.

NOTES OF MUSICAL EVENTS.

The appearances of the Boston Symphony Orchestra in New York this season will mark the eleventh year of this organization's activity here, and the first concert this winter will be given at the Metropolitan Opera House on Nov. 13. The remainder of its usual five New York concerts will be given at the same place on Dec. 10, Jan. 21, Feb. 25, and March 25. As in the past they will take place on Thursday evenings. The orchestra played here first at Steinway Hall, where four seasons were given, then for three seasons at Chickering Hall. The following season it appeared at Carnegie Hall, and for the past two seasons the concerts have been given at the Metropolitan Opera House. New York ranks fourth in the number of concerts given in the various cities visited by the organization. Cambridge, with a record of 104 concerts, played under the auspices of Harvard University in Memorial Hall, ranks first in the number of performances given outside of Boston. Conductor Paur announces among the works to be performed the Beethoven Symphony No. 4, the Schubert Symphony in C major No. 9, the Schumann C major Symphony No. 2, and theTschaikowsky Symphony No. 4. The list of overtures includes the "Sakuntala" of Goldmark, the "Carneval Romain" of Berlioz, the "Oberon" of Weber, the "Fingal's Cave" of Mendelssonn, and the "Coriolanus" of Beethoven. Other selections are the entr'acte music from "Carmen" by Bizet and from "Ingwelde" by Schilling, and the symphonic poem "Wallenstein" by Smetana. One entire programme will be devoted to Wagner selections. The list of soloists includes Moritz Rosenthal, who will play the Chopin E minor Concerto; Carl Halir, Teresa Carreno, Ben Davies, and others. The programmes will be divided by an intermission of ten minutes.

Boston Symphony Orchestra.

The famous Boston Symphony Orchestra will enter upon its sixteenth season this autumn. The orchestra will contain ninety players, and will again be under the direction of Mr. Emil Paur. The vocalists engaged for the coming season are Melba, Plancon and Campanari, and undoubtedly Eames will also be among the number. Among the pianists will be Rosenthal and Teresa Carreno. Joseffy, Sieveking and Aus der Ohe will also be heard. Halir, of Berlin, perhaps the greatest of German violinists, has been secured.

Bost. American
Sept 20

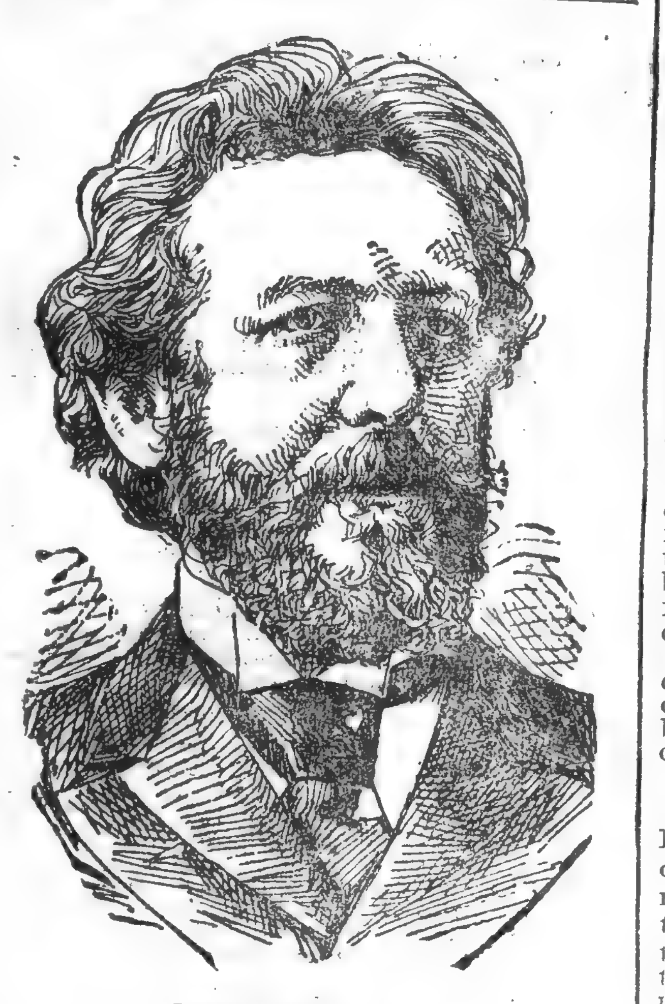
[27]

PROVIDENCE JOURNAL.

SUNDAY, OCTOBER 4, 1896.

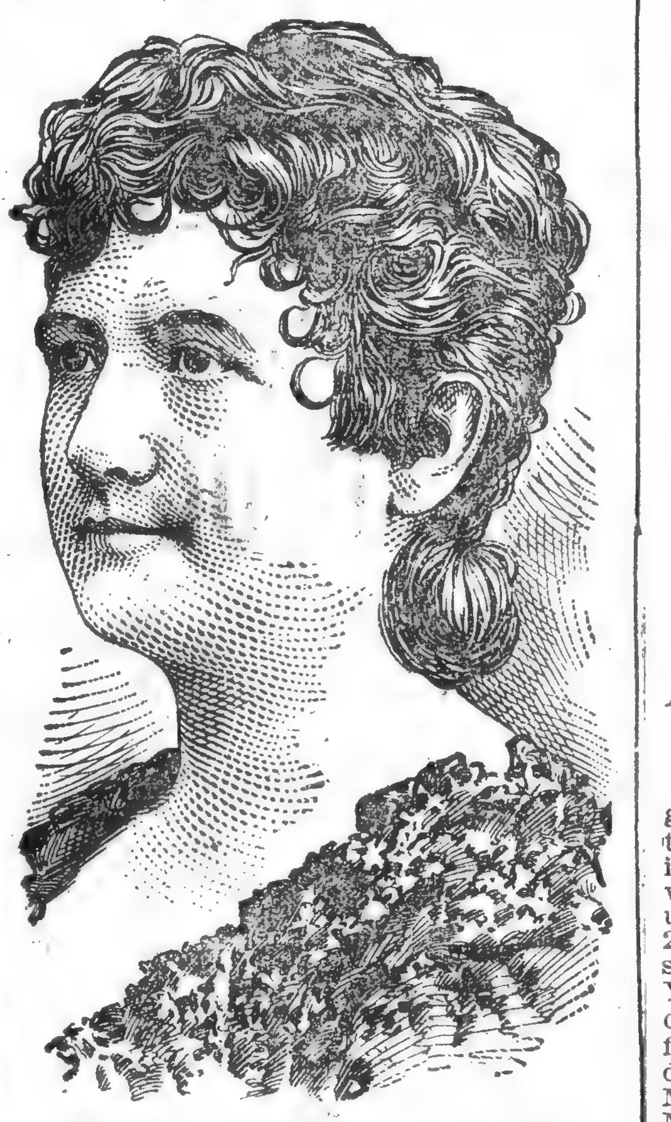
Symphony Concerts.

THE musical season in Providence practically begins with the announcement of the Boston Symphony Orchestra for the coming year. This organization, now acknowledged all over the country to be the leading orchestra of America, enters upon its 16th season in Boston and its 15th season in Providence with the 52d performance in this city on Wednesday evening, Oct. 21.



HERR EMIL PAUR,
Conductor Boston Symphony Orchestra.

When, in referring to the closing concert of this orchestra in its New York series last season, the New York Sun characterized the Boston Symphony Orchestra as "the standard by which all other like musical bodies must be measured in this country;" the New York Herald acknowledged that "It was simply the perfection of orchestral playing that one heard last evening," and the New York Times characterized the performance as "As near perfection as it is reasonable to expect human work to be," the very climax of musical criticism may fairly be said to have been reached.

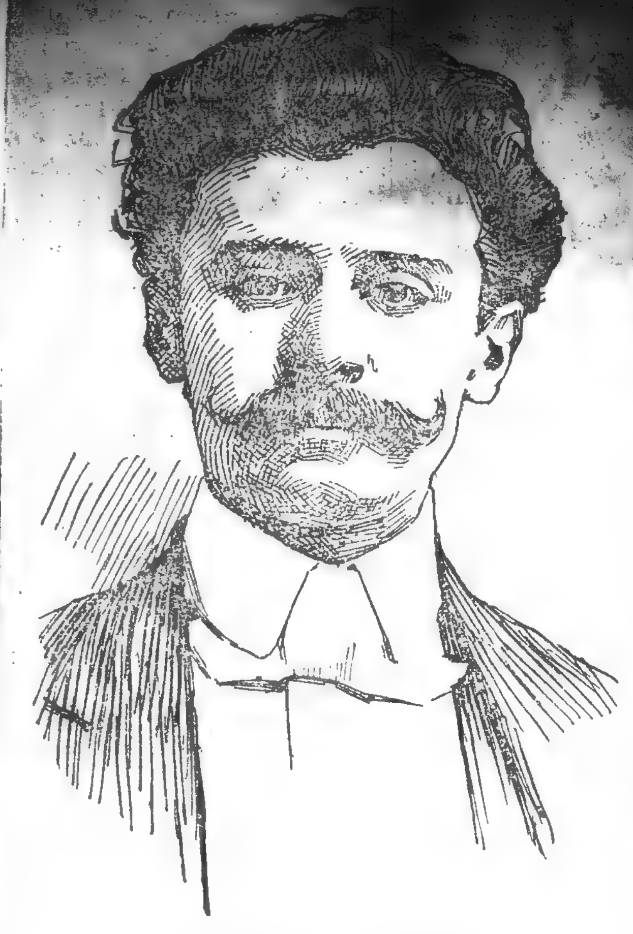


MME. TERESA CARRENO, PIANIST.

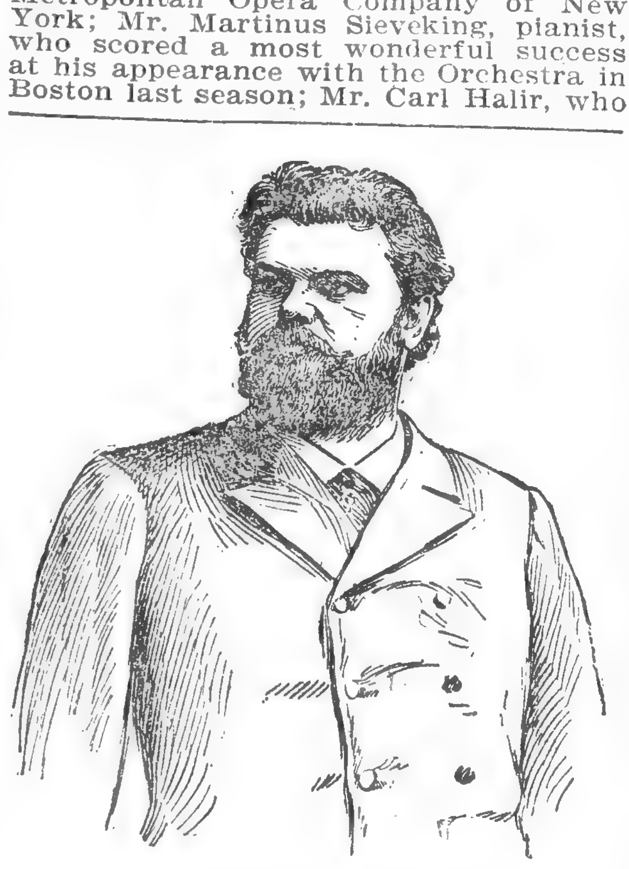
It is very gratifying to record that last season was the most successful known in Providence for several years, and a distinctive as well as flattering feature of these concerts is that one recognizes familiar faces in the same seats as in seasons past, with each year an increasing number of newcomers. The Providence musical public should at least appreciate the fact that precisely the same quality of performance is given in this city as in Boston, New York and other cities visited, and it should also be borne in mind that Providence ranks as third on the list of 37 cities visited, with a total of 51 performances.

The dates for the concerts, on Wednesday evenings as usual, are as follows: Oct. 21, Nov. 25, Jan. 6, Feb. 10, March 10, April 21. Among the prominent works to be performed during the coming season are the Beethoven Symphonies, Nos. 2 and 8, The Mozart Symphony in G minor, the Schumann Symphony, No. 4, and the Tschaikowsky Symphony, No. 4. The overtures include Beethoven's "Coriolanus," Goldmark's "Sakuntala," Rossi's "William Tell," Chabrier's "Gwendoline" and Weber's "Abu Hassan." Among other selections which will add greatly to the attractiveness of the programmes are the entr'acte from "Carmen," by Bizet; the Mendelssohn "Midsummer Night's Dream" music; Liszt's "Mephisto Waltz;" Weber's "Invitation to the Dance" and Goldmark's entr'acte to "Heinrichen am Heerd," which is the musical adaptation of Dickens's "Cricket on the Hearth."

The soloists include Mme. Teresa Carreno, who returns after a seven years absence in Europe. Mme. Carreno will be pleasantly remembered for the brilliancy and warmth of her playing, and she is said to have wonderfully improved during her sojourn abroad, so that to-day she stands as one of the leading pianists of the world and it is predicted with the greatest confidence that she will create a furore in this country. Mme. Georgine Von Januschowsky, soprano, recently of the Imperial Opera in Vienna and last season one of the leading artists of the Metropolitan Opera Company of New York; Mr. Martinus Sieveking, pianist, who scored a most wonderful success at his appearance with the Orchestra in Boston last season; Mr. Carl Halir, who ranks as one of the leading classical violinists in Berlin, and Mr. T. Adamowski of the Orchestra, who needs no introduction to the Providence public, are also among the soloists engaged.



SIEVEKING, PIANIST.



CARL HALIR, VIOLINIST.

Season tickets for the six concerts will be $5, and the sale will open at Infantry Hall on Monday, Oct. 12, at 9 o'clock. As has been the custom in past seasons, analytical programmes with descriptive notes of the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

Telegram

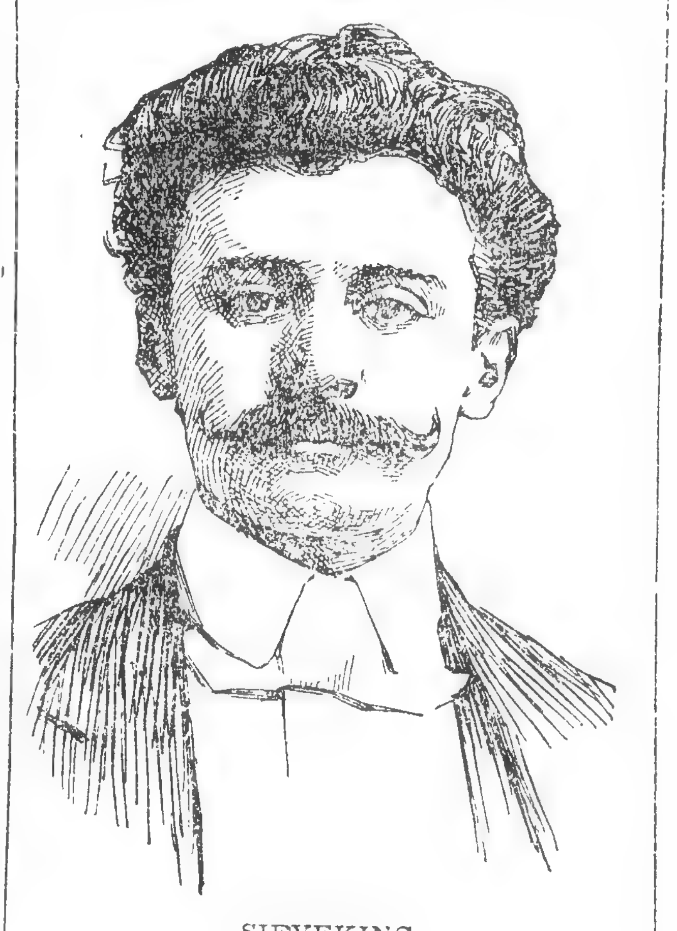
SUN OCTOBER 4, 1896.

MUSICAL DRIFT

Stray Items Concerning the Singer's World.

The Boston symphony orchestra enters upon its sixteenth season in Boston Oct. 16, and on the following Wednesday, Oct. 21, its fifteenth season in Providence opens with the fifty-second performance of this organization in this city. All the concerts will, as usual, be on Wednesday evenings, as follows: Oct. 21, Nov. 25, Jan. 6, Feb. 10, March 10 and April 21.

Among the prominent works to be performed during the coming season are the Beethoven symphonies Nos. 2 and 8, the Mozart symphony in G minor, the Schumann symphony No. 4, and the Tschaikowsky symphony No. 4. The overtures include Beethoven's "Coriolanus," Goldmark's "Sakuntala," Rossini's "William Tell," Chabrier's "Gwendoline," and Weber's "Abu Hassan." Among other selections which will add greatly to the attractiveness of the program are the entr'acte from "Carmen" by Bizet; the Mendelssohn "Midsummer Night's Dream," music; Liszt's "Mephisto Waltz"; Weber's "Invitation to the Dance"; and Goldmark's entr'acte to "Heinrichen an Heerd," which is the musical adaptation of Dicken's "Cricket on the Hearth."



SIEVEKING.
Pianist.

Among the soloists announced is Mme. Teresa Carreno, who returns after seven years' absence in Europe. Mme. Carreno will be pleasantly remembered for the brilliancy and warmth of her playing, and she is said to have wonderfully improved during her sojourn abroad. Today she stands as one of the leading pianists of the world and it is predicted with the greatest confidence that she will create a furore in this country. Mme. Georgine Von Januschowsky, soprano, recently of the Imperial opera in Vienna, and last season one of the leading artists of the Metropolitan opera company of New York; Mr. Martinus Sieveking, pianist, who scored a most wonderful success at his appearance with the orchestra in Boston last season; Mr. Carl Halir, who ranks as one of the leading classical violinists in Berlin, and Mr. T. Adamowski of the orchestra, who needs no introduction to the Providence public, are also among the soloists engaged.

Season tickets for the six concerts will be $5, and the sale will open at Infantry hall Monday morning, Oct. 12, at 9 o'clock. As has been the custom in past seasons, analytical programs, with descriptive notes of the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

The New-York Times

NEW-YORK, SUNDAY, OCT. 11, 1896.

NOTES OF THE MUSICAL SEASON.

Announcements of Coming Concerts—Boston Symphony Orchestra.

—The Boston Symphony Orchestra will give its forty-eighth concert in this city at the Metropolitan Opera House Friday evening, Nov. 13. The remaining four concerts will be given on Thursday evenings, as usual, on the following dates: Dec. 10, Jan. 21, Feb. 25, and March 25. Of the thirty-seven cities visited by the orchestra, New-York ranks fourth in the number of concerts given, Cambridge, Mass., taking the first place, with its 104 concerts given under the auspices of Harvard University in Memorial Hall. The list of soloists includes Moritz Rosenthal, who will play the Chopin E minor concerto; Carl Halir, Teresa Carreno, Ben Davies, and others. Conductor Paur announces among the works to be proformed the Beethoven Symphony No. 4, the Schubert Symphony in C major, No. 9; the Schumann C major Symphony No. 2, and the Tschaikowsky Symphony No. 4. The list of overtures includes the "Sakuntala" of Goldmark, the "Carneval Romain" of Berlioz, the "Oberon" of Weber, the "Fingal's Cave" of Mendelssohn, and the "Coriolanus" of Beethoven. Other selections are the entr'acte from Carmen," by Bizet, entr'acte from "Ingwelde," by Schilling, and the symphonic poem, "Wallenstein," by Smetana. One entire programme will be devoted to Wagner selections. Conductor Paur has decided to divide each programme into two parts by a ten-minute intermission, an innovation which will undoubtedly prove acceptable.

Boston Sunday Globe.

SUNDAY, OCT. 11, 1896.

Symphony Concerts Begin This Week.

The 16th season of concerts given by the Boston symphony orchestra in this city will begin in Music hall this week, the first public rehearsal occurring Friday afternoon, Oct 16, to be followed, according to the established custom, by a repetition of the program Saturday evening. The magnificent organization, by its brilliant record of the past 15 years, has won the highest honors in the esteem of the musical world, and the plane of excellence established by the orchestra will be fully maintained this year.

The membership of Mr Paur's band will remain about the same as last year. Among the soloists who will appear are mentioned Melba, Pancon, Campanari, Teresa Carreno, Aus der Ohe, Joseffy, Rosenthal, Sieveking, Halir and artists from the ranks of the orchestra.

Tomorrow morning the few remaining seats and admission tickets to the rehearsal will be placed on sale.

The Telegram

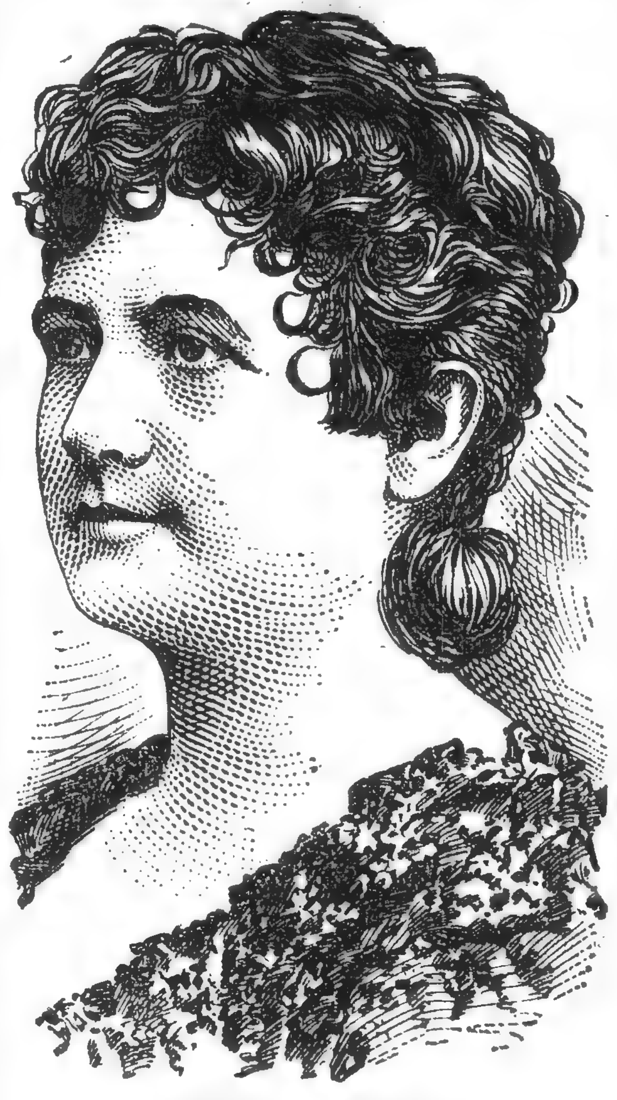
EVENING AND SUNDAY.

SUNDAY, OCTOBER 11, 1896.

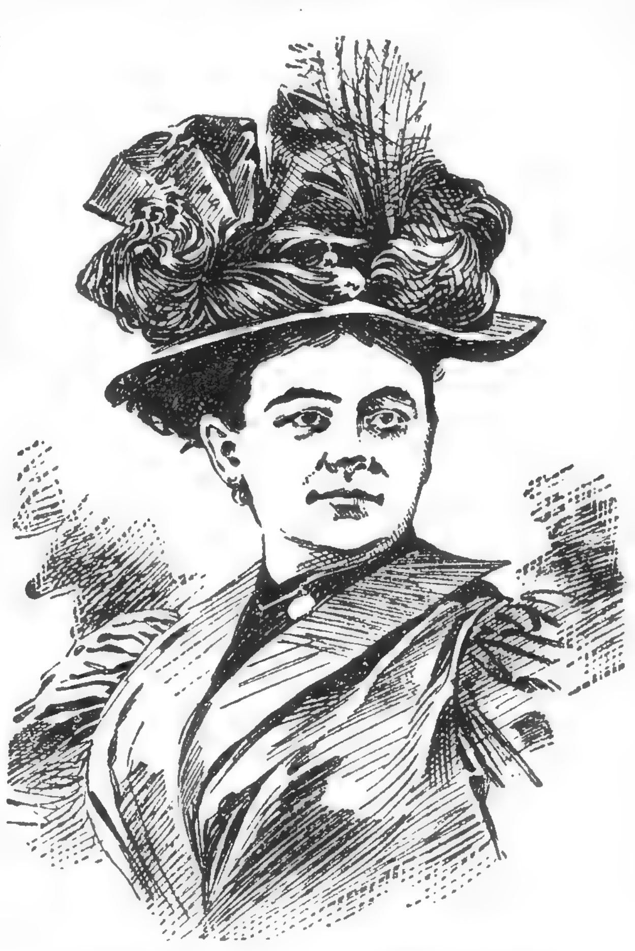
MUSICAL DRIFT

Stray Items Concerning the Singer's World.

People who go early to Infantry hall tomorrow morning will have the first chances at the seats which are to go on sale for the Boston Symphony orchestra concerts. In past years the ticket sales in connection with this orchestra's visit have been busy occassions, and great competition has been seen in the efforts of those anxious for good positions in the hall to secure the most advantageous places. To insure satisfaction and fair treatment no more than ten tickets will be sold to any one person. The rule will be strictly enforced.



TERESA CARRENO,
Pianist.



GEORGINE VON JANUSCHOWSKY,
Soprano.

The concerts of the orchestra this season will be six in number as usual. They will take place on Wednesday evenings during the different months, December omitted on account of the Christmas season. At these concerts some of the most famous artists in the world will be heard.

Such names as Carreno, Halir, Januschowsky, Sieveking and Adamowski suggest a richness of entertainment that strains the impatience to the last point. The orchestra, of course, needs no eulogizing. It stands without an equal in this or any other country. It is the pride of all Americans, and the support that is given it in this and other leading cities shows that the spirit of patriotism enters in the patronage conferred. A season of the orchestra's performances is an education in music of a most valuable and important character. All musicians attend them and none who are interested in musical affairs can afford to miss them. The conductor this year is Emile Paur, the distinguished gentleman who for a few seasons past has demonstrated the great wisdom of his selection for the eminent post. He has arranged a series of the most brilliant programs the orchestra ever offered in Providence.

Of the soloists Mme. Carreno comes back to this country after a long absence in Europe. That she will repeat her old successes can not be doubted. Mme. Januschowsky was last season one of the leading artists of the Metropolitan Opera company in New York. Mr. Sieveking has already won splendid laurels on account of his wonderful ability as a pianist. Mr. Halir is one of the most noted of violinists. Mr. Adamowski is a great favorite here, and a warm welcome will certainly be extended him on his appearance in a solo role.

The orchestra contains some new faces this year. It is stronger in membership than ever before. The price of course tickets will be $5. Programs giving a full description of the music to be played will be mailed in advance of each concert to the purchasers of season seats.

The [illegible] Press

SUNDAY, OCTOBER 11, 1896.

THE WORLD OF MUSIC.

Outlook for the Season—Orchestral and Operatic Notes.

As things look now we shall not lack for orchestral or band music this season. The Boston Symphony will, as usual, be the backbone of entertainment in this direction, and then there will be the Germania Orchestra's orchestral afternoons at Musical Fund Hall, orchestral concerts at Horticultural Hall, and, of course, the Academy of the Fine Arts Thursday afternoons. It is to be hoped that another season will see a permanent Philadelphia orchestra as the outgrowth of this unusual local orchestral development. All Summer the bands have been blaring away to delighted crowds all about the city, and, aside from the visiting bands that will come, a Saturday evening band concert, under the direction of Carl Mindt, will be a feature of the season in Odd Fellows' Hall. So with those steady features in the instrumental line and with nine weeks of opera all told, the musical season of '96-'97 is a very promising one.

The most interesting announcement concerning the Boston Symphony Orchestra's concerts this year is that Conductor Paur has decided to divide the programme into two parts by a ten minutes intermission. It has always been a mystery to many good folks, who do not like to bolt their music any more than they like to bolt their food, why Paur, and other leaders, for that matter, did not do this long ago. It is time the programme book had a conspicuous "INTERMISSION" marked in it, but the intermission never came. An orchestral programme should be treated after the fashion of a high class banquet, in which the service has its intervals that allow of appreciation. Too often the Boston Symphony concerts have suggested the quick lunch—that is, so far as the reading of the programme was concerned—and an indigestible quick lunch at that. The sixteenth season for the orchestra is opened this week in Boston. Of the thirty-seven cities visited by the orchestra Philadelphia ranks second in the number of concerts given, Cambridge, Mass., taking the first place with its 104 concerts given under the auspices of Harvard University in its beautiful Memorial Hall. The twelfth season in Philadelphia will begin on Tuesday evening, November 10, which will be the fifty-seventh performance in this city. The remaining four concerts will be given on Monday evenings as usual: December 7, January 18, February 22 and March 22.

Conductor Paur announces among other works to be performed at the Philadelphia concerts, the Beethoven Symphony No. 2, Mozart Symphony in G minor, Schubert Symphony No. 9 and the Mendelssohn Scotch Symphony No. 3. For overtures there are the "Carneval Romain" of Berliez; the "Sakuntala" of Goldmark; the "Manfred" and "Genoveva" of Schumann; the "Euryanthe" of Weber, and the "Coriolanus" of Beethoven. The novelties are the entr' acte from Bizet's "Carmen," the overture, "Abu Hassan" of Weber and the symphonic poem, "Wallenstein" of Smetana. The "Invitation to Dance" by Weber and the o Waltz" by Liszt will also be given. One concert devoted entirely to the works of Wagner will be a welcome feature, judging from the enormous success of a similar concert last year.

ACADEMY OF MUSIC.

Boston Symphony Orchestra

(90 Performers.)
Mr. EMIL PAUR, Conductor.
Sixteenth Season, 1896-97. Twelfth Season in Phila.

FIVE CONCERTS
TUESDAY EVENING, NOV. 10.
MONDAY EVENING, DEC. 7.
MONDAY EVENING, JAN. 18.
MONDAY EVENING, FEB. 22.
MONDAY EVENING, MARCH 22.
At 8 o'clock.

Solo Artists:
Mme. MELBA
Mme. CARRENO
Mr. POL PLANCON
Mr. BEN DAVIES
Mr. CARL HALIR
(The famous Violin Virtuoso from Berlin.)

Proscenium boxes seating eight, and the new boxes seating six and four, will be sold at $75, $63, and $42, respectively, for the series of five concerts.

Season tickets, with reserved seats for the series of five concerts, $7, $5, and $3.50, according to location.

The sale of tickets will open Monday morning, October 19, at Fischer's Music Store, 1221 Chestnut Street.

Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

F. R. COMEE, Ass't Mgr. C. A. ELLIS, Manager.

PUBLIC LEDGER

Philadelphia, Saturday, Oct. 10, 1896.

The management of the Boston Symphony Orchestra announces a series of five concerts to be given under the direction of Mr. Emil Paur, at the Academy of Music, beginning on Tuesday evening, November 10, and continuing monthly on Monday evenings thereafter. The prospectus is an especially attractive one. Symphonies by Beethoven, Mendelssohn, Schubert and Mozart will be performed and overtures by Berlioz, Goldmark, Beethoven, Schumann and Weber, while the list of soloists includes the names of Melba, Pol Plancon, Carl Halir, the violinist; Ben Davies, the tenor, and that distinguished pianist, Mme. Teresa Carreno. An agreeable innovation will be the division of the programme into two parts, with a ten-minute intermission.

The Times

PHILADELPHIA, OCTOBER 11, 1896

The Boston Symphony.

The twelfth season of performances of the Boston Symphony Orchestra in this city is announced to take place at the Academy of Music. The first concert will be given on Tuesday evening, November 10, and four others on the respective Monday evenings of December 7, January 18, February 22 and March 22. The solo artists who will appear in conjunction with the orchestra are Mme. Melba, Mme. Carreno, M. Pol Plancon, Mr. Ben Davis and Mr. Carl Halir, violin virtuoso from Berlin.

ACADEMY OF MUSIC

Boston Symphony Orchestra

(90 Performers.)
Mr. EMIL PAUR, Conductor.
Sixteenth Season, 1896-97. Twelfth Season in Phila.

FIVE CONCERTS
TUESDAY EVENING, NOV. 10.
MONDAY EVENING, DEC. 7.
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F. R. COMEE, Ass't Mgr. C. A. ELLIS, Manager.

THE RECORD

Nos. 917 and 919 Chestnut Street.

Philadelphia, October 11, 1896.

The Boston Symphony Concert Season.

The twelfth Philadelphia season of the Boston Symphony Orchestra will open at the Academy of Music on the evening of Tuesday, November 10. It will, as usual, include five concerts, which will take place monthly, and, with the exception of the first, on Monday evenings. It is not the intention to repeat last season's experiment of giving a series of Saturday matinees. Herr Emil Paur retains the directorship, with Mr. Franz Kneisel as concert master. The programme promises to be more strictly classical and less experimental than last season. The symphonies to be played are by Beethoven, Mozart, Schubert and Mendelssohn, and the overtures by Berlioz, Goldmark, Weber and Schumann. The list of soloists includes Melba, Carl Halir, the famous violinist from Berlin; Pol Plancon, Mr. Ben Davies and Teresa Carreno, who has not been heard in Philadelphia for several years. Season tickets, with reserved seats for the series of five concerts, at $7, $5 and $3.50, will be on sale at Fischer's Music Store, No. 1221 Chestnut street, on Monday morning, October 19. As in past seasons, programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to the purchasers of season tickets.

ACADEMY OF MUSIC.
(90 Performers.)

Boston Symphony Orchestra

Mr. EMIL PAUR, Conductor.
Sixteenth Season, 1896-97. 12th Season in Phila.

FIVE CONCERTS.
TUESDAY EVENING, NOV. 10.
MONDAY EVENING, DEC. 7.
MONDAY EVENING, JAN. 18.
MONDAY EVENING, FEB. 22.
MONDAY EVENING, MARCH 22.
At 8 O'clock.

Solo Artists:
Mme. MELBA
Mme. CARRÉNO
Mr. POL PLANCON
Mr. BEN DAVIES
Mr. CARL HALIR
(The famous Violin Virtuoso from Berlin.)

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The sale of tickets will open Monday morning, October 19, at Fischer's Music Store, 1221 Chestnut street.

Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

F. R. COMEE, Ass't Mgr. C. A. ELLIS, Mgr.

Philadelphia Inquirer

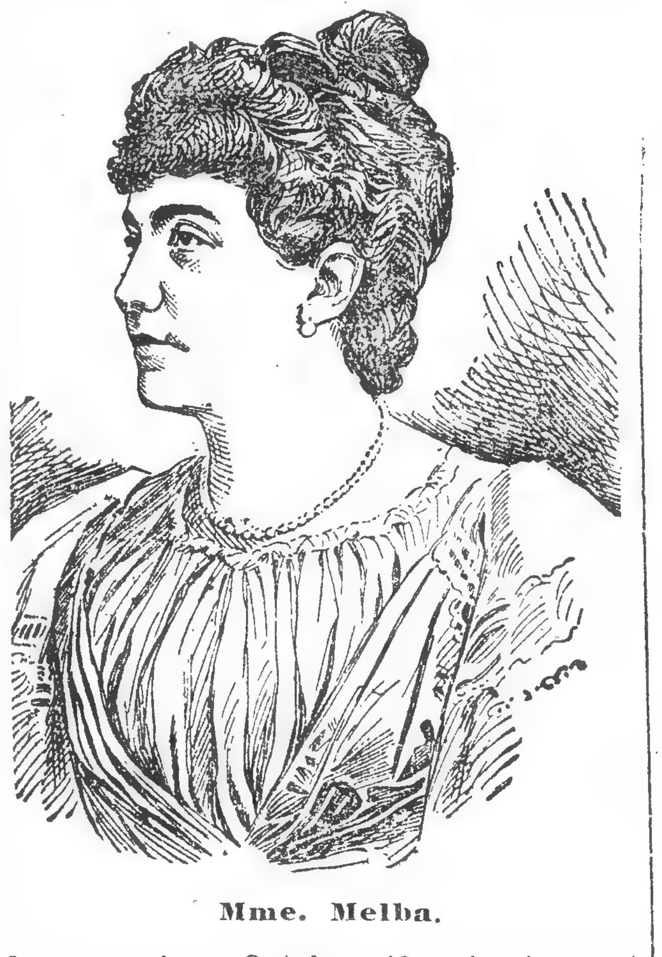
SUNDAY - - - - - OCTOBER 11, 1896

FORTY PAGES

THE INQUIRER IS A MEMBER OF THE ASSOCIATED PRESS

The Boston Symphony Orchestra.

The twelfth Philadelphia season of the Boston Symphony Orchestra will open at the Academy of Music on the evening of Tuesday, November 10. It will, as usual, include five concerts, which will take place monthly, and, with the exception of the first, on Monday evenings. It is not the intention to repeat last season's experiment of giving a series of Saturday matinees. There has been no substantial change in the personnel of the orchestra since last season. Mr. Emil Paur retains the directorship, with Mr. Franz Kneisel as concert master, and the other members of the orchestra will for the most part appear in their old places. The programs promise to be more strictly classical and less experimental than last season. The symphonies to be played are by Beethoven, Mozart, Schubert and Mendelssohn, and the overtures by Berlioz, Goldmark, Weber and Schumann. The list of soloists is a brilliant one. It includes Melba, fresh from her London and Paris triumphs; Carl Halir, the famous violinist from Berlin; Pol Plancon, the great basso; Mr. Ben Davies, the tenor, and Teresa Carreno, the distinguished pianist, who has not been heard in Philadelphia for several years. Season tickets, with reserved seats for the series of five concerts, at $7, $5 and $3.50, will be on sale at 1221 Chestnut street, on Monday morning, October 19. As in past seasons, program books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to the purchasers of season tickets.



Mme. Melba.

ACADEMY OF MUSIC.

BOSTON SYMPHONY ORCHESTRA

(90 Performers.)
Mr. EMIL PAUR, Conductor.
Sixteenth Season, 1896-97. Twelfth Season in Philadelphia.

FIVE CONCERTS.
TUESDAY EVENING, NOV. 10.
MONDAY EVENING, DEC. 7.
MONDAY EVENING, JAN. 18.
MONDAY EVENING, FEB. 22.
MONDAY EVENING, MARCH 22.
At 8 o'clock.

Solo Artists:
Mme. MELBA
Mme. CARRENO
Mr. POL PLANCON
Mr. BEN DAVIES
Mr. CARL HALIR
(The famous Violin Virtuoso from Berlin.)

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Season tickets, with reserved seats for the series of five concerts, $7, $5 and $3.50, according to location.

The sale of tickets will open Monday morning, October 19, at Fischer's Music Store, 1221 Chestnut street.

Program books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

F. R. COMEE, Ass't Mgr. C. A. ELLIS, Mgr.

THE EVENING TELEGRAPH
704 CHESTNUT Street,
PHILADELPHIA.

SATURDAY, OCTOBER 10, 1896.

The Boston Symphony Orchestra, under the direction of Emil Paur, will give its first season of five concerts at the Academy of Music, beginning on Tuesday, November 10. The soloists announced are Melba, Carl Halu, the latest violinist; M. Pol Plancon, Mr. Ben Davies, the tenor; and Mme. Terisa Careno, the eminent pianiste.

Mme. Carreno, the distinguished pianiste, will appear here with the Boston Symphony Orchestra this winter.

The North American
Daily Advertiser and United States Gazette

PHILADELPHIA, PA.

SATURDAY, OCTOBER 10, 1896.

ACADEMY OF MUSIC.

BOSTON SYMPHONY ORCHESTRA

(90 Performers.)
Mr. EMIL PAUR, Conductor.
Sixteenth Season, 1896-97. Twelfth Season in Phila

FIVE CONCERTS.
TUESDAY EVENING, NOV. 10.
MONDAY EVENING, DEC. 7.
MONDAY EVENING, JAN. 18.
MONDAY EVENING, FEB. 22.
MONDAY EVENING, MARCH 22.
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Solo Artists:
Mme. MELBRA
Mme. CARRENO
Mr. POL. PLANCON
Mr. BEN DAVIES
Mr. CARL HALIR
(The famous Violin Virtuoso from Berlin.)

Proscenium boxes, seating eight, and the new boxes, seating six and four. will be sold at $75, $63 and $42. respectively, for the series of five concerts.

Season tickets, with reserved seats for the series of five concerts, $7, $5, and $3.50, according to location.

The sale of tickets will open Monday morning, Oct. 19, at Fischer's Music Store, 1221 Chestnut St.

Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

F. R. COMEE, Ass't Mgr. C. A ELLIS, Mgr.

BOSTON SYMPHONY ORCHESTRA.

Melba and Plancon to Be Among This Season's Soloists.

The Boston Symphony Orchestra begins its 12th season in Baltimore on Wednesday evening, November 11, at Music Hall, which will be its 39th performance in this city. The remaining four concerts will be on Wednesday evenings, December 9, January 20, February 24 and March 24. Of the 37 cities visited by the orchestra, Baltimore ranks seventh in the number of concerts given, Cambridge (Mass.) taking the first place, with its 104 concerts given under the auspices of the Harvard University in the famous Memorial Hall.

Conductor Paur announces among the works to be performed the Beethoven symphony No. 2, the Schubert C major symphony No. 9, the Tschaikowsky symphony No. 4 and the Schumann C major symphony. The overtures are the "Carnaval Romain" of Berlioz, "Fingal's Cave" of Mendelssohn, the "Freischutz" of Weber and the "Genoveva" of Schumann. Other selections of interest are the entr'acte from "Carmen," by Bizet, the "Mephisto Waltz" of Liszt, Weber's "Invitation to Dance," and the new symphonic poem by Mr. Richard Burmeister of this city.

The list of soloists includes Mme. Melba, Mr. Carl Halir, a famous violinist of Berlin; Mr. Pol Plancon and Mr. Ben Davies, who made such a favorable impression at the closing concert last season, and Mme. Teresa Carreno, who reappears in this country after an absence of some years in Europe. Mme. Carreno has met with marked successes in the European capitals, and it is now asserted that she is one of the leading artists in the world.

Conductor Paur has decided to divide each programme into two parts by a 10-minute intermission, an innovation which will probably prove acceptable to the majority of the patrons. The sale of season tickets will open Monday morning, October 19.

Symphony Concerts.

The Boston Symphony Orchestra will give five concerts, as usual, at Music Hall the coming season. The first concert will be on Wednesday evening, November 11, and the remaining four on December 9, January 20, February 24 and March 24.

Conductor Paur announces among the works to be performed this season the Beethoven Symphony No. 2, the Schubert C Major Symphony No. 9, the Tschaikowsky Symphony No. 4, and the Schumann C Major Symphony. The overtures are the "Carnival Romain" of Berlisz, "Fingal's Cave" of Mendelssonn, the "Freischutz" of Weber, and the "Genoveva" of Schumann. Other selections of interest are the entre-acte from "Carmen," by Bizet; the "Mephisto Waltz" of Liszt, Weber's "Invitation to Dance," and a new symphonic poem by Mr. Richard Burmeister, of this city.

The list of soloists includes Mme. Melba, the simple announcement of whose name is sufficient; Mr. Carl Halir, Berlin's most famous violinist; Mr. Pol Plancon, basso, from the Metropolitan Opera Company, and, beyond a doubt, one of the most finished artists on the musical stage today; and Mr. Ben Davies, who made such a favorable impression at the closing concert last season. Especial importance is attached to the announcement of the reappearance in this country, after an absence of seven years in Europe, of Mme. Teresa Carreno, whose playing in its extreme brilliancy and warmth makes her today one of the leading artists of the world.

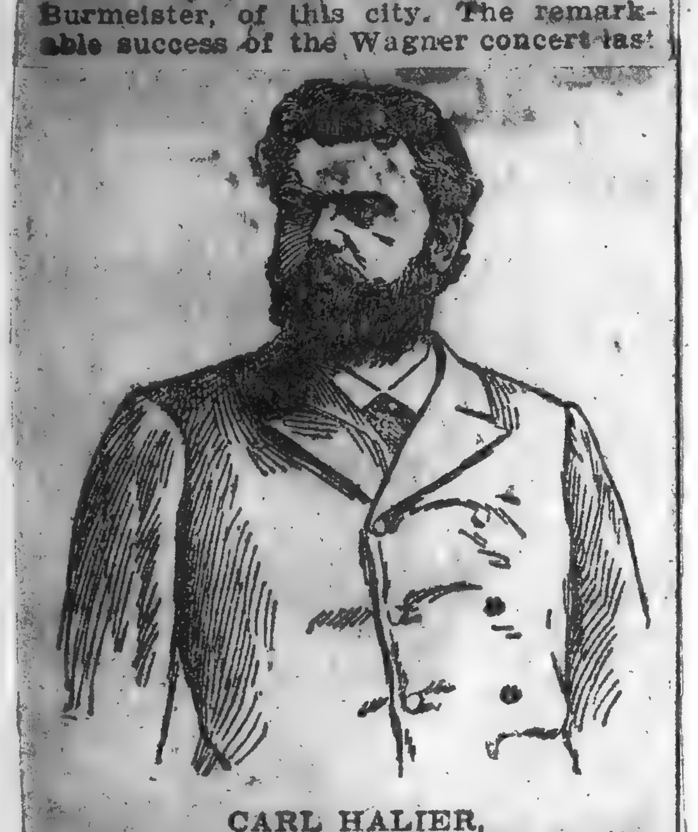
Conductor Paur has decided to divide each program into two parts by a ten-minute intermission.

The sale of season tickets opens at Albert's, 13 North Charles street, Monday morning, October 19. As in past seasons, program books with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

The Boston Symphony Orchestra commences this month in Boston its 16th season, with the remarkable record of 1,444 concerts in the 15 years of its existence. Its 12th season in Baltimore will open on Wednesday evening, November 11, at the Music Hall, which will be its 39th performance in this city. The remaining four concerts will be given on Wednesday evenings, December 9, January 20, February 24 and March 24.

Of the 27 cities visited by the orchestra Baltimore ranks seventh in the number of concerts given, Cambridge, Mass, taking the first place with its 104 concerts given under the auspices of Harvard University in its beautiful Memorial Hall.

Conductor Paur announces among the works to be performed this season the Beethoven Symphony No. 2, the Schubert C major Symphony No. 9, the Tschaikowsky Symphony No. 4, and the Schumann C major Symphony. The overtures are the "Carnival Romain" of Berlioz, "Fingal's Cave" of Mendelssohn, the "Freischutz" of Weber and the "Genoveva" of Schumann. Other selections of interest are the entr'acte from "Carmen," by Bizet; the "Mephisto Waltz" of Liszt, Weber's "Invitation to Dance" and a new symphonic poem by Prof. Richard Burmeister, of this city. The remarkable success of the Wagner concert last season justifies the announcement of a repetition of this most popular form of a programme this year.



CARL HALIER,
The Celebrated Violin Virtuoso.

A list of soloists includes Mme. Melba the simple announcement of whose name is sufficient; Carl Halir, Berlin's most famous violinist; Pol Plancon, basso, from the Metropolitan Opera Company, and, beyond a doubt, one of the most finished artists on the musical stage today; and Ben Davies, who made such a favorable impression at the closing concert last season.

Especial importance is attached to the announcement of the reappearance in this city, after a seven-year absence in Europe, of Mme. Teresa Carreno. Mme. Carreno's playing will be readily recalled for its extreme brilliancy and warmth, and her recent marked successes in the European capitals is ample proof of the truth of the assertion that her undoubted talents have matured to such an extent that today she is one of the leading artists of the world.

Conductor Paur has decided to divide each programme into two parts by a 10-minute intermission, an innovation which will undoubtedly prove acceptable to the patrons.

The sale of season tickets opens at Albert's, 13 North Charles street, Monday morning, October 19. As in past seasons, programme books with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

The Beacon.

BOSTON, SATURDAY, OCT. 17, 1896.

THE SANDER'S THEATRE SYMPHONIES.

Since prices and premiums have run so high for the Music Hall symphony concerts, wise and economical Bostonions have a way of getting course tickets for the ten symphony concerts in Sander's Theatre, Cambridge. The first of these for the present season will be given Thursday evening, October 29, and the others occur on the following Thursday evenings, November 19, December 17 and 31, January 14, February 4, March 4 and 18 and April 8 and 29.

These season tickets, for ten lectures, are but $7 50, and the sale opens next Saturday morning at the University book store, Cambridge.

Mr. Charles A. Ellis has gone to Europe, sailing from New York Wednesday. Mr. Ellis makes but a short trip, returning with Mme Melba.

Boston Sunday Globe.

SUNDAY, OCT. 18, 1896.

MUSIC AND MUSICIANS.

First Symphony Concert of the Season.

Another season of Symphony concerts has begun, and this, the 14th year of the organization's prosperous career, promises to be as brilliantly successful as any that have passed. To expect better results than have been attained during the last few years would be almost unreasonable, for the organization is now on a plane of artistic excellence beyond the approach of other orchestras in America, if not of those in all other countries.

Boston may well be proud of its Symphony band, for so long as the present standard is maintained no other city can dispute its claim to consideration as the musical center of the country. It is gratifying that Bostonians are willing to show their appreciation by giving such financial support as will justify the management of the orchestra in continuing the liberal policy which has resulted in bringing together the foremost musicians of the day. The receipts this year may not quite equal those of last year, but they will be sufficient to defray the enormous expenses and leave a satisfactory margin of profit. Last year every seat in Music hall was sold for the season at auction weeks before the first concert. This year a few seats for single concerts remain unsold, but they will undoubtedly all be bought by people who were unable to purchase season tickets.

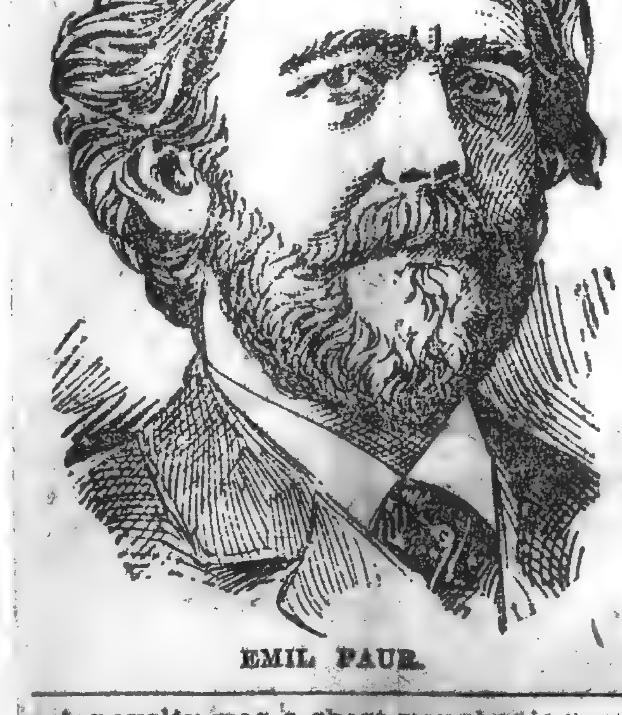
There were certainly very few vacant seats in the hall Friday afternoon or last evening, and on both occasions all the standing room was taken. To a very large extent the audience was composed of the same people who have attended these concerts for several years. Symphonies are, perhaps, an acquired taste, but when once acquired, the fondness is lasting, and is given preference over all other forms of entertainment.

Very few changes have been made in the personnel of the orchestra. Mr Emil Paur remains as conductor, much to the ratification of the men under his control and the patrons of the concerts. During the three years that he has been in charge of the orchestra he has not only maintained its former standard, but has strengthened it materially in certain departments. The honesty of the man, his thoroughness as a musician and his earnestness of purpose have won for him the respect and good will of everyone.

The program of the first concert was thoroughly enjoyable and sufficiently varied to gratify the tastes of all. It was as follows:

Overture to Benvenuto Cellini, op 23..Berlioz
L'Enterrement d'Ophelie..Bourgault Ducoudray
(First time in Boston.)
Suite in D major, op 49 ....Saint-Saens
Symphony No. 8, in F major, op 93 ..Beethoven
Overture to Euryanthe ....Weber

The "Benvenuto Cellini" overture is not generally considered as entitled to rang among Berlioz's ablest works, but it is nevertheless a brilliant and characteristic composition, rich in varied tone color and contrasted orchestral effects. It was admirably played under Mr Paur's direction with fine expression and splendid finish. That the audience thoroughly enjoyed the performance was shown by the hearty outburst of applause at its conclusion.



EMIL PAUR.

A novelty was a short symphonic poem by Louis-Albert Bourgalt-Ducoudray entitled "The Burial of Ophelia." It is a charmingly written work, expressive of poetic and melancholy sentiment rather than suggestive of the incidents attending the burial of Shakespeare's heroine. The movement begins pianissimo, gradually swells to the full force of the orchestra and ends as softly as it began. The scoring is very elaborate but always in good taste. A more sympathetic interpretation could not be imagined than was given by the orchestra last evening.

Saint-Saens' suite for orchestra in D major was played for the first time here and was heard with evident satisfaction by the audience. There are five short movements. The prelude consists of a series of complicated and cleverly devised canonical imitations on a simple theme. The stately sarabande is not remarkable for originality of either theme or treatment. The gavotte is rather the most enjoyable feature of the composition. It is dainty and graceful and deliciously melodious. The orchestra's new flute soloist, Mons Jacquet, was heard to advantage in this movement.

The romance is elaborately developed and agreeable tuneful. The final is a lively and showy rondo.

The warmest praise must be given Mr Paur for his reading of Beethoven's eighth symphony. It was an earnest, scholarly and faithful interpretation and gave further evidence of his intelligent appreciation of this composer's works. The four movements were played in irreproachable style and won enthusiastic expressions of approval from the audience. Weber's magnificent overture to "Euryanthe," superbly given, was the concluding number of an exceedingly enjoyable program.

Mr Martinus Sieveking, pianist, will be the soloist at this week's concert, when the program will be as follows: Overture, "Gwendoline," Chabrier; concerto for pianoforte, No. 1, in B flat minor, Tschaikowsky; rhapsody, No. 3, Dvorak; symphony in C major ("Jupiter"), Mozart.

Established 1813.

The Official Paper of the State.

The Official Paper of the City.

MONDAY MORNING, OCT. 19, 1896.

First Symphony Concert of the Season is a Success.

"Again to the battle, Achaians!" and judging by the manner in which our musical Achaians have begun their 16th campaign, there need be little fear of the result. It is quite unnecessary to begin with the customary apologies and allowances—"the long, summer vacation," "the few rehearsals preceding a first concert," etc., etc., do not seem to have caused any marked blemishes in the performance of Saturday night. An indecisive attack once or twice, and a little haziness in the minuet of the symphony was the sum of all defects; our orchestra begins the season almost at its best standard.

The opening programme was chosen with more than usual tact and discretion, containing nothing that was too difficult for the musicians to conquer of for the average auditor to comprehend. There were some novelties, too, which seem to augur that the list will not revolve wholly around the well-remembered classics, but will allow the Bostonian to hear what is being done in the modern musical world. At the concert of Saturday, the new French school had its innings, and very graceful and interesting its specimens were.

After a hearty burst of applause, which seemed like a public handshake with a returned acquaintance, Mr. Paur and his men plunged into Berlioz's "Benvenuto Cellini" overture, which was a very fitting introduction to the season and the concert, to the season because of its sturdy power and broad orchestration, and to the concert because it led gracefully into the more modern French selections which were to follow. It is one of the best examples of Berlioz's skill in working up a climax, and is impressive from the first mysterious pizzicato effects upon the contrabasses (the best of instruments for a pizzicato) to the powerful outbursts of brasses, drums, etc. in the coda. At the first performance in Paris, while the opera made an entire fiasco, the overture made an overwhelming success, and it has always been a success with the public, although not with the critics. Hanslick says that the first sixteen measures show a melodic poverty and harmonic awkwardness that suggest the beginnings of a not very talented pupil, and adds that the rest of the work is made up alternately of affected simplicity and noisy triviality, but Hanslick has ever denied the right of composers to wander into new paths, only excepting from his interdict his well-beloved Brahms. The work has kept its place upon the standard repertoire in spite of such sweeping condemnation, and was evidently appreciated at this concert. The "Burial of Ophelia" by Louis Albert Bourgault-Ducoudray was by no means as lengthy as its composer's name would indicate. It made no pretence to Shakespearian fidelity; there is no storming Laertes, no combative Hamlet, (unless a single military clash indicate the combat at the grave) no clownish and callous grave-digger, in any part of this music, which might as well serve to bury Tennyson's Elaine, or any lesser person, as the distraught Ophelia. It is elegiac after the suave manner of Ernst or Vieuxtemps, and graceful and attractive even in the midst of its sorrow; if it suggests tears it implies lace handkerchiefs as well. The muted violins present a very attractive theme at the outset, and this was played charmingly. Every detail of shading was well given, and the pretty picture could not fail of winning popular success. It was as well to hear such a work once. If it does not present the earnest treatment that a Tschaikowsky might have given it, at least it is the personification of Gallic grace and delicacy.

Of considerably higher, yet not of highest order, was St. Saens Suite in D major, Op. 49, which followed. It had the advantage of presenting considerable flute work, and therefore enabled the public to judge at once of the new flutists, M. Jacquet and Mr. Brooke, whose tone and blowing seem-slowest and stateliest of triple rhythm on in the octave on a carillon-like theme, a good exhibition of St. Saens contrapuntal skill, in which he stands somewhat above his French contemporaries. This movement was followed by a Sarabande, the slowest and statelist of triple rhymth dances, which the old composers used to reserve for the central movement of their suites. This old Spanish dance is probably of Moorish origin, and one of the straws that show the wind which blew the instrumental forms from the Orient into Europe. The movement was not particularly effective in this Suite, although graceful and fairly contrapuntal. It was followed by a Gavotte that was chiefly remarkable for its Musette Trio. In the old times it was often customary to perform the first movement of any minuet-form upon the strings or with full orchestra, the contrasted movement which followed upon the wood wind; as the clarinette was not employed by the old composers it was the custom to give this part with two oboes and bassoon, or with flute, oboe and bassoon, almost always in three-part harmony, whence this part of the old compositions came to be known as the "trio," a name which it has ever since retained, although no longer rigidly in three parts. The Trio of this Gavotte was in the old-fashioned form, although it distributed its three parts somewhat oddly, allowing the violins to carry on the musette-like drone, and giving the harmonies to two flutes with this quaint organ-point. The Romance which constituted the fourth movement was the best part of the Suite. It seemed especially modern after the rococo style of the Gavotte, but it gained, possibly, by the contrast.

The finale was dashing and jovial, reminding of the rollicking finales (gigues) that the 18th century composers used to give to their suites, and which led Haydn and Mozart to end their symphonies with similar pranks, a proceeding which was not wholly done away with until Beethoven wrote the finale to his "Heroic" symphony.

This general ending was a good transition to further joviality in the shape of Beethoven's eighth symphony, the one which, more than any of the nine, deserves the title of "Humorous." It is worthy of observation that whenever Beethoven had two works on hand at the same time they were sure to be in opposite moods. He wrote the fifth and sixth symphonies together, the one most earnest and powerful, the other full of playfulness and mischief; and while he was composing this humorous 8th symphony he was working upon portions of the romantic seventh symphony. [illegible] to the [illegible] sometimes burst forth in h[illegible] translated themselves into m[illegible] he was in such unbuttoned m[illegible] he was sure to have a good frolic with [illegible] favorite bassoons, and some of the most characteristic bassoon comedy effects are to be found in this symphony. Both in the first and last movements the bassoons did excellent work and especially striking was the little octavo passage in the coda of the finale where bassoons and kettledrums carry on a solo. Not less joking is the sudden leap from flutes to contrabasses (from garret to cellar) in this same finale, which was admirably carried out. The responses between violins and basses in the slow movement, the abrupt and most conventional cadence of this movement, the startling stroke of the entire orchestra which cuts short the prattle of the chief theme of the last movement, the capricious retardings which cause the subordinate theme of the first movement to become so coquettish, all these points were well caught up by the conductor and perfectly rendered by the orchestra, and all of them showed Beethoven in his fullest flow of animal spirits, a man who was never morbid, never unhealthily sentimental.

The eighth is the shortest and least ambitious of Beethoven's symphonies, but it is the most spontaneous of the nine, and very difficult to interpret perfectly because of these bizarrerries and pranks. That so capricious a work should have received so good a performance at the first concert of the season causes one to feel sure that the technique of the orchestra is still at its highest point. If we could only send our orchestra to Europe for a season, the Germans and French would be amazed at finding a model for their concerts in America, for many of the vaunted trans-Atlantic orchestras are not peers of the Boston Symphony Orchestra.

Weber's "Euryanthe" overture ended the concert. It was sufficiently dramatic, although one could recall more poetic readings. Every portion of the work was as clear as crystal, and the canonic work was perfectly balanced.

Altogether, then, a programme of just the right proportions both in subject matter and quantity, excellently played, sustaining the interest to the very last note, whereby the 16th season of Boston's greatest musical organization is most successfully launched.

Louis C. Elson.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, OCTOBER 18, 1896.

SYMPHONY NIGHT.

Brilliant Inaugural of the Sixteenth Season in Music Hall.

The musical season in Boston may now be said to be fairly inaugurated, for last evening in Music Hall the Symphony Orchestra began its sixteenth series of concerts. While the auditorium was not densely packed, as on some occasions, all the seats were occupied, and there was quite a fringe of "standees" on both sides of the hall.

All the familiar devotees of the concerts were present, and they gave Mr. Paur a cordial greeting as he stepped forward and took his place at the leader's music rack, which was heavily festooned with white and yellow chrysanthemums.

The arrangement of the musicians is the same as in seasons past, ever since the advent of Mr. Paur, who quickly learned the most advantageous positions for his forces, and has kept them there.

The programme was as follows: Berlioz, overture to "Benvenuto Cellini," op. 23; Bourgault - Deccudray, "L'enterrement d'Ophelie," first time in Boston; Saint-Saens, suite in D major, op. 49, first time; Beethoven, Symphony No. 8, in F major, op. 93; Weber, overture to "Euryanthe."

This programme, while not especially long, embraced five different numbers, two of which were heard here for the first time. There was a pleasing variety, and although one or two may have been a trifle wearisome, there was still sufficient novelty to interest the audience. Berlioz's overture to "Benvenuto Cellini" opened the programme, and gave Mr. Paur an opportunity of demonstrating that he had not lost control of his men during his summer absence. In fact, his leading displayed, if anything, greater confidence and certainty, and the orchestra responded to his slightest motion with military precision.

"L'enterrement d'Ophelie" was played for the first time here. It is an exquisite composition and it was the first time also that any work of Bourgault Ducoudray was ever played by the orchestra. It is written on a single theme of great beauty and developed in a masterly manner that harmonizes with the subject. Mr. Paur's interpretation of it was exceedingly artistic and found with the audience a hearty appreciation.

Saint-Saens's suite in D major was another new number. It was composed many years ago, but for some reason has never before been given in Boston, although after last evening's hearing it will probably be frequently repeated. It is a delightful work replete with musical ideas and skilful development; the fine movements while being attractive in themselves are further enhanced by some marked contrasts. The gavotte and the romance found the highest favor.

Beethoven's familiar Eighth Symphony and Weber's overture to "Euryanthe" completed the programme. For this week's rehearsal and concert the programme will be:

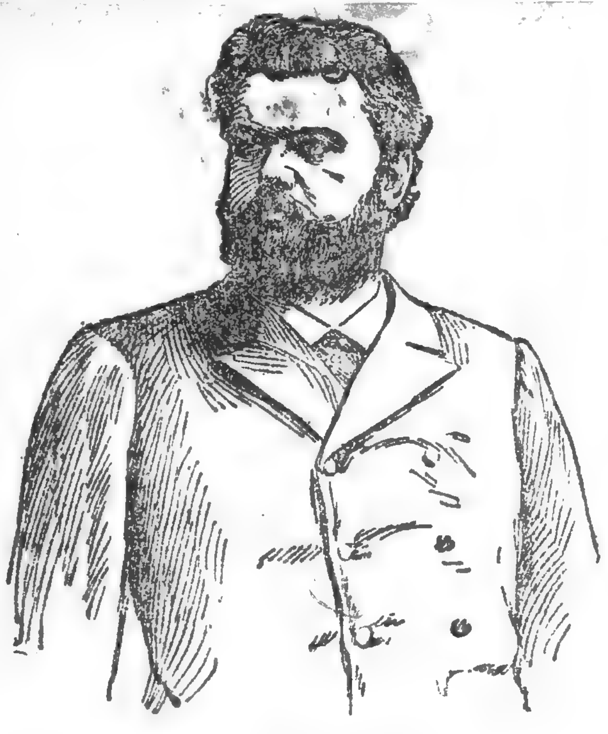
Chabrier, overture, "Gwendoline" first time; Tschaikowsky, concerto for pianoforte No. 1, in B flat minor; Dvorak, Rhapsody No. 3 (first time); Mozart, Symphony in C major, "Jupiter"; soloist, Martinus Sieveking.

The Symphony concerts have begun, and Boston's society and musical loving people turned out to welcome the artists who appeared at the opening of the sixteenth annual season in Music Hall last evening. The programme was varied and the numbers well received. Emil Paur led the orchestra, as usual.

The Boston Symphony Orchestra commences this month in Boston its 16th season, with the remarkable record of 1,414 concerts in the 15 years of its existence. Its 12th season in Baltimore will open on Wednesday evening, November 11, at the Music Hall, which will be its 39th performance in this city. The remaining four concerts will be given on Wednesday evenings, December 9, January 20, February 24 and March 24.

Of the 37 cities visited by the orchestra Baltimore ranks seventh in the number of concerts given, Cambridge, Mass, taking the first place with its 104 concerts, given under the auspices of Harvard University in its beautiful Memorial Hall.

Conductor Paur announces among the works to be performed this season the Beethoven Symphony No. 2, the Schubert C major Symphony No. 9, the Tschaikowsky Symphony No. 4, and the Schumann C major Symphony. The overtures are the "Carnival Romain" of Berlioz, "Fingal's Cave" of Mendelssohn, the "Freischutz" of Weber and the "Genoveva" of Schumann. Other selections of interest are the entr'acte from "Carmen," by Bizet; the "Mephisto Waltz" of Liszt, Weber's "Invitation to Dance" and a new symphonic poem by Prof. Richard Burmeister, of this city. The remarkable success of the Wagner concert last season justifies the announcement of a repetition of this most popular form of a programme this year.



CARL HALIER,
The Celebrated Violin Virtuoso.

A list of soloists includes Mme. Melba the simple announcement of whose name is sufficient; Carl Halir, Berlin's most famous violinist; Pol Plancon, basso, from the Metropolitan Opera Company, and, beyond a doubt, one of the most finished artists on the musical stage today; and Ben Davies, who made such a favorable impression at the closing concert last season.

Especial importance is attached to the announcement of the reappearance in this city, after a seven-year absence in Europe, of Mme. Teresa Carreno. Mme. Carreno's playing will be readily recalled for its extreme brilliancy and warmth, and her recent marked successes in the European capitals is ample proof of the truth of the assertion that her undoubted talents have matured to such an extent that today she is one of the leading artists of the world.

Conductor Paur has decided to divide each programme into two parts by a 10-minute intermission, an innovation which will undoubtedly prove acceptable to the patrons.

The sale of season tickets opens at Albert's, 13 North Charles street, Monday morning, October 19. As in past seasons, programme books with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

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The Beacon.

BOSTON, SATURDAY, OCT. 17, 1896.

THE SANDER'S THEATRE SYMPHONIES.

Since prices and premiums have run so high for the Music Hall symphony concerts, wise and economical Bostonions have a way of getting course tickets for the ten symphony concerts in Sander's Theatre, Cambridge. The first of these for the present season will be given Thursday evening, October 29, and the others occur on the following Thursday evenings, November 19, December 17 and 31, January 14, February 4, March 4 and 18 and April 8 and 29.

These season tickets, for ten lectures, are but $7 50, and the sale opens next Saturday morning at the University book store, Cambridge.

Mr. Charles A. Ellis has gone to Europe, sailing from New York Wednesday. Mr. Ellis makes but a short trip, returning with Mme Melba.

Boston Sunday Globe.

SUNDAY, OCT. 18, 1896.

MUSIC AND MUSICIANS.

First Symphony Concert of the Season.

Another season of Symphony concerts has begun, and this, the 14th year of the organization's prosperous career, promises to be as brilliantly successful as any that have passed. To expect better results than have been attained during the last few years would be almost unreasonable, for the organization is now on a plane of artistic excellence beyond the approach of other orchestras in America, if not of those in all other countries.

Boston may well be proud of its Symphony band, for so long as the present standard is maintained no other city can dispute its claim to consideration as the musical center of the country. It is gratifying that Bostonians are willing to show their appreciation by giving such financial support as will justify the management of the orchestra in continuing the liberal policy which has resulted in bringing together the foremost musicians of the day. The receipts this year may not quite equal those of last year, but they will be sufficient to defray the enormous expenses and leave a satisfactory margin of profit. Last year every seat in Music hall was sold for the season at auction weeks before the first concert. This year a few seats for single concerts remain unsold, but they will undoubtedly all be bought by people who were unable to purchase season tickets.

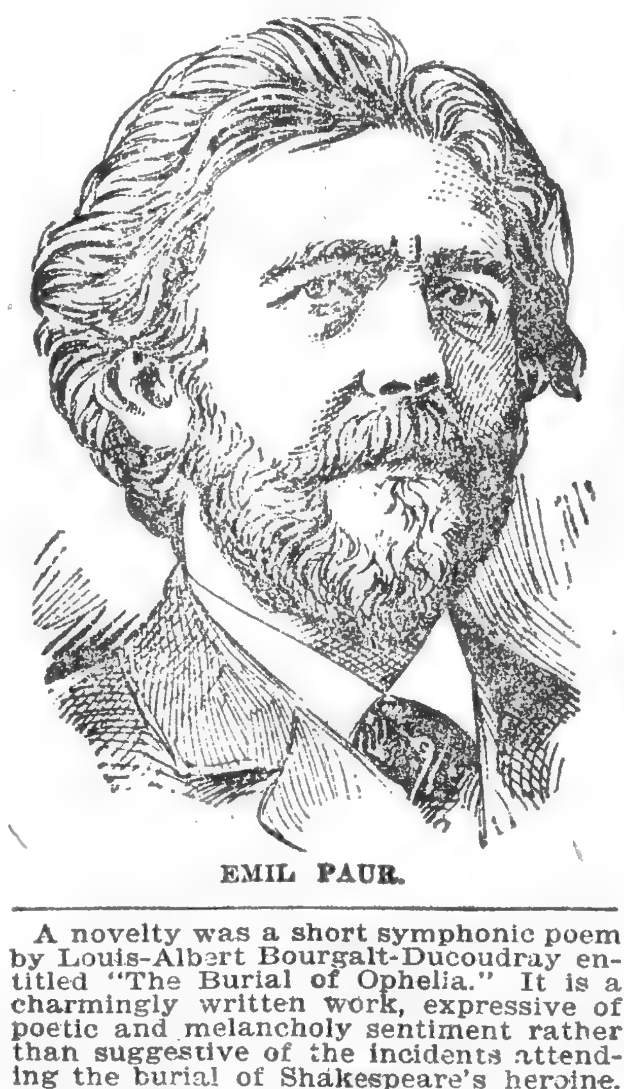
There were certainly very few vacant seats in the hall Friday afternoon or last evening, and on both occasions all the standing room was taken. To a very large extent the audience was composed of the same people who have attended these concerts for several years. Symphonies are, perhaps, an acquired taste, but when once acquired, the fondness is lasting, and is given preference over all other forms of entertainment.

Very few changes have been made in the personnel of the orchestra. Mr Emil Paur remains as conductor, much to the ratification of the men under his control and the patrons of the concerts. **During the three years that he has been in charge of the orchestra he has not only maintained its former standard, but has strengthened it materially** in certain departments. The honesty of the man, his thoroughness as a musician and his earnestness of purpose have won for him the respect and good will of everyone.

The program of the first concert was thoroughly enjoyable and sufficiently varied to gratify the tastes of all. It was as follows:

Overture to Benvenuto Cellini, op 23..Berlioz
L'Enterrement d'Ophelie..Bourgault Ducoudray
(First time in Boston.)
Suite in D major, op 49 ....Saint-Saens
Symphony No. 8, in F major, op 93 ..Beethoven
Overture to Euryanthe ....Weber

The "Benvenuto Cellini" overture is not generally considered as entitled to rang among Berlioz's ablest works, but it is nevertheless a brilliant and characteristic composition, rich in varied tone color and contrasted orchestral effects. It was admirably played under Mr Paur's direction with fine expression and splendid finish. That the audience thoroughly enjoyed the performance was shown by the hearty outburst of applause at its conclusion.



EMIL PAUR.

A novelty was a short symphonic poem by Louis-Albert Bourgalt-Ducoudray entitled "The Burial of Ophelia." It is a charmingly written work, expressive of poetic and melancholy sentiment rather than suggestive of the incidents attending the burial of Shakespeare's heroine. The movement begins pianissimo, gradually swells to the full force of the orchestra and ends as softly as it began. The scoring is very elaborate but always in good taste. A more sympathetic interpretation could not be imagined than was given by the orchestra last evening.

Saint-Saens' suite for orchestra in D major was played for the first time here and was heard with evident satisfaction by the audience. There are five short movements. The prelude consists of a series of complicated and cleverly devised canonical imitations on a simple theme. The stately sarabande is not remarkable for originality of either theme or treatment. The gavotte is rather the most enjoyable feature of the composition. It is dainty and graceful and deliciously melodious. The orchestra's new flute soloist, Mons Jacquet, was heard to advantage in this movement.

The romance is elaborately developed and agreeable tuneful. The final is a lively and showy rondo.

The warmest praise must be given Mr Paur for his reading of Beethoven's eighth symphony. It was an earnest, scholarly and faithful interpretation and gave further evidence of his intelligent appreciation of this composer's works. The four movements were played in irreproachable style and won enthusiastic expressions of approval from the audience. Weber's magnificent overture to "Euryanthe," superbly given, was the concluding number of an exceedingly enjoyable program.

Mr Martinus Sieveking, pianist, will be the soloist at this week's concert, when the program will be as follows: Overture, "Gwendoline," Chabrier; concerto for pianoforte, No. 1, in B flat minor, Tschaikowsky; rhapsody, No. 3, Dvorak; symphony in C major ("Jupiter"), Mozart.

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The opening programme was chosen with more than usual tact and discretion, containing nothing that was too difficult for the musicians to conquer of for the average auditor to comprehend. There were some novelties, too, which seem to augur that the list will not revolve wholly around the well-remembered classics, but will allow the Bostonian to hear what is being done in the modern musical world. At the concert of Saturday, the new French school had its innings, and very graceful and interesting its specimens were.

After a hearty burst of applause, which seemed like a public handshake with a returned acquaintance, Mr. Paur and his men plunged into Berlioz's "Benvenuto Cellini" overture, which was a very fitting introduction to the season and the concert, to the season because of its sturdy power and broad orchestration, and to the concert because it led gracefully into the more modern French selections which were to follow. It is one of the best examples of Berlioz's skill in working up a climax, and is impressive from the first mysterious pizzicato effects upon the contrabasses (the best of instruments for a pizzicato) to the powerful outbursts of brasses, drums, etc. in the coda. At the first performance in Paris, while the opera made an entire fiasco, the overture made an overwhelming success, and it has always been a success with the public, although not with the critics. Hanslick says that the first sixteen measures show a melodic poverty and harmonic awkwardness that suggest the beginnings of a not very talented pupil, and adds that the rest of the work is made up alternately of affected simplicity and noisy triviality, but Hanslick has ever denied the right of composers to wander into new paths, only excepting from his interdict his well-beloved Brahms. The work has kept its place upon the standard repertoire in spite of such sweeping condemnation, and was evidently appreciated at this concert. The "Burial of Ophelia" by Louis Albert Bourgault-Ducoudray was by no means as lengthy as its composer's name would indicate. It made no pretence to Shakespearian fidelity; there is no storming Laertes, no combative Hamlet, (unless a single military clash indicate the combat at the grave) no clownish and callous grave-digger, in any part of this music, which might as well serve to bury Tennyson's Elaine, or any lesser person, as the distraught Ophelia. It is elegiac after the suave manner of Ernst or Vieuxtemps, and graceful and attractive even in the midst of its sorrow; if it suggests tears it implies lace handkerchiefs as well. The muted violins present a very attractive theme at the outset, and this was played charmingly. Every detail of shading was well given, and the pretty picture could not fail of winning popular success. It was as well to hear such a work once. If it does not present the earnest treatment that a Tschaikowsky might have given it, at least it is a personification of Gallic grace and delicacy.

Of considerably higher, yet not of highest order, was St. Saens Suite in D major, Op. 49, which followed. It had the advantage of presenting considerable flute work, and therefore enabled the public to judge at once of the new flutists, M. Jacquet and Mr. Brooke, whose tone and blowing seem-slowest and stateliest of triple rhythm on in the octave on a carillon-like theme, a good exhibition of St. Saens contrapuntal skill, in which he stands somewhat above his French contemporaries. This movement was followed by a Sarabande, the slowest and statelist of triple rhymth dances, which the old composers used to reserve for the central movement of their suites. This old Spanish dance is probably of Moorish origin, and one of the straws that show the wind which blew the instrumental forms from the Orient into Europe. The movement was not particularly effective in this Suite, although graceful and fairly contrapuntal. It was followed by a Gavotte that was chiefly remarkable for its Musette Trio. In the old times it was often customary to perform the first movement of any minuet-form upon the strings or with full orchestra, the contrasted movement which followed upon the wood wind; as the clarinette was not employed by the old composers it was the custom to give this part with two oboes and bassoon, or with flute, oboe and bassoon, almost always in three-part harmony, whence this part of the old compositions came to be known as the "trio," a name which it has ever since retained, although no longer rigidly in three parts. The Trio of this Gavotte was in the old-fashioned form, although it distributed its three parts somewhat oddly, allowing the violins to carry on the musette-like drone, and giving the harmonies to two flutes with this quaint organ-point. The Romance which constituted the fourth movement was the best part of the Suite. It seemed especially modern after the rococo style of the Gavotte, but it gained, possibly, by the contrast.

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This general ending was a good transition to further joviality in the shape of Beethoven's eighth symphony, the one which, more than any of the nine, deserves the title of "Humorous." It is worthy of observation that whenever Beethoven had two works on hand at the same time they were sure to be in opposite moods. He wrote the fifth and sixth symphonies together, the one most earnest and powerful, the other full of playfulness and mischief; and while he was composing this humorous 8th symphony he was working upon portions of the romantic seventh symphony.

[illegible] geknoepft" ("unbuttoned" or unconfined) to the free and grotesque moods which sometimes burst forth in his nature and translated themselves into music. When he was in such unbuttoned mood he was sure to have a good frolic with his favorite bassoons, and some of the most characteristic bassoon comedy effects are to be found in this symphony. Both in the first and last movements the bassoons did excellent work and especially striking was the little octavo passage in the coda of the finale where bassoons and kettledrums carry on a solo. Not less joking is the sudden leap from flutes to contrabasses (from garret to cellar) in this same finale, which was admirably carried out. The responses between violins and basses in the slow movement, the abrupt and most conventional cadence of this movement, the startling stroke of the entire orchestra which cuts short the prattle of the chief theme of the last movement, the capricious retardings which cause the subordinate theme of the first movement to become so coquettish, all these points were well caught up by the conductor and perfectly rendered by the orchestra, and all of them showed Beethoven in his fullest flow of animal spirits, a man who was never morbid, never unhealthily sentimental.

The eighth is the shortest and least ambitious of Beethoven's symphonies, but it is the most spontaneous of the nine, and very difficult to interpret perfectly because of these bizarrerries and pranks. That so capricious a work should have received so good a performance at the first concert of the season causes one to feel sure that the technique of the orchestra is still at its highest point. If we could only send our orchestra to Europe for a season, the Germans and French would be amazed at finding a model for their concerts in America, for many of the vaunted trans-Atlantic orchestras are not peers of the Boston Symphony Orchestra.

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OF NEW ENGLAND.

SUNDAY MORNING, OCTOBER 18, 1896.

SYMPHONY NIGHT.

Brilliant Inaugural of the Sixteenth Season in Music Hall.

The musical season in Boston may now be said to be fairly inaugurated, for last evening in Music Hall the Symphony Orchestra began its sixteenth series of concerts. While the auditorium was not densely packed, as on some occasions, all the seats were occupied, and there was quite a fringe of "standees" on both sides of the hall.

All the familiar devotees of the concerts were present, and they gave Mr. Paur a cordial greeting as he stepped forward and took his place at the leader's music rack, which was heavily festooned with white and yellow chrysanthemums.

The arrangement of the musicians is the same as in seasons past, ever since the advent of Mr. Paur, who quickly learned the most advantageous positions for his forces, and has kept them there.

The programme was as follows: Berlioz, overture to "Benvenuto Cellini," op. 23; Bourgault - Decoudray, "L'enterrement d'Ophelie," first time in Boston; Saint-Saens, suite in D major, op. 49, first time; Beethoven, Symphony No. 8, in F major, op. 93; Weber, overture to "Euryanthe."

This programme, while not especially long, embraced five different numbers, two of which were heard here for the first time. There was a pleasing variety, and although one or two may have been a trifle wearisome, there was still sufficient novelty to interest the audience. Berlioz's overture to "Benvenuto Cellini" opened the programme, and gave Mr. Paur an opportunity of demonstrating that he had not lost control of his men during his summer absence. In fact, his leading displayed, if anything, greater confidence and certainty, and the orchestra responded to his slightest motion with military precision.

"L'enterrement d'Ophelie" was played for the first time here. It is an exquisite composition and it was the first time also that any work of Bourgault Ducoudray was ever played by the orchestra. It is written on a single theme of great beauty and developed in a masterly manner that harmonizes with the subject. Mr. Paur's interpretation of it was exceedingly artistic and found with the audience a hearty appreciation.

Saint-Saens's suite in D major was another new number. It was composed many years ago, but for some reason has never before been given in Boston, although after last evening's hearing it will probably be frequently repeated. It is a delightful work replete with musical ideas and skilful development; the fine movements while being attractive in themselves are further enhanced by some marked contrasts. The gavotte and the romance found the highest favor.

Beethoven's familiar Eighth Symphony and Weber's overture to "Euryanthe" completed the programme. For this week's rehearsal and concert the programme will be:

Chabrier, overture, "Gwendoline" first time; Tschaikowsky, concerto for pianoforte No. 1, in B flat minor; Dvorak, Rhapsody No. 3 (first time); Mozart, Symphony in C major, "Jupiter"; soloist, Martinus Sieveking.

The Symphony concerts have begun, and Boston's society and musical loving people turned out to welcome the artists who appeared at the opening of the sixteenth annual season in Music Hall last evening. The programme was varied and the numbers well received. Emil Paur led the orchestra, as usual.

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SUNDAY, OCTOBER 18, 1896.

SYMPHONY NIGHT.

Opening Concert of the Sixteenth Season.

Saint-Saens's Suite and "The Burial of Ophelia."

A Glance at Boston's Most Homogeneous Audience.

The sixteenth season of the Boston Symphony Concerts, Mr. Emil Paur, conductor, began last evening in Music Hall. Mr. Paur was welcomed warmly. The program was as follows:

Overture to "Benvenuto Cellini"......Berlioz
"The Burial of Ophelia"................
Bourgault-Ducoudray
(First time in Boston.)
Suite D major, Op. 49............Saint-Saens
(First time at these concerts.)
Symphony No. 8, F major..........Beethoven
Overture, "Euryanthe"..................Weber

I speak of the career of Bourgault-Ducoudray in another column of today's Journal. Let us here confine our attention to the little piece played last night.

In 1892 four piano pieces of Bourgault-Ducoudray were published by Maquet of Paris. The general title was "Fumées." The first was entitled "L'Appel sous les Eaux"; the second was entitled "Poétique Apparition"; the third "Tendre Emois," and the fourth "L'Enterrement d'Ophélie."

Was the piano piece suggested by the burial of Ophelia, the forerunner of the piece for orchestra? Were the two composed about the same time? Or did the composer say: "I like this idea; I think it would sound well if it were orchestrated"? I do not know, and the Program Book gives no answer.

"The Burial of Ophelia" was played at a concert of the National Society at the Salle d'Harcourt, Paris, Dec. 23, 1894, and I have not been able to find any record of an earlier performance.

⁂

Poor Ophelia was allowed "her virgin rites, her maiden strewments, and the bringing home of bell and burial." There were flowers for her, but the churlish priest forbad the music of her church. I think she would have liked this music of Bourgault-Ducoudray.

Ophelia, the daughter of Polonius and the Lady Anne, 18 years old when she was tired of Hamlet's whims and caprices, with blue eyes, thin and too heroic—she always had a perishable air—with a profile that did not recall the profile of any animal from the bull dog to the gazelle—stay, is this the Ophelia of Shakspeare or Lafourge? And, is there any truth in the report that Hamlet placed Yorick's skull on his dressing table between one of Ophelia's gloves and his first tooth? Laforgue has told us some things about Ophelia that were not known to Shakspeare, and to the inquiring mind his information is not wholly satisfactory. Ophelia is a vaporous, misty maiden. Even if Hamlet had behaved in smugger fashion and not been restless-minded, she never would have been happy with him. I think Ophelia would have liked this burial music of Bourgault-Ducoudray.

Do you say that the composer's name is longer and more imposing than his piece? But there is in this music ineffable melancholy; there is the thought of weeping virginity, and as Hamlet said, to bring tears to the eyes of a maiden is more irreparable than it is to marry her.

There is funeral music that is aggressive, irritating, inspiring the hearer to envy the dead body in whose honor it was written and is performed. But this music for Ophelia is so tender and sympathetic. Ophelia was not a long and passionate cantilena. She was a broken tune, a fragment of melody, vague, tear-drenched. In her madness she sang songs—the good Lord only knows where she learned them; but there were roisterers about the court, and possibly Polonius hummed when he was in frolicsome and reminiscent mood.

The learned Bourgault-Ducoudray believes that the spirit of ancient modes are perpetuated in the spontaneous music of nearly all nations. In this little burial piece, the professor is a poet of rare imagination and a master of expression. There is not a note that does not weep for the maiden. You say again, "It is such a little piece; it is so meagre." You would prefer, no doubt, something in tragic vein. First let us hear your definition of tragic. To me this "Burial of Ophelia" was the feature of the evening, and I think Ophelia herself—remember she was musical—would have liked this vaporous dirge.

⁂

The Suite of Saint-Saëns was first played here by the orchestra of Theodore Thomas Dec. 15, 1877. It was played the month before under his direction at Cambridge.

It is one of the least interesting of his works. The prelude is a study in Bach, but the form is more than the spirit; there is not the vitality, there is not the elemental force. The Prelude is clever, but music must be something more than clever. In the Sarabande Saint-Saëns shows us how jolly archaic he can be. The Gavotte is more to the purpose; it is charming, skillfully-constructed music. Delightful, thoroughly delightful, was the trio, and [illegible] Mr. Jacquet and [illegible] The Romance is superb [illegible] as a whole monotonous [illegible] and insincere compliments. [illegible] Final scurries along as though [illegible] glad to bring the end. And yet only in this Final and in the Gavotte do I find Saint-Saëns, the truly talented musician.

⁂

The "Cellini" overture is not such a favorite as the "Carneval Romain," and the popular decision is here just. The latter was first played in Boston Jan. 24, 1857. Do you know when the former was first produced here?

If you say that the former is the more thoroughly developed as to its themes, you must admit that the peculiar, inimitable brilliancy of Berlioz is not displayed in its full splendor. Yet is the instrumentation clean, individual, unerring, so that it is a pleasure to hear the piece, even though you long for its companion.

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The day may come when symphonies will not be given in their appalling length. When that day comes, the first movement of the 8th symphony may well be omitted. And would it not be well to put the overtures of Weber on a shelf for a year or so? It is the old saw about familiarity. Beethoven might be more truly appreciated and loved if he were not turned into the musical staff of life. And the overtures of Weber are tolerably—some one says, intolerably familiar.

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The following changes have been made in the orchestra. Mr. L. Jacquet is first flute, and Mr. A. Brooke is second flute. Mr. A. Weiss is second oboe. Mr. P. Litke is second bassoon. Mr. F. Zahn has moved from the second violins to the violas, and Mr. A. Kuntz has been added to the second violins. Mr. A. Blaess has been added to the 'cellos.

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The program of the concert next Saturday will be as follows: Chabrier, overture to "Gwendoline" (first time); Tschaikowsky, concerto for piano No. 1, B flat minor (Mr. Martinus Sieveking, pianist); Dvorak, Rhapsody No. 3; Mozart, Symphony, C major ("Jupiter").

PHILIP HALE.

Boston Courier.

SUNDAY MORNING, OCT. 18, 1896.

THE FIRST SYMPHONY CONCERT.

It was a pretty thorough awakening which Mr. Paur gave his orchestra and his audience by beginning the sixteenth Symphony concert season with the sumptuous, vehement and brilliant "Benvenuto Cellini" overture of Berlioz. This score calls by turns for almost the extreme capacity in volume and array of the modern orchestra and for the delicacy, daintiness and levity of solo instruments. Its ponderous phrases march with the tread of elephants and its airy flights anticipate the palpitating violin notes of Wagner. It requires no end of enthusiasm and strength and it no less needs virtuosity. Its power, its trickery and its spirit always make it a favorite and it has been frequent in the Music Hall programmes. That Mr. Paur's command of his men had lasted over across their long vacation and separation, their playing proved, for they were vigorous, united and of one mind in obedience to his indications. Something of fierceness might have been added advantageously, but for readiness and accuracy we do not recall so good an initial number.

Next came something new—a short orchestral reflection, as it might almost be termed, written by the French composer Bourgault-Ducondray, and entitled "The Burial of Ophelia." It is a sadly sweet, short work, with the rhythm and motion of a funeral march and the temperament of a tender poem. It is built up from a single chief thought, which first appears in a group of solo strings, accompanied by the harp. From them it passes in similar harmonies to the wooden wind, the 'cellos reinforcing the support of the harp. Then gradually, as if the mournful cortege were approaching, the song swells out into the entire orchestra, emphasized by the regal blare of trumpets and the resonant clangor of cymbals. The faint sound of the burial bell is heard now at intervals, and soon all dies away into silence by degrees. The orchestra read this little monody gracefully, softly and sympathetically, making of it a whole so interesting that one would willingly have had it continue longer.

Next came a suite for strings and wooden wind—strengthened in the bass movement by trumpets and kettle-drums—by Saint Saens, which was also new. The prelude is a clear and entertaining allegro cast largely into the form of the canon; the second movement is a broad, grave and simple saraband; the third is a gavotte of standard fashion, containing as its trio a delightful little duet for flutes, in which the new flute-player, Mr. Jacquet, was heard with pleasure; the fourth is a romance of attractive development and gentle, attractive character; the finale is a rondo of a liveliness that gave the violinists something to do to demonstrate that their fingers have lost no dexterity during the summer.

Excellent renderings of Beethoven's Eighth Symphony—no better choice could be made for attuning the public ear again to the greatest manner of orchestral music—and of Weber's "Euryanthe" overture followed and ended the programme.

The programme-book bore testimony to the painstaking of Assistant Manager Comee, who therein printed an interesting and valuable analytic resume of all the fifteen years work of the orchestra. Mr. Comee's detailed collection of the programmes, which he gave out last year, is here reduced into some compact fables which will be of no small value when the relative proportions of these many seasons are under discussion.

This will be the second programme: Chabrier, Overture, "Gwendoline," (first time;) Tschaikowsky, Concerto for Pianoforte, No. 1, in B-flat minor; Dvorak, Rhapsody No. 3, (first time); Mozart, Symphony in C major ("Jupiter.")

The solo pianist will be Mr. Martinus Siere King.

HOWARD MALCOM TICKNOR.

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SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. C., NO. 110.

SUNDAY, OCT. 18, 1896.

FIRST SYMPHONY CONCERT.

Opens the Regular Musical Season in Due Form.

An Enthusiastic Audience Gives Mr. Paur and the Orchestra a Hearty Welcome—The Performance Satisfying from Beginning to End—Models of Interpretation.

The first concert of the 16th season of the Boston Symphony orchestra in Music Hall yesterday evening opened the regular musical season in due form, and from this time forth the concert stream will wander on its course, increasing in volume as it goes, until it swells into its annual deluge, and, subsiding at last, leaves the music-loving who have been tossed on its ocean of tone billows music-drenched and exhausted on the shores of Too-Much-of-a-Good-Thing, against which it has beaten.

The company assembled last night was a large one, and it listened to the following programme:

Overture, "Benvenuto Cellini".........Berlioz
"The Burial of Ophelia"..Bourgault-Ducoudray
Orchestral suite, in D, op. 49.......Saint-Saens
Symphony in F, No. 8..............Beethoven
Overture, "Euryanthe"................Weber

Of these the selections by Ducoudray and Saint-Saens were heard at these concerts for the first time, a fact somewhat unaccountable in regard to the latter, for it is nearly 30 years old, and is of a musical worth that entitled it to earlier honors than it received here.

The entrance of Mr. Paur was the signal for a cordial and prolonged demonstration of hearty welcome. The personnel of the orchestra has undergone but little change, the most important being the two new performers at the flute desk. There is a new second oboe, a new second bassoon, and the 'cellos have been augmented from seven to eight.

The performance of the Berlioz overture showed that the orchestra had not grown rusty during its six months' vacation, but was in as perfect form as when it ceased its labors at the end of last season. The wonderful and perhaps unequalled body of strings gave out the same splendid body of tone, and with the same precision, smoothness and brilliancy. This "Cellini" overture is not as masterly and as strongly original a work as is the "Carnaval Romaine" that the composer wrote as an introduction to the second act of the same opera, but it is, nevertheless, strong in dramatic color, and is interesting for the clearness and the richness of the orchestration. Clearness is the special virtue in Berlioz's scoring, and here, as in all his other orchestral writing, there is never a trace of confusion or of cloudiness even in moments of the greatest noise. Every instrument is heard distinctly and produces its own proper effect, a result that it not always reached in the richer and more massive instrumentation of the Wagner school, where the characteristic tone colors of the different instruments are swallowed up in passages of fortissimo and in one bass tuba burial blent.

The Ducoudray selection is the veriest trifle imaginable and brief as the posy in a ring. Why Ophelia's burial, or why a burial at all, does not appear. It is dainty and pretty and pervaded by an amiable melancholy. The theme is gracefully melodious, even poetic in character, and the orchestration is charming in its delicate tenderness. It lays mostly among the strings, which are divided into many parts, and at times with lovely effect. It is never elaborate, and though the work is strikingly in the modern style, the simplicity of its treatment is notable. It was sympathetically read and delightfully played. Its composer, though nearly 60 years of age, and an enthusiastic musician greatly honored in France, has not produced much original music, his chief works being a "Stabat Mater," a fantasie in C minor for orchestra, a "satiric" drama entitled "La Conjuration des Fleurs," of which he wrote the book as well as the music, and an opera, which did not meet with very great success. He has devoted his time chiefly to producing the works of the old composers and to the popular songs of all countries. It is scarcely to be presumed that the little work performed last night is a fair sample of his best powers, in view of the esteem in which he is held in musical France. It was, however, well worth the hearing for the grace and refinement that are its distinguishing qualities and as an example of what may be done with an airy nothing by a man of talent.

The Saint-Saens Suite is quite in the manner of the older masters. The prelude displays the composer's skill in contrapuntal writing, the development of its theme in canon being both ingenious and masterly. The second movement is a Sarabande, the opening theme of which might have been written by Handel himself. It is a charming bit of writing, and in it the new first flute in a brief solo sent forth a smooth, warm and liquid tone of rare beauty, and in the trio of the gavotte the two flutes were heard with an effect that proved beyond all doubt that they were an acquisition of the first order to the orchestra. The fourth movement is a romance, in which the composer deserts the past and returns to his own individuality of style. It has a graceful and placid theme, and is treated and developed elaborately, orchestrally and otherwise. The finale is a bit of Haydn, frolicking in his familiar vein, but in a modern spirit. It is full of life, and the orchestration is fascinating. It is not often that Saint-Saens is as continuously charming as he is in this work, which, by the way, was read and played with exquisite finish.

The most joyous of all of Beethoven's symphonies was read by M. Paur justly and with impressive virility. He permitted the music to say what it had to say without making any attempt to make it utter something irrelevantly new for the were sake of newness. The tempi were not exaggerated, nor was the color intensified. Both interpretation and performance were models of how the symphony may be best given. A word of passing praise must be given M. Porteau for his playing of the difficult passage in the trio of the minuet. It is seldom played smoothly or in tune, but M. Porteau gave it faultlessly and with a delicacy and an easy, effortless fluency that were almost amazing.

The concert was satisfactory from beginning to end, and there was every evidence that the audience so felt regarding it. The programme for the next concert is: Overture, "Gwendoline," Chabrier, first time; concerto for piano, No. 1, Tschaikowsky; rhapsody, o. 3, Dvorak; symphony, "Jupiter," Mozart. Mr. Martinus Sieveking will apear as soloist.

THE BOSTON TIMES

BOSTON, SUNDAY, OCT. 18, 1896.

The first of the Symphony concerts was given last night. Of course all the seats in old Music hall were occupied: they always are at the symphonies, and one could hardly realize that five months had passed since the last of these concerts, for the people were those who always make up the patrons of these affairs, more than half of the audience being composed of the same persons in the same seats as last year, and they came in and settled down to the feast of music which Conductor Paur had planned for them, as usual, just as if there had been no intermission since the last concert. The programme was: Overture to "Benvenuto Cellini," op. 23, Hector Belioz; "The Burial of Ophelia," Louis-Albert Bourgault-Ducoudray, (first time in Boston); Orchestral Suite in D major, op. 49, Camille Saint-Saens (first time); Symphony No. 8, in F major, op. 93, Ludwig van Beethoven; Overture to "Euryanthe," Karl Maria von Weber.

The Boston Symphony orchestra, Mr. Emil Paur, conductor, will give ten concerts in Sanders theatre, Cambridge, Thursday evenings, Oct. 29, Nov. 19, Dec. 17 and 31, Jan. 14, March 4 and 18, April 8 and 29. Season tickets, with reserved seats, for the series will be on sale at the University Book store next Saturday morning, Oct. 24, at 8 o'clock. A limited number of seats have been reserved for college officers and invited guests.

SECOND SYMPHONY CONCERT.

At the second rehearsal and concert of the Boston Symphony orchestra next Friday afternoon and Saturday evening, Mr. Martinus Sieveking will be the soloist and the programme will be:

Overture, "Gwendoline"..............Chabrier
(First time.)
Concerto for Pianoforte, No. 1, in B flat minor........................Tschaikowsky
Rhapsody No. 3 ....Dvorak
(First time.)
Symphony in C major ("Jupiter").......Mozart

Boston Transcript

SATURDAY, OCTOBER 17, 1896.

The Boston Symphony Orchestra will begin its season in New York at the Metropolitan Opera House on Friday evening, Nov. 13—its forty-eighth performance in New York. The remaining four concerts will be given, as usual, on Thursday evenings, on the following dates: Dec. 10, Jan. 21, Feb. 25 and March 25. Of the thirty-seven cities visited by this organization, it is interesting to note that New York ranks fourth, Cambridge, Mass., taking the first place, with its 104 concerts given in Sanders Theatre. Mr. Paur announces among the list of works to be performed, the Beethoven Symphony No. 4, the Schubert Symphony in C major No. 9, the Schumann C major Symphony No. 2 and the Tschaikowsky Symphony No. 4. The overtures include the "Sakuntala" of Goldmark, the "Carnaval Romain" of Berlioz, the "Oberon" of Weber, the "Fingal's Cave" of Mendelssohn and the "Coriolanus" of Beethoven. Other selections are the entr'acte from "Carmen," by Bizet, the entr'acte from "Ingwelde," by Schilling, and the symphonic poem, "Wallenstein," by Smetana. One entire programme will be devoted to Wagner selections. The list of soloists includes Moritz Rosenthal, who will play the Chopin E minor concerto at the first concert; Carl Halir, Teresa Carreno, Ben Davies and others.

PUBLIC LEDGER

Philadelphia, Saturday, Oct. 17, 1896.

The sale of season tickets for the Boston Symphony concerts will open, as before announced, next Monday morning.

The Times

PHILADELPHIA, OCTOBER 18, 1896

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The Boston Symphony Concerts.

The announcement of the sale of season tickets at Fischer's music store to-morrow morning for the five concerts to be given the coming season by the Boston Symphony Orchestra at the Academy of Music will arouse the usual interest among all lovers of the best in music in this city. For eleven years this organization has visited Philadelphia, maintaining from the date of its first concert, April 10, 1886, the highest standard of performance. The dates announced for the coming series are Tuesday evening, November 10, and Monday evenings, December 7, January 18, February 22 and March 22. The soloists are Mme. Melba, who will be the soloist for the first concert; Mme. Teresa Carreno, who returns to this country after an absence of seven years in Europe; Mr. Ben Davies, who made such a favorable impression at his appearances with the orchestra last season; M. Pol Plancon, of the Metropolitan Opera Company, and Mr. Carl Halir, the renowned violin virtuoso from Berlin, who makes his first visit to this country. The list of composers whose works are to be performed is sufficiently varied to suit all tastes, including Beethoven, Schubert, Mendelssohn, Mozart, Goldmark, Smetana, Schumann, Berlioz, Liszt and Weber. One entire programme will be devoted to selections from the works of Wagner.

Boston Journal.
SUNDAY, OCTOBER 18, 1896.

SYMPHONY NIGHT.

Opening Concert of the Sixteenth Season.

Saint-Saens's Suite and "The Burial of Ophelia."

A Glance at Boston's Most Homogeneous Audience.

The sixteenth season of the Boston Symphony Concerts, Mr. Emil Paur, conductor, began last evening in Music Hall. Mr. Paur was welcomed warmly. The program was as follows:

Overture to "Benvenuto Cellini"......Berlioz
"The Burial of Ophelia"................ ..
Bourgault-Ducoudray
(First time in Boston.)
Suite D major, Op. 49...........Sairt-Saens
(First time at these concerts.)
Symphony No. 8, F major..........Beethoven
Overture, "Euryanthe"..................Weber

I speak of the career of Bourgault-Ducoudray in another column of to-day's Journal. Let us here confine our attention to the little piece played last night.

In 1892 four piano pieces of Bourgault-Ducoudray were published by Maquet of Paris. The general title was "Fumées." The first was entitled "L'Appel sous les Eaux"; the second was entitled "Poëtique Apparition"; the third "Tendre Emois," and the fourth "L'Enterrement d'Ophélie."

Was the piano piece suggested by the burial of Ophelia, the forerunner of the piece for orchestra? Were the two composed about the same time? Or did the composer say: "I like this idea; I think it would sound well if it were orchestrated"? I do not know, and the Program Book gives no answer.

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PHILIP HALE.

Boston Courier.
SUNDAY MORNING, OCT. 18, 1896.

THE FIRST SYMPHONY CONCERT.

It was a pretty thorough awakening which Mr. Paur gave his orchestra and his audience by beginning the sixteenth Symphony concert season with the sumptuous, vehement and brilliant "Benvenuto Cellini" overture of Berlioz. This score calls by turns for almost the extreme capacity in volume and array of the modern orchestra and for the delicacy, daintiness and levity of solo instruments. Its ponderous phrases march with the tread of elephants and its airy flights anticipate the palpitating violin notes of Wagner. It requires no end of enthusiasm and strength and it no less needs virtuosity. Its power, its trickery and its spirit always make it a favorite and it has been frequent in the Music Hall programmes. That Mr. Paur's command of his men had lasted over across their long vacation and separation, their playing proved, for they were vigorous, united and of one mind in obedience to his indications. Something of fierceness might have been added advantageously, but for readiness and accuracy we do not recall so good an initial number.

Next came something new—a short orchestral reflection, as it might almost be termed, written by the French composer Bourgault-Ducondray, and entitled "The Burial of Ophelia." It is a sadly sweet, short work, with the rhythm and motion of a funeral march and the temperament of a tender poem. It is built up from a single chief thought, which first appears in a group of solo strings, accompanied by the harp. From them it passes in similar harmonies to the wooden wind, the 'cellos reinforcing the support of the harp. Then gradually, as if the mournful cortege were approaching, the song swells out into the entire orchestra, emphasized by the regal blare of trumpets and the resonant clangor of cymbals. The faint sound of the burial bell is heard now at intervals, and soon all dies away into silence by degrees. The orchestra read this little monody gracefully, softly and sympathetically, making of it a whole so interesting that one would willingly have had it continue longer.

Next came a suite for strings and wooden wind—strengthened in the bass movement by trumpets and kettle-drums—by Saint Saens, which was also new. The prelude is a clear and entertaining allegro cast largely into the form of the canon; the second movement is a broad, grave and simple saraband; the third is a gavotte of standard fashion, containing as its trio a delightful little duet for flutes, in which the new flute-player, Mr. Jacquet, was heard with pleasure; the fourth is a romance of attractive development and gentle, attractive character; the finale is a rondo of a liveliness that gave the violinists something to do to demonstrate that their fingers have lost no dexterity during the summer.

Excellent renderings of Beethoven's Eighth Symphony—no better choice could be made for attuning the public ear again to the greatest manner of orchestral music—and of Weber's "Euryanthe" overture followed and ended the programme.

The programme-book bore testimony to the painstaking of Assistant Manager Comee, who therein printed an interesting and valuable analytic resume of all the fifteen years work of the orchestra. Mr. Comee's detailed collection of the programmes, which he gave out last year, is here reduced into some compact fables which will be of no small value when the relative proportions of these many seasons are under discussion.

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The solo pianist will be Mr, Martinus Siere King.

HOWARD MALCOM TICKNOR.

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VOL. C., NO. 110.
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The company assembled last night was a large one, and it listened to the following programme:

Overture, "Benvenuto Cellini".........Berlioz
"The Burial of Ophelia"..Bourgault-Ducoudray
Orchestral suite, in D, op. 49......Saint-Saens
Symphony in F, No. 8...............Beethoven
Overture, "Euryanthe".................Weber

Of these the selections by Ducoudray and Saint-Saens were heard at these concerts for the first time, a fact somewhat unaccountable in regard to the latter, for it is nearly 30 years old, and is of a musical worth that entitled it to earlier honors than it received here.

The entrance of Mr. Paur was the signal for a cordial and prolonged demonstration of hearty welcome. The personnel of the orchestra has undergone but little change, the most important being the two new performers at the flute desk. There is a new second oboe, a new second bassoon, and the 'cellos have been augmented from seven to eight.

The performance of the Berlioz overture showed that the orchestra had not grown rusty during its six months' vacation, but was in as perfect form as when it ceased its labors at the end of last season. The wonderful and perhaps unequalled body of strings gave out the same splendid body of tone, and with the same precision, smoothness and brilliancy. This "Cellini" overture is not as masterly and as strongly original a work as is the "Carnaval Romaine" that the composer wrote as an introduction to the second act of the same opera, but it is, nevertheless, strong in dramatic color, and is interesting for the clearness and the richness of the orchestration. Clearness is the special virtue in Berlioz's scoring, and here, as in all his other orchestral writing, there is never a trace of confusion or of cloudiness even in moments of the greatest noise. Every instrument is heard distinctly and produces its own proper effect, a result that it not always reached in the richer and more massive instrumentation of the Wagner school, where the characteristic tone colors of the different instruments are swallowed up in passages of fortissimo and in one bass tuba burial blent.

The Ducoudray selection is the veriest trifle imaginable and brief as the posy in a ring Why Ophelia's burial, or why a burial at all, does not appear. It is dainty and pretty and pervaded by an amiable melancholy. The theme is gracefully melodious, even poetic in character, and the orchestration is charming in its delicate tenderness. It lays mostly among the strings, which are divided into many parts, and at times with lovely effect. It is never elaborate, and though the work is strikingly in the modern style, the simplicity of its treatment is notable. It was sympathetically read and delightfully played. Its composer, though nearly 60 years of age, and an enthusiastic musician greatly honored in France, has not produced much original music, his chief works being a "Stabat Mater," a fantasie in C minor for orchestra, a "satiric" drama entitled "La Conjuration des Fleurs," of which he wrote the book as well as the music, and an opera, which did not meet with very great success. He has devoted his time chiefly to producing the works of the old composers and to the popular songs of all countries. It is scarcely to be presumed that the little work performed last night is a fair sample of his best powers, in view of the esteem in which he is held in musical France. It was, however, well worth the hearing for the grace and refinement that are its distinguishing qualities and as an example of what may be done with an airy nothing by a man of talent.

The Saint-Saens Suite is quite in the manner of the older masters. The prelude displays the composer's skill in contrapuntal writing, the development of its theme in canon being both ingenious and masterly. The second movement is a Sarabande, the opening theme of which might have been written by Handel himself. It is a charming bit of writing, and in it the new first flute in a brief solo sent forth a smooth, warm and liquid tone of rare beauty, and in the trio of the gavotte the two flutes were heard with an effect that proved beyond all doubt that they were an acquisition of the first order to the orchestra. The fourth movement is a romance, in which the composer deserts the past and returns to his own individuality of style. It has a graceful and placid theme, and is treated and developed elaborately, orchestrally and otherwise. The finale is a bit of Haydn, frolicking in his familiar vein, but in a modern spirit. It is full of life, and the orchestration is fascinating. It is not often that Saint-Saens is as continuously charming as he is in this work, which, by the way, was read and played with exquisite finish.

The most joyous of all of Beethoven's symphonies was read by M. Paur justly and with impressive virility. He permitted the music to say what it had to say without making any attempt to make it utter something irrelevantly new for the were sake of newness. The tempi were not exaggerated, nor was the color intensified. Both interpretation and performance were models of how the symphony may be best given. A word of passing praise must be given M. Porteau for his playing of the difficult passage in the trio of the minuet. It is seldom played smoothly or in tune, but M. Porteau gave it faultlessly and with a delicacy and an easy, effortless fluency that were almost amazing.

The concert was satisfactory from beginning to end, and there was every evidence that the audience so felt regarding it. The programme for the next concert is: Overture, "Gwendoline," Chabrier, first time; concerto for piano, No. 1, Tschaikowsky; rhapsody, o. 3, Dvorak; symphony, "Jupiter," Mozart. Mr. Martinus Sieveking will apear as soloist.

THE BOSTON TIMES
BOSTON, SUNDAY, OCT. 18, 1896.

The first of the Symphony concerts was given last night. Of course all the seats in old Music hall were occupied; they always are at the symphonies, and one could hardly realize that five months had passed since the last of these concerts, for the people were those who always make up the patrons of these affairs, more than half of the audience being composed of the same persons in the same seats as last year, and they came in and settled down to the feast of music which Conductor Paur had planned for them, as usual, just as if there had been no intermission since the last concert. The programme was: Overture to "Benvenuto Cellini," op. 23, Hector Belioz; "The Burial of Ophelia," Louis-Albert Bourgault-Ducoudray, (first time in Boston); Orchestral Suite in D major, op. 49, Camille Saint-Saens (first time); Symphony No. 8, in F major, op. 93, Ludwig van Beethoven; Overture to "Euryanthe," Karl Maria von Weber.

The Boston Symphony orchestra, Mr. Emil Paur, conductor, will give ten concerts in Sanders theatre, Cambridge, Thursday evenings, Oct. 29, Nov. 19, Dec. 17 and 31, Jan. 14, March 4 and 18, April 8 and 29. Season tickets, with reserved seats, for the series will be on sale at the University Book store next Saturday morning, Oct. 24, at 8 o'clock. A limited number of seats have been reserved for college officers and invited guests.

SECOND SYMPHONY CONCERT.

At the second rehearsal and concert of the Boston Symphony orchestra next Friday afternoon and Saturday evening, Mr. Martinus Sieveking will be the soloist and the programme will be:

Overture, "Gwendoline"...............Chabrier
(First time.)
Concerto for Pianoforte, No. 1, in B flat minor.......................Tschaikowsky
Rhapsody No. 3 ....Dvorak
(First time.)
Symphony in C major ("Jupiter").......Mozart

Boston Transcript
SATURDAY, OCTOBER 17, 1896.

The Boston Symphony Orchestra will begin its season in New York at the Metropolitan Opera House on Friday evening, Nov. 13—its forty-eighth performance in New York. The remaining four concerts will be given, as usual, on Thursday evenings, on the following dates: Dec. 10, Jan. 21, Feb. 25 and March 25. Of the thirty-seven cities visited by this organization, it is interesting to note that New York ranks fourth, Cambridge, Mass., taking the first place, with its 104 concerts given in Sanders Theatre. Mr. Paur announces among the list of works to be performed, the Beethoven Symphony No. 4, the Schubert Symphony in C major No. 9, the Schumann C major Symphony No. 2 and the Tschaikowsky Symphony No. 4. The overtures include the "Sakuntala" of Goldmark, the "Carnaval Romain" of Berlioz, the "Oberon" of Weber, the "Fingal's Cave" of Mendelssohn and the "Coriolanus" of Beethoven. Other selections are the entr'acte from "Carmen," by Bizet, the entr'acte from "Ingwelde," by Schilling, and the symphonic poem, "Wallenstein," by Smetana. One entire programme will be devoted to Wagner selections. The list of soloists includes Moritz Rosenthal, who will play the Chopin E minor concerto at the first concert; Carl Halir, Teresa Carreno, Ben Davies and others.

PUBLIC LEDGER
Philadelphia, Saturday, Oct. 17, 1896.

The sale of season tickets for the Boston Symphony concerts will open, as before announced, next Monday morning.

The Times
PHILADELPHIA, OCTOBER 18, 1896

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The Boston Symphony Concerts.

The announcement of the sale of season tickets at Fischer's music store to-morrow morning for the five concerts to be given the coming season by the Boston Symphony Orchestra at the Academy of Music will arouse the usual interest among all lovers of the best in music in this city. For eleven years this organization has visited Philadelphia, maintaining from the date of its first concert, April 10, 1886, the highest standard of performance. The dates announced for the coming series are Tuesday evening, November 10, and Monday evenings, December 7, January 18, February 22 and March 22. The soloists are Mme. Melba, who will be the soloist for the first concert; Mme. Teresa Carreno, who returns to this country after an absence of seven years in Europe; Mr. Ben Davies, who made such a favorable impression at his appearances with the orchestra last season; M. Pol Plancon, of the Metropolitan Opera Company, and Mr. Carl Halir, the renowned violin virtuoso from Berlin, who makes his first visit to this country. The list of composers whose works are to be performed is sufficiently varied to suit all tastes, including Beethoven, Schubert, Mendelssohn, Mozart, Goldmark, Smetana, Schumann, Berlioz, Liszt and Weber. One entire programme will be devoted to selections from the works of Wagner.

Boston Journal.

SUNDAY, OCTOBER 18, 1896.

SYMPHONY NIGHT.

Opening Concert of the Sixteenth Season.

Saint-Saens's Suite and "The Burial of Ophelia."

A Glance at Boston's Most Homogeneous Audience.

The sixteenth season of the Boston Symphony Concerts, Mr. Emil Paur, conductor, began last evening in Music Hall. Mr. Paur was welcomed warmly. The program was as follows:

Overture to "Benvenuto Cellini"......Berlioz
"The Burial of Ophelia"............. ..
Bourgault-Ducoudray
(First time in Boston.)
Suite D major, Op. 49...........Saint-Saens
(First time at these concerts.)
Symphony No. 8, F major..........Beethoven
Overture, "Euryanthe"................Weber

I speak of the career of Bourgault-Ducoudray in another column of today's Journal. Let us here confine our attention to the little piece played last night.

In 1892 four piano pieces of Bourgault-Ducoudray were published by Maquet of Paris. The general title was "Fumées." The first was entitled "L'Appel sous les Eaux"; the second was entitled "Poétique Apparition"; the third "Tendre Emois," and the fourth "L'Enterrement d'Ophélie."

Was the piano piece suggested by the burial of Ophelia, the forerunner of the piece for orchestra? Were the two composed about the same time? Or did the composer say: "I like this idea; I think it would sound well if it were orchestrated"? I do not know, and the Program Book gives no answer.

"The Burial of Ophelia" was played at a concert of the National Society at the Salle d'Harcourt, Paris, Dec. 23, 1894, and I have not been able to find any record of an earlier performance.

⁂

Poor Ophelia was allowed "her virgin rites, her maiden strewments, and the bringing home of bell and burial." There were flowers for her, but the churlish priest forbad the music of her church. I think she would have liked this music of Bourgault-Ducoudray.

Ophelia, the daughter of Polonius and the Lady Anne, 18 years old when she was tired of Hamlet's whims and caprices, with blue eyes, thin and too heroic—she always had a perishable air—with a profile that did not recall the profile of any animal from the bull dog to the gazelle—stay, is this the Ophelia of Shakspeare or Lafourge? And, is there any truth in the report that Hamlet placed Yorick's skull on his dressing table between one of Ophelia's gloves and his first tooth? Laforgue has told us some things about Ophelia that were not known to Shakspeare, and to the inquiring mind his information is not wholly satisfactory. Ophelia is a vaporous, misty maiden. Even if Hamlet had behaved in smugger fashion and not been restless-minded, she never would have been happy with him. I think Ophelia would have liked this burial music of Bourgault-Ducoudray.

Do you say that the composer's name is longer and more imposing than his piece? But there is in this music ineffable melancholy; there is the thought of weeping virginity, and as Hamlet said, to bring tears to the eyes of a maiden is more irreparable than it is to marry her.

There is funeral music that is aggressive, irritating, inspiring the hearer to envy the dead body in whose honor it was written and is performed. But this music for Ophelia is so tender and sympathetic. Ophelia was not a long and passionate cantilena. She was a broken tune, a fragment of melody, vague, tear-drenched. In her madness she sang songs—the good Lord only knows where she learned them; but there were roisterers about the court, and possibly Polonius hummed when he was in frolicsome and reminiscent mood.

The learned Bourgault-Ducoudray believes that the spirit of ancient modes are perpetuated in the spontaneous music of nearly all nations. In this little burial piece, the professor is a poet of rare imagination and a master of expression. There is not a note that does not weep for the maiden. You say again, "It is such a little piece; it is so meagre." You would prefer, no doubt, something in tragic vein. First let us hear your definition of tragic. To me this "Burial of Ophelia" was the feature of the evening, and I think Ophelia herself—remember she was musical—would have liked this vaporous dirge.

⁂

The Suite of Saint-Saëns was first played here by the orchestra of Theodore Thomas Dec. 15, 1877. It was played the month before under his direction at Cambridge.

It is one of the least interesting of his works. The prelude is a study in Bach, but the form is more than the spirit; there is not the vitality, there is not the elemental force. The Prelude is clever, but music must be something more than clever. In the Sarabande Saint-Saëns shows us how jolly archaic he can be. The Gavotte is more to the purpose; it is charming, skillfully-constructed music. Delightful, thoroughly delightful, was the trio, and the flutes were played admirably by Mr. Jacquet and Mr. Brooke. The Romance is superficially pretty, and as a whole monotonous in its genteel and insincere compliments. The Final scurries along as though it were glad to bring the end. And yet only in this Final and in the Gavotte do I find Saint-Saëns, the truly talented musician.

⁂

The "Cellini" overture is not such a favorite as the "Carneval Romain," and the popular decision is here just. The latter was first played in Boston Jan. 24, 1857. Do you know when the former was first produced here?

If you say that the former is the more thoroughly developed as to its themes, you must admit that the peculiar, inimitable brilliancy of Berlioz is not displayed in its full splendor. Yet is the instrumentation clean, individual, unerring, so that it is a pleasure to hear the piece, even though you long for its companion.

⁂

The day may come when symphonies will not be given in their appalling length. When that day comes, the first movement of the 8th symphony may well be omitted. And would it not be well to put the overtures of Weber on a shelf for a year or so? It is the old saw about familiarity. Beethoven might be more truly appreciated and loved if he were not turned into the musical staff of life. And the overtures of Weber are tolerably—some one says, intolerably familiar.

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The following changes have been made in the orchestra. Mr. L. Jacquet is first flute, and Mr. A. Brooke is second flute. Mr. A. Weiss is second oboe. Mr. P. Litke is second bassoon. Mr. F. Zahn has moved from the second violins to the violas, and Mr. A. Kuntz has been added to the second violins. Mr. A. Blaess has been added to the 'cellos.

⁂

The program of the concert next Saturday will be as follows: Chabrier, overture to "Gwendoline" (first time); Tschaikowsky, concerto for piano No. 1, B flat minor (Mr. Martinus Sieveking, pianist); Dvorak, Rhapsody No. 3; Mozart, Symphony, C major ("Jupiter").

PHILIP HALE.

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BOSTON, SUNDAY, OCT. 18, 1896.

The first of the Symphony concerts was given last night. Of course all the seats in old Music hall were occupied: they always are at the symphonies, and one could hardly realize that five months had passed since the last of these concerts, for the people were those who always make up the patrons of these affairs, more than half of the audience being composed of the same persons in the same seats as last year, and they came in and settled down to the feast of music which Conductor Paur had planned for them, as usual, just as if there had been no intermission since the last concert. The programme was: Overture to "Benvenuto Cellini," op. 23, Hector Belioz; "The Burial of Ophelia," Louis-Albert Bourgault-Ducoudray, (first time in Boston); Orchestral Suite in D major, op. 49, Camille Saint-Saens (first time); Symphony No. 8, in F major, op. 93, Ludwig van Beethoven; Overture to "Euryanthe," Karl Maria von Weber.

The Boston Symphony orchestra, Mr. Emil Paur, conductor, will give ten concerts in Sanders theatre, Cambridge, Thursday evenings, Oct. 29, Nov. 19, Dec. 17 and 31, Jan. 14, March 4 and 18, April 8 and 29. Season tickets, with reserved seats, for the series will be on sale at the University Book store next Saturday morning, Oct. 24, at 8 o'clock. A limited number of seats have been reserved for college officers and invited guests.

SECOND SYMPHONY CONCERT.

At the second rehearsal and concert of the Boston Symphony orchestra next Friday afternoon and Saturday evening, Mr. Martinus Sieveking will be the soloist and the programme will be:

Overture, "Gwendoline"..............Chabrier
(First time.)
Concerto for Pianoforte, No. 1, in B flat
minor.......................Tschaikowsky
Rhapsody No. 3 ....Dvorak
(First time.)
Symphony in C major ("Jupiter").......Mozart

Boston Transcript

SATURDAY, OCTOBER 17, 1896.

The Boston Symphony Orchestra will begin its season in New York at the Metropolitan Opera House on Friday evening, Nov. 13—its forty-eighth performance in New York. The remaining four concerts will be given, as usual, on Thursday evenings, on the following dates: Dec. 10, Jan. 21, Feb. 25 and March 25. Of the thirty-seven cities visited by this organization, it is interesting to note that New York ranks fourth, Cambridge, Mass., taking the first place, with its 104 concerts given in Sanders Theatre. Mr. Paur announces among the list of works to be performed, the Beethoven Symphony No. 4, the Schubert Symphony in C major No. 9, the Schumann C major Symphony No. 2 and the Tschaikowsky Symphony No. 4. The overtures include the "Sakuntala" of Goldmark, the "Carnaval Romain" of Berlioz, the "Oberon" of Weber, the "Fingal's Cave" of Mendelssohn and the "Coriolanus" of Beethoven. Other selections are the entr'acte from "Carmen," by Bizet, the entr'acte from "Ingwelde," by Schilling, and the symphonic poem, "Wallenstein," by Smetana. One entire programme will be devoted to Wagner selections. The list of soloists includes Moritz Rosenthal, who will play the Chopin E minor concerto at the first concert; Carl Halir, Teresa Carreno, Ben Davies and others.

PUBLIC LEDGER

Philadelphia, Saturday, Oct. 17, 1896.

The sale of season tickets for the Boston Symphony concerts will open, as before announced, next Monday morning.

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The Times

PHILADELPHIA, OCTOBER 18, 1896

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The Boston Symphony Concerts.

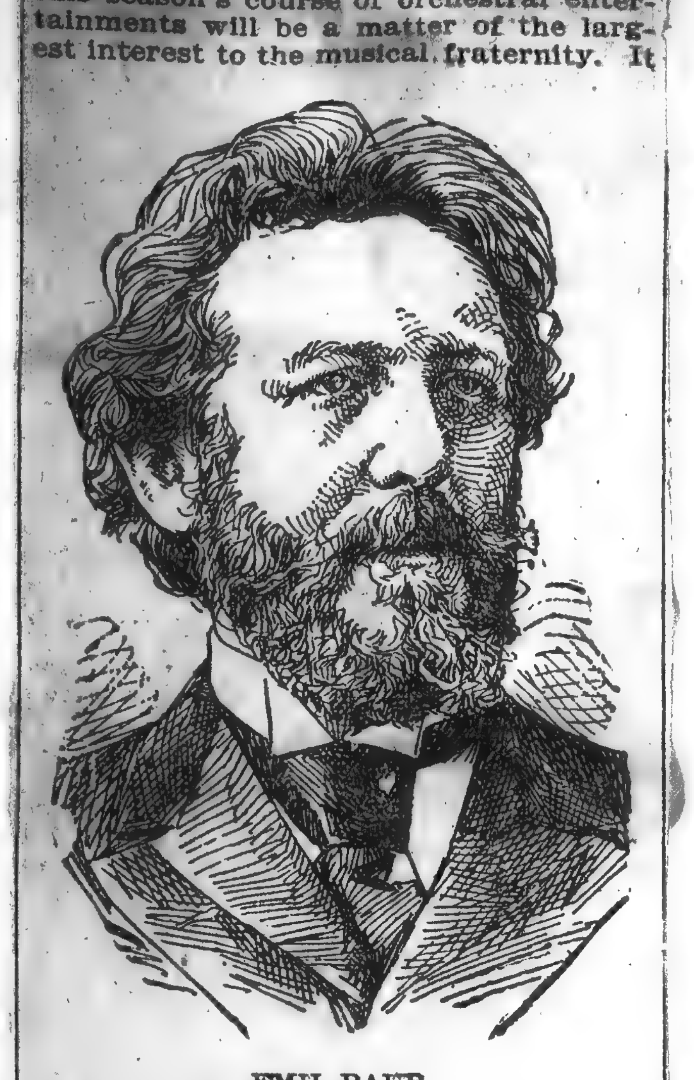
The announcement of the sale of season tickets at Fischer's music store to-morrow morning for the five concerts to be given the coming season by the Boston Symphony Orchestra at the Academy of Music will arouse the usual interest among all lovers of the best in music in this city. For eleven years this organization has visited Philadelphia, maintaining from the date of its first concert, April 10, 1886, the highest standard of performance. The dates announced for the coming series are Tuesday evening, November 10, and Monday evenings, December 7, January 18, February 22 and March 22. The soloists are Mme. Melba, who will be the soloist for the first concert; Mme. Teresa Carreno, who returns to this country after an absence of seven years in Europe; Mr. Ben Davies, who made such a favorable impression at his appearances with the orchestra last season; M. Pol Plancon, of the Metropolitan Opera Company, and Mr. Carl Halir, the renowned violin virtuoso from Berlin, who makes his first visit to this country. The list of composers whose works are to be performed is sufficiently varied to suit all tastes, including Beethoven, Schubert, Mendelssohn, Mozart, Goldmark, Smetana, Schumann, Berlioz, Liszt and Weber. One entire programme will be devoted to selections from the works of Wagner.

The Telegram

EVENING AND SUNDAY.

SUNDAY, OCTOBER 18, 1896.

Music lovers will be on the tiptoe of excitement Wednesday evening next when the first concert of the Boston Symphony orchestra series will be given in Infantry hall. The commencement of this season's course of orchestral entertainments will be a matter of the largest interest to the musical fraternity. It is always a delightful treat to be able to listen for an evening to the magnificent playing of this unequalled band of artists, but this year the style and identity of the works to be performed and the artistic character of the soloists who have been announced make the concerts more than usually attractive. The fact that hundreds of people are exceedingly well pleased at the opportunity of patronizing the orchestra is shown in the rush for tickets which took place at the box office last week. While seats went like firecrackers in July and the hall was well sold over before the demand began to abate, a number of excellent seats remain untaken, and those who apply soon for them will find something over which to felicitate themselves on their sagacity.


EMIL PAUR,
Conductor.

The program for Wednesday night's concert has been announced as follows:

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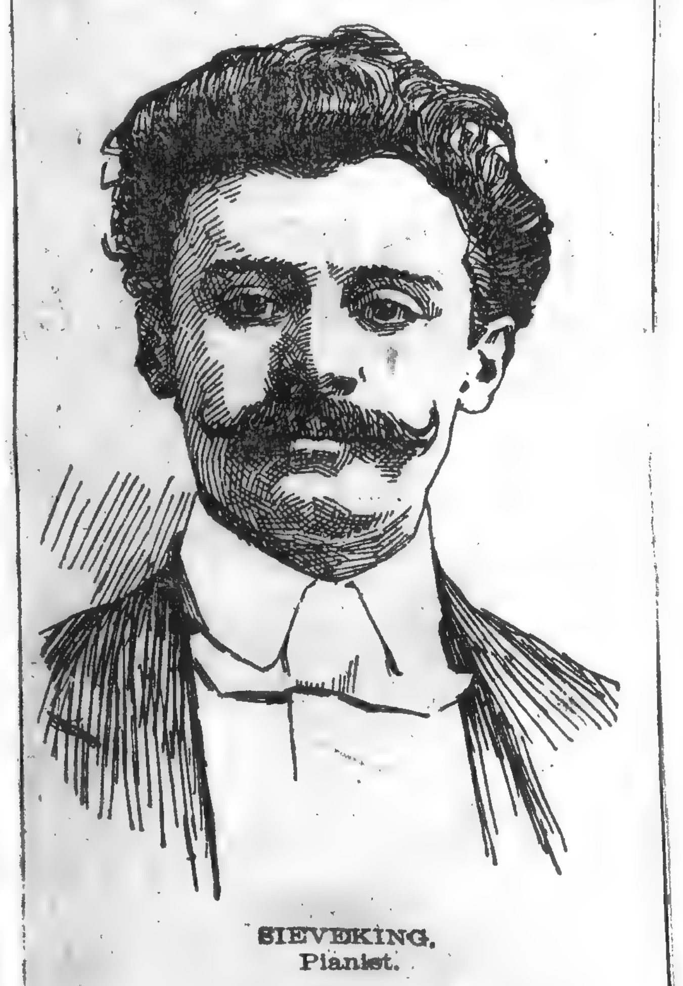
The soloist will be Mr. Martinus Sieveking, the pianist who has heretofore created furore wherever he has appeared. All who attend the event can be guaranteed a treat not to be analyzed in language. Conductor Paur enters upon another season of his leadership with the orchestra. Mr. Paur since his arrival in this country has made a legion of friends. Here in Providence he is especially well liked.


SIEVEKING,
Pianist.

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MONDAY, OC[illegible] 19, 1896.

Music Hall: Boston Symphony Orchestra.

A more than usually large audience—that is, for the first night of the season—was present at the first Symphony concert in the Music Hall last Saturday evening; exceedingly few vacant seats in favored parts of the hall giving evidence of season-ticket holders being still out of town. "Full meets" of this sort at the first concert have been growing more and more noticeable of late years, and the times when large batches of empty seats used to show how young the season yet was seem to have gone by.

Some few changes were noticeable in the personnel of the orchestra, but not many. The face most missed was that of Mr. Molé, who is this season to resolve the dissonances of our New England weather into the balmy major triads of the Nice climate. His excellent successor and a new member or two in the bassoons and celli showed about the only faces with which we have yet to become more familiar.

Mr. Paur, as he stepped forward on the platform, was greeted with warm and persistent hand-clapping; and it was some time before he could raise his baton, to turn silence into music. The programme was:

Berlioz: Overture to "Benvenuto Cellini," opus 23.
Bourgault-Ducoudray: "L'Enterrement d'Ophélie."
(First time in Boston.)
Saint-Saëns: Orchestral Suite in D major, opus 49.
(First time.)
Beethoven: Symphony No. 8, in F major, opus 93.
Weber: Overture to "Euryanthe."

After the music-free summer months—those months which begin so welcomely as a long-wished-for immunity from musical impressions, and end as a veritable music-famine—how good it was to hear that first attack of the full orchestra upon the brilliant opening measures of the "Cellini" overture! It was worth all the musical dieting, fasting, starving, to get the full freshness of that reviving touch. Berlioz was right enough, when he said that the delights of music were not to be indulged in too gluttonously; the taste for music needs keenness of appetite to make its satisfaction entirely thrilling. And appetite is better whetted by abstemiousness than by stimulants. Perhaps the "Cellini" overture was somewhat needlessly peppery and high-seasoned a dish for a first course after the summer's dieting; but it has genuine solid stuff in it, and is not all seasoning. There was much that was fine in the performance, though we have heard the overture, upon the whole, better played by our orchestra; some phrases went a little over-timidly, showing more of carefulness than of spontaneous vigor in the playing. The men will have to touch elbows a little longer before they can line up to a bold and victorious charge upon Berlioz's rhythmic difficulties and carry them by assault.

On the other hand, the playing of Bourgault-Ducoudray's new "Enterrement d'Ophélie" was exquisitely perfect in every respect. To be sure, the piece presents no difficulties to the performers; but beyond perfection no orchestra can go. The composition in itself is a very flaccid bit of cheap sentimentality, thoroughly commonplace in feeling and expression; but it is exquisitely, wonderfully scored for orchestra, and its coloring is a constant seduction to the ear—luring it on to sensuous delights that almost (but never quite) silence its craving for something more than mere lusciousness. Yet it should be said that, poor and weakly as Bourgault-Ducoudray's feeling for anything but color shows itself to be in this little work, this feeling of his for orchestral color is to be recognized as unspeakably fine. We know nothing comparable to it in any of the famous German instrumental colorists since Wagner; his coloring is not only rich, warm, sensuous, but, even in the most glowing passages for full orchestra, there is a certain refinement and delicacy in it that keeps it from being cloying. It is never in the least vulgar.

Saint-Saëns's suite is an excellently written piece of work—and not much more. It was written at a period of the composer's life that would have led one to expect something more of spontaneous vitality of invention from him. But, with all its Gallic cleverness, it is a pretty arid thing. There is a merely academic flavor to the contrapuntal writing, with its frequent bits of canon, that recalls nothing of the real spirit of the great older contrapuntists from whom Saint-Saëns has plainly sought to draw inspiration. No known musical form can be made so insufferable as the canon! With Bach, even with Schumann, that loving following of the "antecedent" by the "consequent" often seems the most delightful of all musical sports; but with many later writers, notably here with Saint-Saëns, one feels the consequent to be too like a police detective, "shadowing" the antecedent in a manner not wholly agreeable to the latter. Still, with all its academic dryness, this suite is enlivened at moments with unmistakable touches of cleverness; the orchestral coloring is both appropriate and beautiful.

But Beethoven's eighth symphony seemed to blow all that came before it into sheer nothingness! How that opening theme sparkles and scintillates! What a putting of much matter into a nutshell it is! "A now obsolete sort of melodic invention," says one; "Yes, obsolete as a lost art," says another. But here again we were brought face to face with our pet abomination: the modern "slow Allegro." We hear that Weingartner has duly thundered against this new ravager of the classic repertory in his recent pamphlet "Ueber das Dirigiren"; this news is enough in itself to make us want to buy the book. Here is the point on which we find ourselves most hopelessly at odds with Mr. Paur; "rhythmic elasticity" and "modifications of the tempo" are as nothing compared to this terrible "slow Allegro." Was it Brahms's fondness for the "Allegro moderato"—the first movements of his second and fourth symphonies are marked "Allegro non troppo;" that of his first, simply "Allegro;" only that of his third, "Allegro con brio"—that began this tendency? Or what was it? Suffice it to say that it is now the fashion to take Beethoven's Allegros as slow as can possibly be argued into

[illegible] give it completely the character of an "Allegro maestoso;" the phrase strides along with pompous magnificence of emphasis, instead of seeming as if it were blown out of a champagne bottle. In the Finale, too, the theme loses all its nimbleness, all its roguish wink, at his moderate tempo. Both first movement and Finale acquire in his hands a certain air of respectability; but pray tell us, when was Beethoven ever respectable? But the winsome Allegretto scherzando went to a charm, and we have never before heard that slight slackening of the tempo in the Trio of the Tempo di Menuetto so skilfully managed. Probably no two conductors quite agree on the proper tempo for this third movement of the eighth symphony; it is a two-horned dilemma. The tempo that gives the first part its due lilt and vivacity makes the second part sound confused and scrambling; the tempo that gives the second part its true character makes the first part sound formal and heavy. And yet the rhythmic character of the whole movement speaks so plainly of the dance that any change of tempo between the two parts seems—from one point of view—well-nigh inconceivable. Mr. Paur takes the dilemma boldly by both horns, and beats a trifle slower for the Trio than for the Menuetto itself. He did the same thing three years ago. We think the value of the device depends wholly upon the way in which it is done. Three years ago, we disliked it thoroughly; last Saturday evening, we found it perfect. As far as the orchestra was concerned, the playing of the symphony was admirable throughout.

Weber's ever-brilliant "Euryanthe" overture went decidedly well. We think it a mistake to play the muted violin episode with all the violins—as was done at this concert; we missed that magical, ghostly tenuity of tone that comes from "8 violini soli e con sordini," beneath which the tremolo of all the violas comes as a sound from this very earth. Neither did we like the extreme slowness with which the second theme was played. But, taken as a whole, the performance was a fine one.

The next programme is: Chabrier, overture to "Gwendoline" (new); Tschaikowsky, pianoforte concerto No. 1, in B-flat minor, opus 23; Dvorak, Rhapsody No. 3 (new); Mozart, symphony in C major, "Jupiter." Mr. Martinus Sieveking will be the pianist.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. C., NO. 111.

MONDAY, OCT. 19, 1896.

What is politics? what is anything? For has not the musical season opened with eclat, and the first Symphony concert brought out all the cream of Boston, just as though everybody was not palpitating with quite another set of emotions? It was a joy to see that big audience Saturday night, for on it appeared to rest a rainbow of peace—or perhaps it was only the women's flowery bonnets and befrilled shoulders that gave this impression; but whatever it was, the whole air of Music Hall was that of satisfaction and content. The season ticket-holders, the casuals, the standees, showed not a trace of anything more ponderous or important on their minds than whether they liked their new places, or if their neighbors were agreeable. For to sit week after week beside the same stranger is a great strain on the cold, have-not-been-introduced Bostonian. Much depends on one's surroundings, whether friend, or snap acquaintance, or unknown but anti-pathetic person in the enjoyment of the classic programmes. But the beginning of each season is always a lottery in regard to neighbors. I must say, however, that the proximity of the habitue—that music-saturated Bostonian who takes the Symphony concerts with a seriousness becoming a religious meeting—is preferable to the charming young girl who has been "invited" by a charming young man, who has hired his seats for that evening only. I have tried both, and been frowned at on the one hand if I expressed rapture at a tuney bit, and scowled at on the other because the charming young girl's giggling made me restless.

It cannot be said of these audiences that they are dull to the eye or that they lack in demonstrativeness. We have greatly changed of late years, and our representative and fashionable gatherings now seem to be as inflammable in the abstract as they were formerly icy in the concrete. There is far more brightness and spontaneity in their recognition of the best in art, and a spirit of expectation animates even the most sophisticated music patron. But it speaks volumes for these concerts that their 16th season finds them so engaging and so delightful. It is a tremendous feather in Boston's cap to have this second-to-none orchestra and to be envied by the rest of the world for its possession is such a comfort!

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MONDAY, OCTOBER 19, 1896.

THE SYMPHONY.

FIRST CONCERT OF THE SEASON A FINE ONE.

Two Novelties Presented by Mr. Paur—The Band in the Finest Condition.

Sixteenth season Boston Symphony Orchestra; first concert. The programme:

Overture, Benvenuto Cellini........Berlioz
Selection from Ophelie........................Bourgault-Ducoudray
(First time.)
Suite op. 49........................Saint-Saens
Overture, Euryanthe..............Weber

The first concert was a brilliant and satisfactory opening of a season that promises much. The audience was large, enthusiastic and warm in its welcome to Conductor Paur as he stepped before his men to again take up the threads of music and weave them into a fabric of enjoyment for the people. That the threads had not become tangled by a summer's disuse was immediately apparent; the orchestra entered upon its work with all the old spirit and brilliancy, while technically it never appeared to better advantage. Mr. Paur himself seems to have a more authoritative beat, and an easier manner of presiding over his forces.

The "Cellini" overture went with immense dash and a beauty of tone that was irresistible. Again one could marvel and rejoice at the perfection of that bank of first violins, perhaps unequalled in the world. Nor was there a single blemish in any portion of the orchestra. Berlioz' instrumentation, complex and precise, was brought out with the utmost clearness, and with a balance of tone that left nothing to be wished for.

The first novelty was Bourgault-Docoudray's descriptive piece, "The Burial of Ophelia." This composer is somewhat unique in that he has won the highest fame as a student and professor of the art of composition, and very little actual favor in the actual practice of that art. A few religious works, and a few miscellaneous pieces and an opera, whose life is already ended, form about all of his achievements. But the "Ophelia" bit, while it scarcely suggests death or the grave, reveals a melodist of much refinement and a composer who handles his orchestration clearly and with a sure knowledge of the effects he wishes to produce. The playing of the piece was delicate and lovely throughout.

Another "first-time" work followed close on the heels of Bourgault-Ducourdray's serene trifle. That a suite by Saint-Saens which has been existence for 27 years should only now make its appearance in a Symphony concert is rather remarkable, especially as the work is well worth hearing. Its old-time flavor is well marked all the way along, except in the somewhat modern "romance," which happens to be the one dull movement of the suite. The last movement, an allegro vivace in the rondo form, is in Saint-Saens' most charming and vivacious style. The new flutists had their first opportunity in the gavotte movement, and their excellent playing of the dainty duet contained therein proved at once that their section of the wood-wind is to be worthy of its surroundings.

The rollicking Eighth Symphony had a clear and sympathetic reading, and every movement was played with consummate skill. Long live this source of pure delight.

A spirited performance of the "Euryanthe" overture closed the concert.

The Press

SUNDAY, OCTOBER 18, 1896.

To-morrow morning at Fischer's Music Store, 1221 Chestnut Street, the sale of season tickets opens for the twelfth season in Philadelphia of the Boston Smyphony Orchestra. Beginning with the first concert by the orchestra in this city, April 10, 1886, fifty-six performances have been given under the leadership of Mr. Gericke, Mr. Nikisch and the present conductor, Mr. Paur. This organization, in its fifteen years of concert giving throughout the country, has found nowhere an audience room more admirably adapted to orchestral performances than the Academy of Music, and Philadelphia enjoys with Brooklyn a reputation of being the only city in which the Boston Symphony Orchestra has not been obliged, sometimes each season, to change its auditorium. The dates announced for the coming five concerts are Tuesday evening, November 10, and Monday evenings, December 7, January 18, February 22 and March 22. The soloists are Mme. Melba, who will be the soloist for the first concert; Mme. Teresa Carreno, the pianist; Mr. Ben Davies, Mr. Pol Plancon, of the Metropolitan Opera Company, and Mr. Carl Halir, the famous violinist from Berlin, who makes his first visit to this country.

The Telegram
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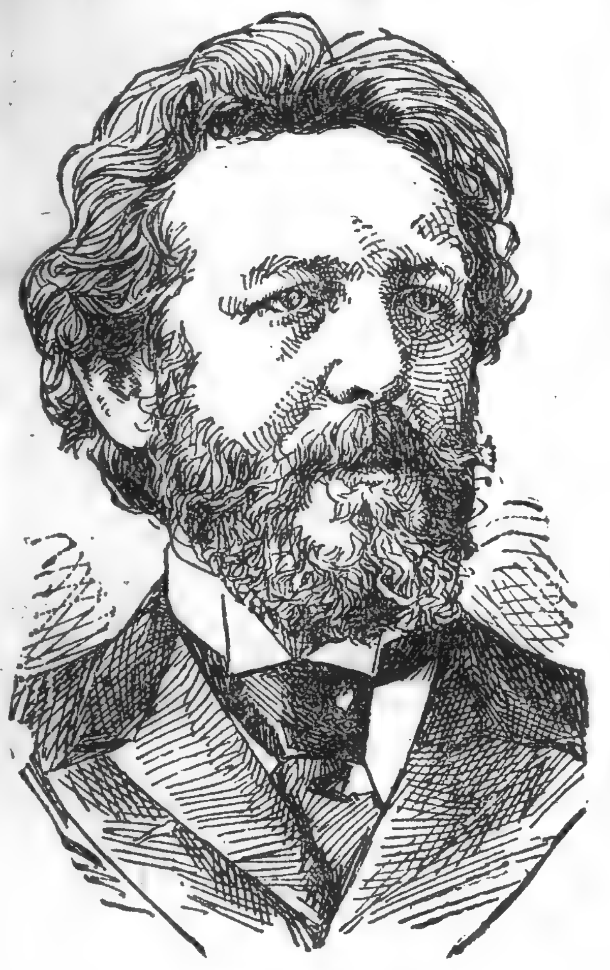
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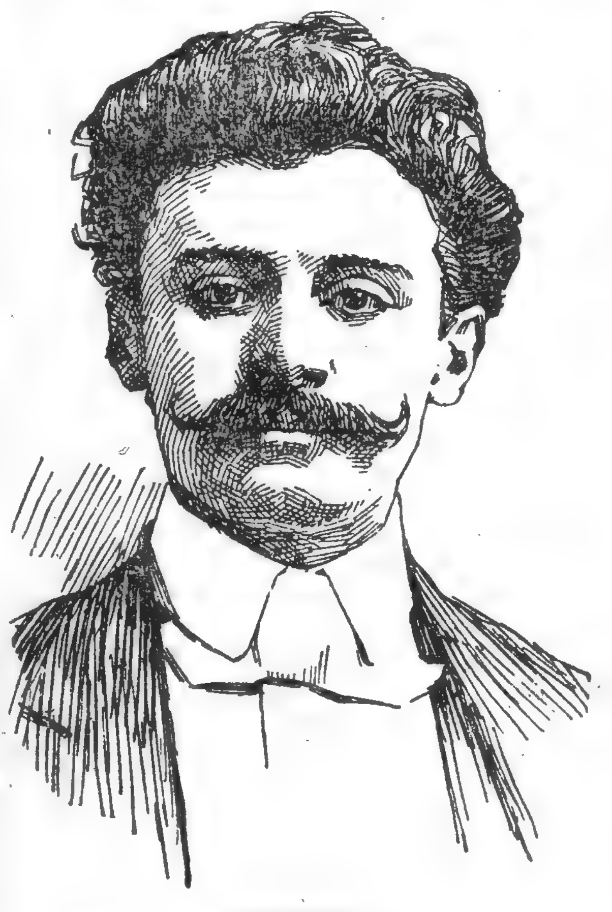
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Music Hall: Boston Symphony Orchestra.

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(First time in Boston.)
Saint-Saëns: Orchestral Suite in D major, opus 49.
(First time.)
Beethoven: Symphony No. 8, in F major, opus 93.
Weber: Overture to "Euryanthe."

After the music-free summer months—those months which begin so welcomely as a long-wished-for immunity from musical impressions, and end as a veritable music-famine—how good it was to hear that first attack of the full orchestra upon the brilliant opening measures of the "Cellini" overture! It was worth all the musical dieting, fasting, starving, to get the full freshness of that reviving touch. Berlioz was right enough, when he said that the delights of music were not to be indulged in too gluttonously; the taste for music needs keenness of appetite to make its satisfaction entirely thrilling. And appetite is better whetted by abstemiousness than by stimulants. Perhaps the "Cellini" overture was somewhat needlessly peppery and high-seasoned a dish for a first course after the summer's dieting; but it has genuine solid stuff in it, and is not all seasoning. There was much that was fine in the performance, though we have heard the overture, upon the whole, better played by our orchestra; some phrases went a little over-timidly, showing more of carefulness than of spontaneous vigor in the playing. The men will have to touch elbows a little longer before they can line up to a bold and victorious charge upon Berlioz's rhythmic difficulties and carry them by assault.

On the other hand, the playing of Bourgault-Ducoudray's new "Enterrement d'Ophélie" was exquisitely perfect in every respect. To be sure, the piece presents no difficulties to the performers; but beyond perfection no orchestra can go. The composition in itself is a very flaccid bit of cheap sentimentality, thoroughly commonplace in feeling and expression; but it is exquisitely, wonderfully scored for orchestra, and its coloring is a constant seduction to the ear—luring it on to sensuous delights that almost (but never quite) silence its craving for something more than mere lusciousness. Yet it should be said that, poor and weakly as Bourgault-Ducoudray's feeling for anything but color shows itself to be in this little work, this feeling of his for orchestral color is to be recognized as unspeakably fine. We know nothing comparable to it in any of the famous German instrumental colorists since Wagner; his coloring is not only rich, warm, sensuous, but, even in the most glowing passages for full orchestra, there is a certain refinement and delicacy in it that keeps it from being cloying. It is never in the least vulgar.

Saint-Saëns's suite is an excellently written piece of work—and not much more. It was written at a period of the composer's life that would have led one to expect something more of spontaneous vitality of invention from him. But, with all its Gallic cleverness, it is a pretty arid thing. There is a merely academic flavor to the contrapuntal writing, with its frequent bits of canon, that recalls nothing of the real spirit of the great older contrapuntists from whom Saint-Saëns has plainly sought to draw inspiration. No known musical form can be made so insufferable as the canon! With Bach, even with Schumann, that loving following of the "antecedent" by the "consequent" often seems the most delightful of all musical sports; but with many later writers, notably here with Saint-Saëns, one feels the consequent to be too like a police detective, "shadowing" the antecedent in a manner not wholly agreeable to the latter. Still, with all its academic dryness, this suite is enlivened at moments with unmistakable touches of cleverness; the orchestral coloring is both appropriate and beautiful.

But Beethoven's eighth symphony seemed to blow all that came before it into sheer nothingness! How that opening theme sparkles and scintillates! What a putting of much matter into a nutshell it is! "A now obsolete sort of melodic invention," says one; "Yes, obsolete as a lost art," says another. But here again we were brought face to face with our pet abomination: the modern "slow Allegro." We hear that Weingartner has duly thundered against this new ravager of the classic repertory in his recent pamphlet "Ueber das Dirigiren"; this news is enough in itself to make us want to buy the book. Here is the point on which we find ourselves most hopelessly at odds with Mr. Paur; "rhythmic elasticity" and "modifications of the tempo" are as nothing compared to this terrible "slow Allegro." Was it Brahms's fondness for the "Allegro moderato"—the first movements of his second and fourth symphonies are marked "Allegro non troppo;" that of his first, simply "Allegro;" only that of his third, "Allegro con brio"—that began this tendency? Or what was it? Suffice it to say that it is now the fashion to take Beethoven's Allegros as slow as can possibly be argued into plausibility. Here is the first movement

the "Allegro vivace e con brio" in a way that gives it completely the character of an "Allegro maestoso;" the phrase strides along with pompous magnificence of emphasis, instead of seeming as if it were blown out of a champagne bottle. In the Finale, too, the theme loses all its nimbleness, all its roguish wink, at his moderate tempo. Both first movement and Finale acquire in his hands a certain air of respectability; but pray tell us, when was Beethoven ever respectable? But the winsome Allegretto scherzando went to a charm, and we have never before heard that slight slackening of the tempo in the Trio of the Tempo di Menuetto so skilfully managed. Probably no two conductors quite agree on the proper tempo for this third movement of the eighth symphony; it is a two-horned dilemma. The tempo that gives the first part its due lilt and vivacity makes the second part sound confused and scrambling; the tempo that gives the second part its true character makes the first part sound formal and heavy. And yet the rhythmic character of the whole movement speaks so plainly of the dance that any change of tempo between the two parts seems—from one point of view—well-nigh inconceivable. Mr. Paur takes the dilemma boldly by both horns, and beats a trifle slower for the Trio than for the Menuetto itself. He did the same thing three years ago. We think the value of the device depends wholly upon the way in which it is done. Three years ago, we disliked it thoroughly; last Saturday evening, we found it perfect. As far as the orchestra was concerned, the playing of the symphony was admirable throughout.

Weber's ever-brilliant "Euryanthe" overture went decidedly well. We think it a mistake to play the muted violin episode with all the violins—as was done at this concert; we missed that magical, ghostly tenuity of tone that comes from "8 violini soli e con sordini," beneath which the tremolo of all the violas comes as a sound from this very earth. Neither did we like the extreme slowness with which the second theme was played. But, taken as a whole, the performance was a fine one.

The next programme is: Chabrier, overture to "Gwendoline" (new); Tschaikowsky; pianoforte concerto No. 1, in B-flat minor, opus 23; Dvorak, Rhapsody No. 3 (new); Mozart, symphony in C major, "Jupiter." Mr. Martinus Sieveking will be the pianist.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. C., NO. 111.
MONDAY, OCT. 19, 1896.

What is politics? what is anything? For has not the musical season opened with eclat, and the first Symphony concert brought out all the cream of Boston, just as though everybody was not palpitating with quite another set of emotions? It was a joy to see that big audience Saturday night, for on it appeared to rest a rainbow of peace—or perhaps it was only the women's flowery bonnets and befrilled shoulders that gave this impression; but whatever it was, the whole air of Music Hall was that of satisfaction and content. The season ticket-holders, the casuals, the standees, showed not a trace of anything more ponderous or important on their minds than whether they liked their new places, or if their neighbors were agreeable. For to sit week after week beside the same stranger is a great strain on the cold, have-not-been-introduced Bostonian. Much depends on one's surroundings, whether friend, or snap acquaintance, or unknown but anti-pathetic person in the enjoyment of the classic programmes. But the beginning of each season is always a lottery in regard to neighbors. I must say, however, that the proximity of the habitue—that music-saturated Bostonian who takes the Symphony concerts with a seriousness becoming a religious meeting—is preferable to the charming young girl who has been "invited" by a charming young man, who has hired his seats for that evening only. I have tried both, and been frowned at on the one hand if I expressed rapture at a tuney bit, and scowled at on the other because the charming young girl's giggling made me restless.

It cannot be said of these audiences that they are dull to the eye or that they lack in demonstrativeness. We have greatly changed of late years, and our representative and fashionable gatherings now seem to be as inflammable in the abstract as they were formerly icy in the concrete. There is far more brightness and spontaneity in their recognition of the best in art, and a spirit of expectation animates even the most sophisticated music patron. But it speaks volumes for these concerts that their 16th season finds them so engaging and so delightful. It is a tremendous feather in Boston's cap to have this second-to-none orchestra and to be envied by the rest of the world for its possession is such a comfort!

The Boston Traveler.
MONDAY, OCTOBER 19, 1896.

THE SYMPHONY.

FIRST CONCERT OF THE SEASON A FINE ONE.

Two Novelties Presented by Mr. Paur—The Band in the Finest Condition.

Sixteenth season Boston Symphony Orchestra; first concert. The programme:

Overture, Benvenuto Cellini	Berlioz
Selection from Ophelie (First time.)	Bourgault-Ducoudray
Suite op. 49	Saint-Saens
Overture, Euryanthe	Weber

The first concert was a brilliant and satisfactory opening of a season that promises much. The audience was large, enthusiastic and warm in its welcome to Conductor Paur as he stepped before his men to again take up the threads of music and weave them into a fabric of enjoyment for the people. That the threads had not become tangled by a summer's disuse was immediately apparent; the orchestra entered upon its work with all the old spirit and brilliancy, while technically it never appeared to better advantage. Mr. Paur himself seems to have a more authoritative beat, and an easier manner of presiding over his forces.

The "Cellini" overture went with immense dash and a beauty of tone that was irresistible. Again one could marvel and rejoice at the perfection of that bank of first violins, perhaps unequalled in the world. Nor was there a single blemish in any portion of the orchestra. Berlioz' instrumentation, complex and precise, was brought out with the utmost clearness, and with a balance of tone that left nothing to be wished for.

The first novelty was Bourgault-Docoudray's descriptive piece, "The Burial of Ophelia." This composer is somewhat unique in that he has won the highest fame as a student and professor of the art of composition, and very little actual favor in the actual practice of that art. A few religious works, and a few miscellaneous pieces and an opera, whose life is already ended, form about all of his achievements. But the "Ophelia" bit, while it scarcely suggests death or the grave, reveals a melodist of much refinement and a composer who handles his orchestration clearly and with a sure knowledge of the effects he wishes to produce. The playing of the piece was delicate and lovely throughout.

Another "first-time" work followed close on the heels of Bourgault-Ducourdray's serene trifle. That a suite by Saint-Saens which has been existence for 27 years should only now make its appearance in a Symphony concert is rather remarkable, especially as the work is well worth hearing. Its old-time flavor is well marked all the way along, except in the somewhat modern "romance," which happens to be the one dull movement of the suite. The last movement, an allegro vivace in the rondo form, is in Saint-Saens' most charming and vivacious style. The new flutists had their first opportunity in the gavotte movement, and their excellent playing of the dainty duet contained therein proved at once that their section of the wood-wind is to be worthy of its surroundings.

The rollicking Eighth Symphony had a clear and sympathetic reading, and every movement was played with consummate skill. Long live this source of pure delight.

A spirited performance of the "Euryanthe" overture closed the concert.

The Press
SUNDAY, OCTOBER 18, 1896.

To-morrow morning at Fischer's Music Store, 1221 Chestnut Street, the sale of season tickets opens for the twelfth season in Philadelphia of the Boston Smyphony Orchestra. Beginning with the first concert by the orchestra in this city, April 10, 1886, fifty-six performances have been given under the leadership of Mr. Gericke, Mr. Nikisch and the present conductor, Mr. Paur. This organization, in its fifteen years of concert giving throughout the country, has found nowhere an audience room more admirably adapted to orchestral performances than the Academy of Music, and Philadelphia enjoys with Brooklyn a reputation of being the only city in which the Boston Symphony Orchestra has not been obliged, sometimes each season, to change its auditorium. The dates announced for the coming five concerts are Tuesday evening, November 10, and Monday evenings, December 7, January 18, February 22 and March 22. The soloists are Mme. Melba, who will be the soloist for the first concert; Mme. Teresa Carreno, the pianist; Mr. Ben Davies, Mr. Pol Plancon, of the Metropolitan Opera Company, and Mr. Carl Halir, the famous violinist from Berlin, who makes his first visit to this country.

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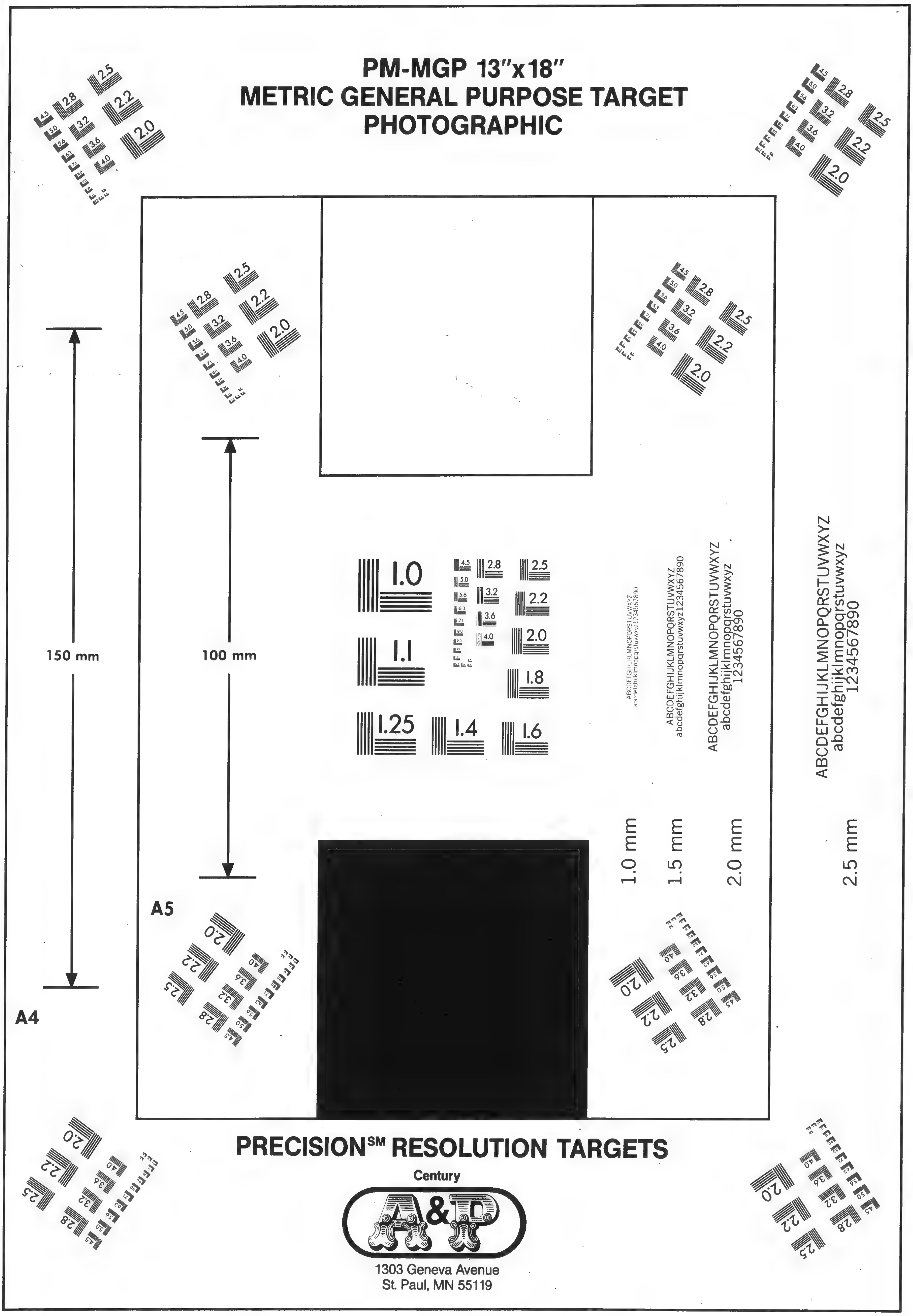

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18, 189
OKLYN DAILY EAGLE—SUNDA

SYMPHONY CONCERTS.

Announcement of the Coming Season's Special Programme.

SOME NOTED SOLOISTS ENGAGED.

Henry E. Krehbiel to Lecture on the Theme of Each Evening's Concert. Desires of Brooklyn's Music Lovers to Be Carefully Considered—Moritz Rosenthal, the Austrian Pianist, Among the Artists.

The first detailed announcement of the Philharmonic concerts in the Academy of Music was sent to thousands of Brooklynites this week. The concerts are given under the joint auspices of the Philharmonic society and the department of music of the Brooklyn Institute, an arrangement which proved very successful when it was tried last year for the first time. There will be five evening concerts and four matinees, the former beginning Monday evening, November 9, and the latter Saturday afternoon, December 12. On the day previous to each of the evening concerts Mr. Henry E. Krehbiel, the musical critic, will give an illustrative lecture on the music to be played, in which he will be assisted by Mr. Henry Holden Huss, the New York pianist.

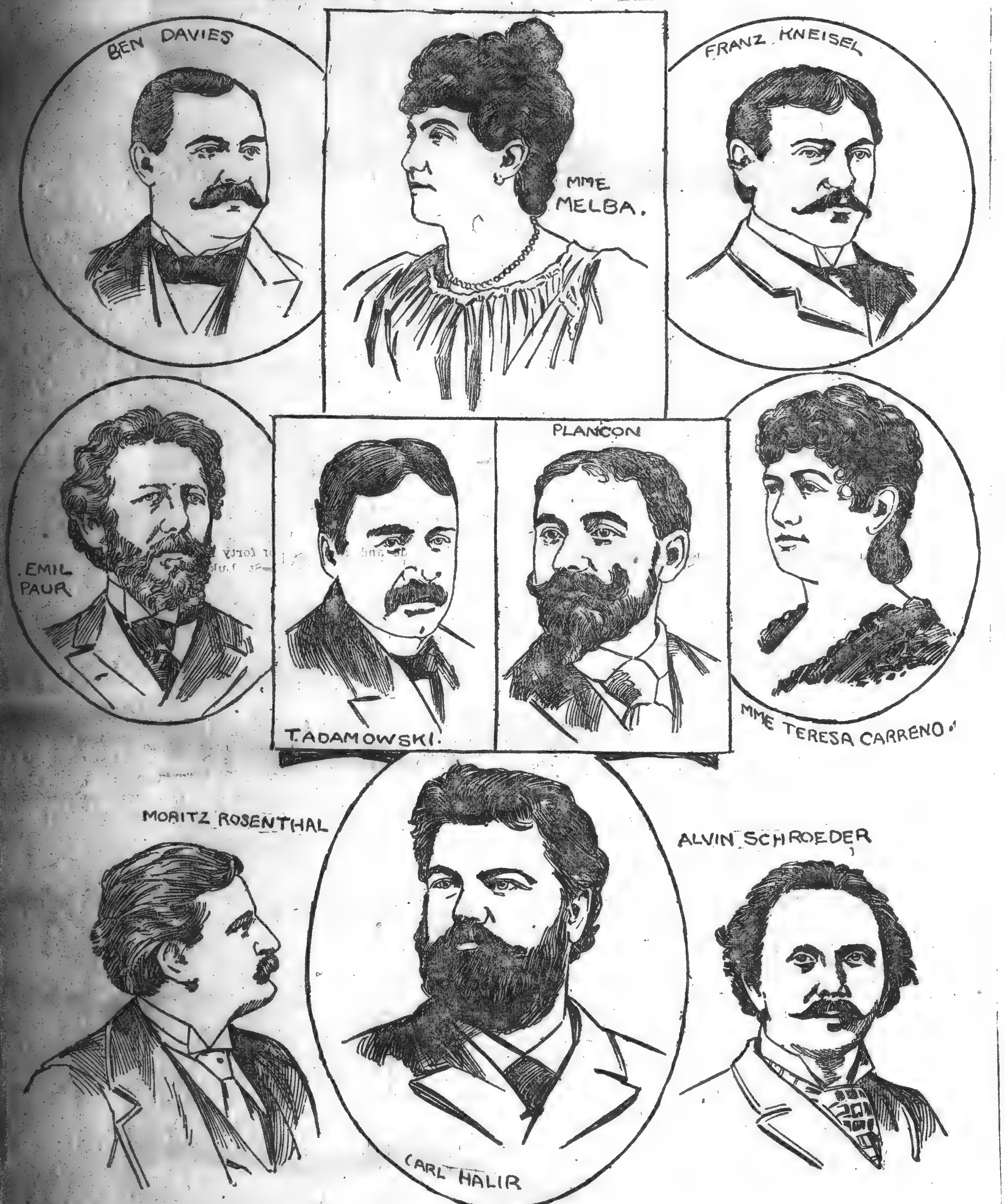
The soloists already engaged include Mme. Melba, soprano; Mr. Ben Davies, tenor; M. Pol Plancon, baritone; Mme. Carreno, piano; Mr. Moriz Rosenthal, piano; Mr. Carl Halir, violin; Messrs. Franz Kneisel and Timothee Adamowski, violin, and Mr. Alwin Schroeder, 'cello. In addition there will probably appear arranged for the people of the smaller New England cities, including Worcester, Springfield, Hartford and New Haven.

Perhaps the most distinguished soloist who will be heard in the Academy of Music concerts is Mr. Moriz Rosenthal, the Austrian pianist. Rosenthal ranks to-day with Paderewski and Joseffy among the foremost piano virtuosi in the world. He is still a young man, being only 33 or 34 years of age; his features are strong and clear cut and favorably impress the beholder. On the musicianly side Rosenthal is entirely different from Paderewski. He is a player of a more sensational order, though his work is founded on the soundest principles. When he was in America seven years ago his main forte was his dazzling and remarkable technique. Since that time he has broadened and grown and for the last few years the critics have dwelt upon his depth of conception and the poetry he infuses into his interpretation of compositions. Moriz Rosenthal was born in Lemberg, Croatia, and most of his life has been spent in Austria and Germany. In boyhood he showed his musical gifts. When 10 he played in a public concert and when 14 he gave a concert of his own at Vienna, whither his parents had taken him to study under Rafael Joseffy. He was next heard of at Belgrade and Bucharest, where he was appointed court pianist to Carmen Sylva, the beautiful Queen of Roumania. Thence he went to Weimar at the invitation of the composer Liszt and afterward to Paris and St. Petersburg. Rosenthal might now have easily taken up professional work, but his zeal for study led him to enter the state gymnasium at Vienna, where for two years he worked for his master's degree, attending the lectures of Zimmerman, Brentano and Haslick, at the same time pursuing his piano forte studies assiduously. In 1882 he emerged from his retirement and entered upon concert work under flattering auspices. One secret of Rosenthal's success is his immense industry. Even while on concert tours he makes it a rule to practice several hours daily. Visitors are not admitted until 4 P. M., or if the business is imperative they must make themselves heard above the din of the piano, for not a moment's practice must be lost. Like the chess masters one hears of, Rosenthal constantly smokes cigars and cigarettes and sips coffee during these practice hours.

Another European musician who will appear in connection with the Symphony orchestra is Mr. Carl Halir, co-director of the high school of music at Berlin. Halir is a violinist, a sturdy, powerfully built Teuton, whose very frame suggests vast resources of musical capability. He is the intimate friend and co-director in the Berlin high school with Joachim, the great violin composer and virtuoso. Joachim's feeling for his friend is indicated by the fact that he has loaned him his precious red Strad violin for concert work in Halir's American tour. This is the instrument which was presented to Joachim by the city of London on the occasion of his fiftieth jubilee. It derives its name from the circumstance that some of the leather work is finished in that color. Beside Rosenthal and Halir Symphony concert goers will also hear Mme. Carreno, the pianist. Mme. Carreno has been living abroad some years, but she is well known in America, where the greater part of her musical career was passed. She is a Venezuelan by birth and came to this country in her ninth year, subsequently taking up her musical studies in the best schools in the United States. After her musical education was completed Mme. Carreno appeared in the concert companies of Patti, Wilhelmj and Kellogg; she also organized her own company and traveled with it. About five years ago she went to Europe and repeated her American successes in German, Sweden and Norway. As a pianist Mme. Carreno compares favorably with Mlle. Aus der Ohe. It is doubtful if she has any superiors of her own sex on the pianoforte.

The vocal soloists who will appear are too well known on this side of the water to need extended notice. Mme. Melba will be heard in a re-engagement, as also that sonorous Welsh singer, Ben Davies. An addition to the vocal forces will be M. Pol Plancon, baritone of the Metropolitan Operatic company. Other soloists will be Mr. Franz Kneisel, leader of the Kneisel string quartet, and his coadjutors, Mr. Timothee Adamowski, violin, and Mr. Alwin Schroeder, 'cello.

The dates of the Philharmonic concerts are as follows: Evenings, Monday, November 9, and Fridays, December 11, January 22, February 26 and March 26. Saturday afternoons, December 12, January 23, February 27 and March 27. Mme. Melba will be the soloist at the opening evening concert on November 9, and Mr. Moriz Rosenthal will be the soloist at the opening matinee concert on December 12. The lectures by Mr. Krehbiel will be given on the afternoons preceding the evening concerts. Their object will be to explain the music rendered by the orchestra on the following evening, so that even the musically uneducated can appreciate it. Mr. Krehbiel's word pictures will be helped out by Mr. Henry Holden Huss' illustrations on the pianoforte.



SYMPHONY CONCERT ARTISTS.

Who Will Appear in the Course of the Institute Concert Season.

two prima donna singers of the first rank, making with Melba, Plancon and Ben Davies a force of artists equal to the performance of grand opera. It will thus be seen that the high standard set last year as respects soloists is likely to be surpassed.

Mr. Emil Paur, conductor of the Boston Symphony orchestra, has been busy during the summer making up the programmes to be played this season. As the Symphony men play in all the great cities of the East, including Boston, Brooklyn, New York, Philadelphia and Baltimore, this is considerable of a task. Mr. Paur believes, however, that he has arranged a series of great excellence and one that will appeal to the educated taste of all the centers where his band gives concerts. As in previous years there will be a considerable preponderance of works by German composers, though French, Russian and Slavic works will not be neglected. In a recent interview Mr. Paur spoke of his plans as follows:

"At this time, perhaps more so than at any other during the past fifteen years, there is a growing tendency to go back to the simplicity and naturalness of the old masters and to make ourselves better acquainted with the old works and as a result Mozart, Haydn and others appear on our programmes with more frequency than before. Two novelties will be the symphonic poem, 'Ingwelde' of Schilling and the entr'acte from Bizet's 'Carmen.'" Mr. Paur goes on to say of his Boston prgoramme: "Tschaikowsky, who has met with so signal public favor, will not be forgotten and his second and fourth symphonies, which are included in the programmes, are new here. Bruckner is a renowned Vienna composer who belongs to the extreme modern direction and it appears to me as a duty to bring out one of his works, as hardly anything is known of him in America. Of course, the Brooklyn programme will be largely a selection of the best works performed in the home city of the Symphony band. Among them will be Weber's 'Invitation to the Dance' and the Liszt 'Mephisto Waltz.'"

But it cannot be thought that the desires of the Brooklyn public are not carefully considered in the concerts also. This year the [illegible] board of the department of music has made up a list of works admired here and has sent them on to the Boston Symphony management with the request that they be played in Brooklyn. These works are: Beethoven's Symphony No. 2, Tschaikowsky's No. 6, "Pathetique"; Raff's, "In the Woods"; [illegible] Symphony in D minor, Schubert's unfinished symphony, Mozart's Symphony in G minor and the following overtures: [illegible] "Coriolanus," Berlioz's "Carneval [illegible]" and Schumann's "Genoveva." [illegible] that all these works will be [illegible] during the season here.

[illegible] the Boston Symphony's bookings [illegible] season shows the extent of the [illegible] organization is now doing in the [illegible] musical education. Twenty-four [illegible] announced in Boston, five in [illegible] in New York, nine in Brooklyn [illegible] Philadelphia, several in Baltimore [illegible] theater, Cambridge. Be[illegible] of five concerts has been

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Philadelphia, October 18, 189

The Coming Boston Symphony Concerts.

The sale of season tickets for the series of five concerts to be given at the Academy of Music monthly from November to March, inclusive, by the Boston Symphony Orchestra, under the direction of Emil Paur, will begin at No. 1221 Chestnut street to-morrow morning. The prospectus for these concerts is a particularly attractive one. Among the more important compositions announced for performance are Beethoven's Symphony, No. 2, in D; Mozart's Symphony in G minor; Schubert's Symphony in C major, No. 9, and the "Scotch" Symphony of Mendelssohn. Other selections are the overtures "Carnival Romain," by Berlioz; "Coriolanus," by Beethoven; "Sakuntula," by Goldmark; "Euryanthe," by Weber, and "Manfred" and "Genoveva," by Schumann. The list of soloists contains the names of Melba, Teresa Carreno, Carl Hajir, Pol Plancon and Ben Davis, three vocalists and two instrumentalists. Carl Hajir is a violinist from Berlin, who has not yet been heard here.

THE EVENING TELEGRAPH
704 CHESTNUT Street,
SATURDAY, OCTOBER 24, 1896.

The sale of tickets for the Boston Symphony concerts is reported to be very large, and instances the admiration our music lovers have for this organization. The first concert is fixed for November 10, and the solo artists are Melba, Carreno, Plancon, Ben Davies, and Carl Halir.

BOSTON SYMPHONY SEASON.

The Celebrated Orchestra Comes with Many New Selections and Soloists.

For eleven years the Boston Symphony Orchestra has visited Washington, and a season without a series of concerts by this now famous organization would be, from a musical standpoint, tame indeed. The musical public of this city recognizes the high standard of these concerts from the beginning, and manifests a pleasant recognition of the fact by showing each season familiar faces in the same seats with a constantly increasing number of new-comers. The twelfth season commences on Thursday evening, November 12, at the new Columbia Theater, the forty-eighth performance in this city. The second concert will be on Tuesday afternoon, December 8, and the remaining three on Tuesday evenings, January 19, February 23, and March 23.

Among the works to be performed this season Conductor Paur announces the following: The Beethoven Symphony No. 4, Schubert C major Symphony No. 9, Mozart G minor Symphony, and the Mendelssohn Symphony in A minor. The overtures are the "Carnival Romain" of Berlioz, "Academic" overture of Brahms, the "Sakuntala" of Goldmark, the "Melusine" of Mendelssohn, the "Manfred" of Schumann, "Don Giovanni" of Mozart, and the "Oberon" of Weber. Other interesting selections are the entr'acte from "Carmen," by Bizet, the "Mephisto Waltz" of Liszt, and the "Invitation to Dance" of Weber. One entire programme will be devoted to the works of Wagner.

The list of soloists includes Mr. Martinus Sieveking, who scored a remarkably brilliant success at his appearance with the orchestra in Boston last season; Mr. Carl Halir, Berlin's most famous violinist; Mr. Ben Davies, who made such a favorable impression at the closing concert last season, and Mme. Carreno, who returns to this country after an absence of seven years in Europe. Mme. Carreno's playing will be remembered for its extreme brilliancy and warmth, and her recent successes in the European capitals are proof of the claim that her undoubted talents have matured to such an extent that she is to-day one of the leading artists of the world.

It has been decided to divide each programme into two parts by a ten minute intermission, which will undoubtedly prove acceptable to the majority of the patrons.

The sale of season tickets will open at Metzerott's music store, 1110 F street, Monday morning, October 19. As in past seasons, programme books with descriptive notes on the works to be performed will be mailed in advance of each concert to purchasers of season tickets.

The Independent, N. Y. C.

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1896-'97: The Loca

The Boston Symphony Orchestra's five dates (the concerts being all evening ones, and in the Metropolitan Opera House) are these: November 13th, December 10th, January 21st, February 25th, March 25th, each a Thursday, except the first concert, which occurs on a Friday. In regard to the programs that Mr. Paur will put before us, we have this official list of compositions to be heard from the best orchestra in the world: Symphonies—Beethoven's Fourth, Schumann's Second, Schubert's Ninth, Tschaikovsky's Fourth: Overtures—Goldmark's "Sakuntala," Mendelssohn's "Fingal's Cave," Beethoven's "Coriolanus," Berlioz's "Benvenuto Cellini," Weber's "Oberon." Two new orchestral novelties are Smetana's "Wallenstein" symphonic-poem and an entr'acte from Schilling's opera "Ingwalde." The soloists will include Mme. Teresa Carreño, Mr. Rosenthal, Mr. Ben Davies and Mr. Carl Halir.

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OCTOBER 18, 1896.
THE BROOKLYN DAILY EAGLE—SUNDAY

THE SYMPHONY CONCERTS.

Announcement of the Coming Season's Special Programme.

SOME NOTED SOLOISTS ENGAGED.

Henry E. Krehbiel to Lecture on the Theme of Each Evening's Concert. Desires of Brooklyn's Music Lovers to Be Carefully Considered—Moritz Rosenthal, the Austrian Pianist, Among the Artists.

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But it cannot be thought that the desires of the Brooklyn public are not carefully considered in the concerts also. This year the advisory board of the department of music has made up a list of works admired here and has sent them on to the Boston Symphony management with the request that they be played in Brooklyn. These works are: Beethoven's Symphony No. 2, Tschaikowsky's No. 6, "Pathetique"; Raff's, "In the Woods"; Schumann's Symphony in D minor, Schubert's unfinished symphony, Mozart's Symphony in G minor and the following overtures: Beethoven's "Coriolanus," Berlioz's "Carneval Romain" and Schumann's "Genoveva." It is probable that all these works will be heard during the season here.

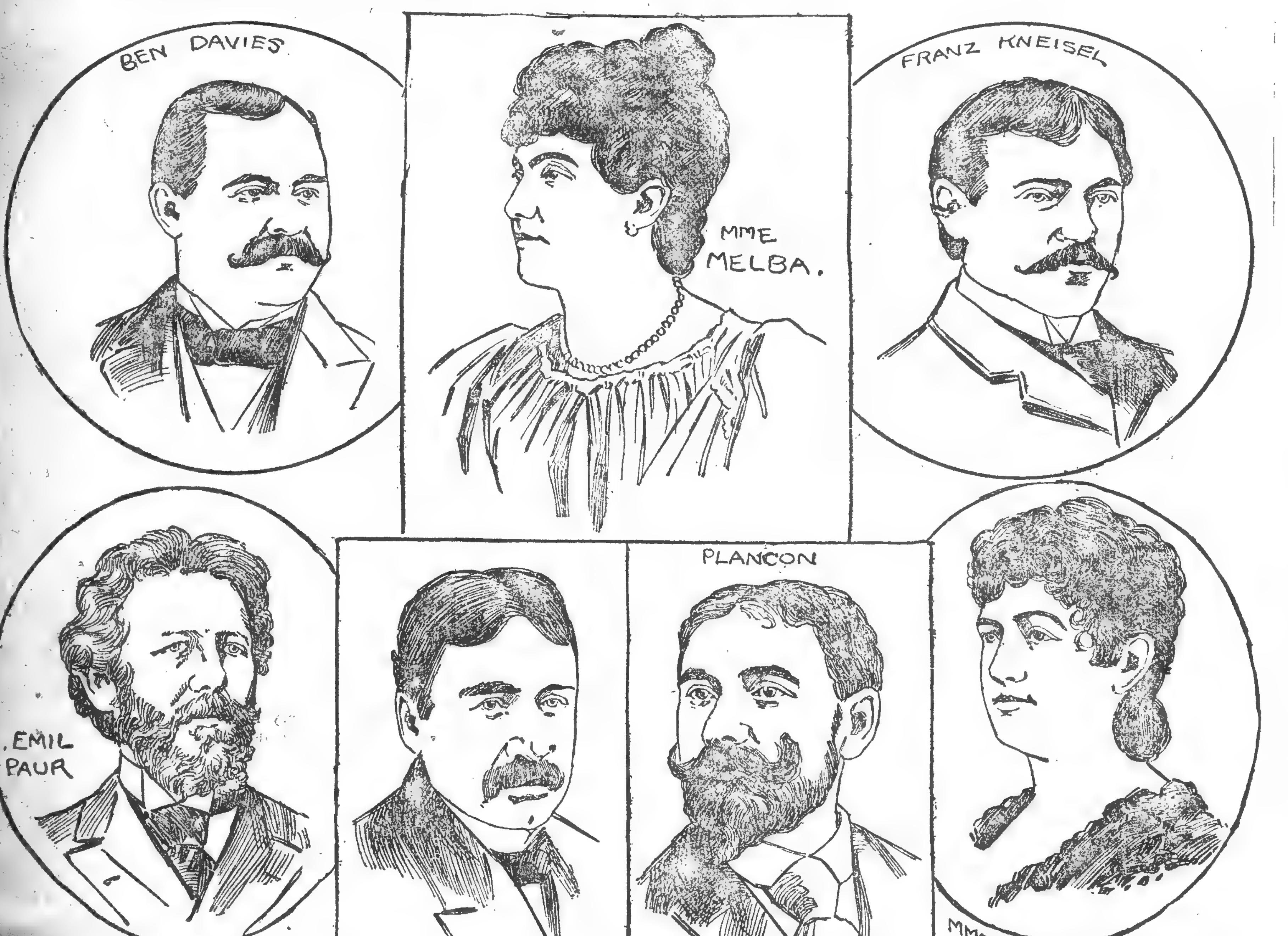
The list of the Boston Symphony's bookings for the coming season shows the extent of the work this organization is now doing in the interests of musical education. Twenty-four concerts are announced in Boston, five in Providence, ten in New York, nine in Brooklyn, ten in Philadelphia, several in Baltimore and six at Sanders' theater, Cambridge. Beside these, a series of five concerts has been arranged for the people of the smaller New England cities, including Worcester, Springfield, Hartford and New Haven.

Perhaps the most distinguished soloist who will be heard in the Academy of Music concerts is Mr. Moriz Rosenthal, the Austrian pianist. Rosenthal ranks to-day with Paderewski and Joseffy among the foremost piano virtuosi in the world. He is still a young man, being only 33 or 34 years of age; his features are strong and clear cut and favorably impress the beholder. On the musicianly side Rosenthal is entirely different from Paderewski. He is a player of a more sensational order, though his work is founded on the soundest principles. When he was in America seven years ago his main forte was his dazzling and remarkable technique. Since that time he has broadened and grown and for the last few years the critics have dwelt upon his depth of conception and the poetry he infuses into his interpretation of compositions. Moriz Rosenthal was born in Lemberg, Croatia, and most of his life has been spent in Austria and Germany. In boyhood he showed his musical gifts. When 10 he played in a public concert and when 14 he gave a concert of his own at Vienna, whither his parents had taken him to study under Rafael Joseffy. He was next heard of at Belgrade and Bucharest, where he was appointed court pianist to Carmen Sylva, the beautiful Queen of Roumania. Thence he went to Weimar at the invitation of the composer Liszt and afterward to Paris and St. Petersburg. Rosenthal might now have easily taken up professional work, but his zeal for study led him to enter the state gymnasium at Vienna, where for two years he worked for his master's degree, attending the lectures of Zimmerman, Brentano and Haslick, at the same time pursuing his piano forte studies assiduously. In 1882 he emerged from his retirement and entered upon concert work under flattering auspices. One secret of Rosenthal's success is his immense industry. Even while on concert tours he makes it a rule to practice several hours daily. Visitors are not admitted until 4 P. M., or if the business is imperative they must make themselves heard above the din of the piano, for not a moment's practice must be lost. Like the chess masters one hears of, Rosenthal constantly smokes cigars and cigarettes and sips coffee during these practice hours.

Another European musician who will appear in connection with the Symphony orchestra is Mr. Carl Halir, co-director of the high school of music at Berlin. Halir is a violinist, a sturdy, powerfully built Teuton, whose very frame suggests vast resources of musical capability. He is the intimate friend and co-director in the Berlin high school with Joachim, the great violin composer and virtuoso. Joachim's feeling for his friend is indicated by the fact that he has loaned him his precious red Strad violin for concert work in Halir's American tour. This is the instrument which was presented to Joachim by the city of London on the occasion of his fiftieth jubilee. It derives its name from the circumstance that some of the leather work is finished in that color. Beside Rosenthal and Halir Symphony concert goers will also hear Mme. Carreno, the pianist. Mme. Carreno has been living abroad some years, but she is well known in America, where the greater part of her musical career was passed. She is a Venezuelan by birth and came to this country in her ninth year, subsequently taking up her musical studies in the best schools in the United States. After her musical education was completed Mme. Carreno appeared in the concert companies of Patti, Wilhelmj and Kellogg; she also organized her own company and traveled with it. About five years ago she went to Europe and repeated her American successes in German. Sweden and Norway. As a pianist Mme. Carreno compares favorably with Mlle. Aus der Ohe. It is doubtful if she has any superiors of her own sex on the pianoforte.

The vocal soloists who will appear are too well known on this side of the water to need extended notice. Mme. Melba will be heard in a re-engagement, as also that sonorous Welsh singer, Ben Davies. An addition to the vocal forces will be M. Pol Plancon, baritone of the Metropolitan Operatic company. Other soloists will be Mr. Franz Kneisel, leader of the Kneisel string quartet, and his coadjutors, Mr. Timothee Adamowski, violin, and Mr. Alwin Schroeder, 'cello.

The dates of the Philharmonic concerts are as follows: Evenings, Monday, November 9, and Fridays, December 11, January 22, February 26 and March 26. Saturday afternoons, December 12, January 23, February 27 and March 27. Mme. Melba will be the soloist at the opening evening concert on November 9, and Mr. Moriz Rosenthal will be the soloist at the opening matinee concert on December 12. The lectures by Mr. Krehbiel will be given on the afternoons preceding the evening concerts. Their object will be to explain the music rendered by the orchestra on the following evening, so that even the musically uneducated can appreciate it. Mr. Krehbiel's word pictures will be helped out by Mr. Henry Holden Huss' illustrations on the pianoforte.



SYMPHONY CONCERT ARTISTS.
Who Will Appear in the Course of the Institute Concert Season.

THE RECORD
Philadelphia, October 18, 1896.

The Coming Boston Symphony Concerts.

The sale of season tickets for the series of five concerts to be given at the Academy of Music monthly from November to March, inclusive, by the Boston Symphony Orchestra, under the direction of Emil Paur, will begin at No. 1221 Chestnut street to-morrow morning. The prospectus for these concerts is a particularly attractive one. Among the more important compositions announced for performance are Beethoven's Symphony, No. 2, in D; Mozart's Symphony in G. minor; Schubert's Symphony in C major, No. 9, and the "Scotch" Symphony of Mendelssohn. Other selections are the overtures "Carnival Romain," by Berlioz; "Coriolanus," by Beethoven; "Sakuntula," by Goldmark; "Euryanthe," by Weber, and "Manfred" and "Genoveva," by Schumann. The list of soloists contains the names of Melba, Teresa Carreno, Carl Hajir, Pol Plancon and Ben Davis, three vocalists and two instrumentalists. Carl Hajir is a violinist from Berlin, who has not yet been heard here.

THE EVENING TELEGRAPH
704 CHESTNUT Street,
SATURDAY, OCTOBER 24, 1896.

The sale of tickets for the Boston Symphony concerts is reported to be very large, and instances the admiration our music lovers have for this organization. The first concert is fixed for November 10, and the solo artists are Melba, Carreno, Plancon, Ben Davies, and Carl Halir.

WASHINGTON POST.
SUNDAY, OCTOBER 1

BOSTON SYMPHONY SEASON.

The Celebrated Orchestra Comes with Many New Selections and Soloists.

For eleven years the Boston Symphony Orchestra has visited Washington, and a season without a series of concerts by this now famous organization would be, from a musical standpoint, tame indeed. The musical public of this city recognizes the high standard of these concerts from the beginning, and manifests a pleasant recognition of the fact by showing each season familiar faces in the same seats with a constantly increasing number of new-comers. The twelfth season commences on Thursday evening, November 12, at the new Columbia Theater, the forty-eighth performance in this city. The second concert will be on Tuesday afternoon, December 8, and the remaining three on Tuesday evenings, January 19, February 23, and March 23.

Among the works to be performed this season Conductor Paur announces the following: The Beethoven Symphony No. 4, Schubert C major Symphony No. 9, Mozart G minor Symphony, and the Mendelssohn Symphony in A minor. The overtures are the "Carnival Romain" of Berlioz, "Academic" overture of Brahms, the "Sakuntala" of Goldmark, the "Melusine" of Mendelssohn, the "Manfred" of Schumann, "Don Giovanni" of Mozart, and the "Oberon" of Wéber. Other interesting selections are the entr'acte from "Carmen," by Bizet, the "Mephisto Waltz" of Liszt, and the "Invitation to Dance" of Weber. One entire programme will be devoted to the works of Wagner.

The list of soloists includes Mr. Martinus Sieveking, who scored a remarkably brilliant success at his appearance with the orchestra in Boston last season; Mr. Carl Halir, Berlin's most famous violinist; Mr. Ben Davies, who made such a favorable impression at the closing concert last season, and Mme. Carreno, who returns to this country after an absence of seven years in Europe. Mme. Carreno's playing will be remembered for its extreme brilliancy and warmth, and her recent successes in the European capitals are proof of the claim that her undoubted talents have matured to such an extent that she is to-day one of the leading artists of the world.

It has been decided to divide each programme into two parts by a ten minute intermission, which will undoubtedly prove acceptable to the majority of the patrons.

The sale of season tickets will open at Metzerott's music store, 1110 F street, Monday morning, October 19. As in past seasons, programme books with descriptive notes on the works to be performed will be mailed in advance of each concert to purchasers of season tickets.

The Independent, N. Y. C
OCT 22

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1896-'97: The Loc

The Boston Symphony Orchestra's five dates (the concerts being all evening ones, and in the Metropolitan Opera House) are these: November 13th, December 10th, January 21st, February 25th, March 25th, each a Thursday, except the first concert, which occurs on a Friday. In regard to the programs that Mr. Paur will put before us, we have this official list of compositions to be heard from the best orchestra in the world: Symphonies—Beethoven's Fourth, Schumann's Second, Schubert's Ninth, Tschaikovsky's Fourth: Overtures—Goldmark's "Sakuntala," Mendelssohn's "Fingal's Cave," Beethoven's "Coriolanus," Berlioz's "Benvenuto Cellini," Weber's "Oberon." Two new orchestral novelties are Smetana's "Wallenstein" symphonic-poem and an entr'acte from Schilling's opera "Ingwalde." The soloists will include Mme. Teresa Carreño, Mr. Rosenthal, Mr. Ben Davies and Mr. Carl Halir.

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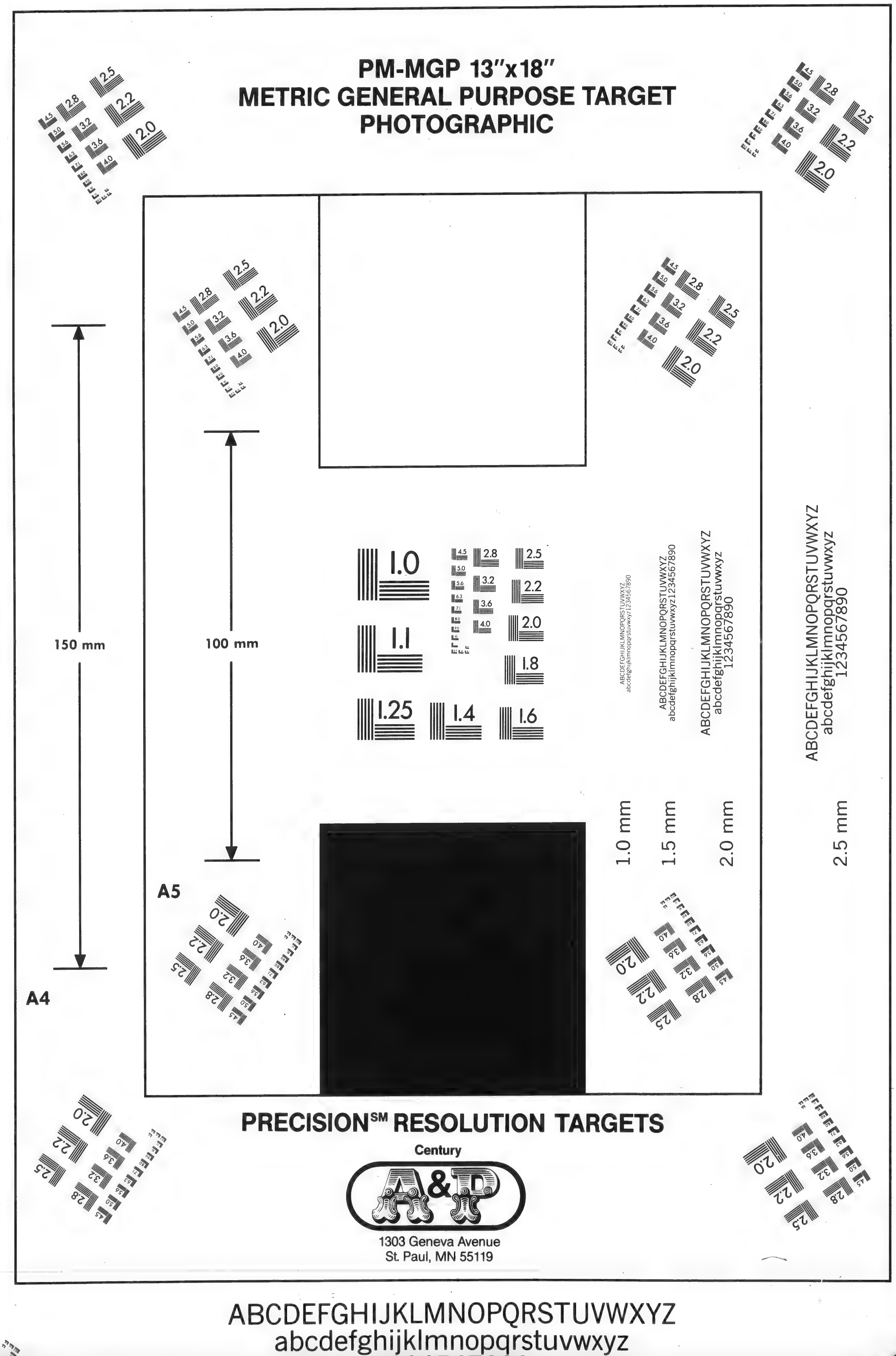

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KLYN DAILY [illegible]—SUNDA

[illegible] SYMPHONY CONCERTS.

Announcement of the Coming Season's Special Programme.

SOME NOTED SOLOISTS ENGAGED.

Henry E. Krehbiel to Lecture on the Theme of Each Evening's Concert. Desires of Brooklyn's Music Lovers to Be Carefully Considered—Moritz Rosenthal, the Austrian Pianist, Among the Artists.

The first detailed announcement of the Philharmonic concerts in the Academy of Music was sent to thousands of Brooklynites this week. The concerts are given under the joint auspices of the Philharmonic society and the department of music of the Brooklyn Institute, an arrangement which proved very successful when it was tried last year for the first time. There will be five evening concerts and four matinees, the former beginning Monday evening, November 9, and the latter Saturday afternoon, December 12. On the day previous to each of the evening concerts Mr. Henry E. Krehbiel, the musical critic, will give an illustrative lecture on the music to be played, in which he will be assisted by Mr. Henry Holden Huss, the New York pianist.

The soloists already engaged include Mme. Melba, soprano; Mr. Ben Davies, tenor; M. Pol Plancon, baritone; Mme. Carreno, piano; Mr. Moriz Rosenthal, piano; Mr. Carl Halir, violin; Messrs. Franz Kneisel and Timothee Adamowski, violin, and Mr. Alwin Schroeder, 'cello. In addition there will probably appear arranged for the people of the smaller New England cities, including Worcester, Springfield, Hartford and New Haven.

Perhaps the most distinguished soloist who will be heard in the Academy of Music concerts is Mr. Moriz Rosenthal, the Austrian pianist. Rosenthal ranks to-day with Paderewski and Joseffy among the foremost piano virtuosi in the world. He is still a young man, being only 33 or 34 years of age; his features are strong and clear cut and favorably impress the beholder. On the musicianly side Rosenthal is entirely different from Paderewski. He is a player of a more sensational order, though his work is founded on the soundest principles. When he was in America seven years ago his main forte was his dazzling and remarkable technique. Since that time he has broadened and grown and for the last few years the critics have dwelt upon his depth of conception and the poetry he infuses into his interpretation of compositions. Moriz Rosenthal was born in Lemberg, Croatia, and most of his life has been spent in Austria and Germany. In boyhood he showed his musical gifts. When 10 he played in a public concert and when 14 he gave a concert of his own at Vienna, whither his parents had taken him to study under Rafael Joseffy. He was next heard of at Belgrade and Bucharest, where he was appointed court pianist to Carmen Sylva, the beautiful Queen of Roumania. Thence he went to Weimar at the invitation of the composer Liszt and afterward to Paris and St. Petersburg. Rosenthal might now have easily taken up professional work, but his zeal for study led him to enter the state gymnasium at Vienna, where for two years he worked for his master's degree, attending the lectures of Zimmerman, Brentano and Haslick, at the same time pursuing his piano forte studies assiduously. In 1882 he emerged from his retirement and entered upon concert work under flattering auspices. One secret of Rosenthal's success is his immense industry. Even while on concert tours he makes it a rule to practice several hours daily. Visitors are not admitted until 4 P. M., or if the business is imperative they must make themselves heard above the din of the piano, for not a moment's practice must be lost. Like the chess masters one hears of, Rosenthal constantly smokes cigars and cigarettes and sips coffee during these practice hours.

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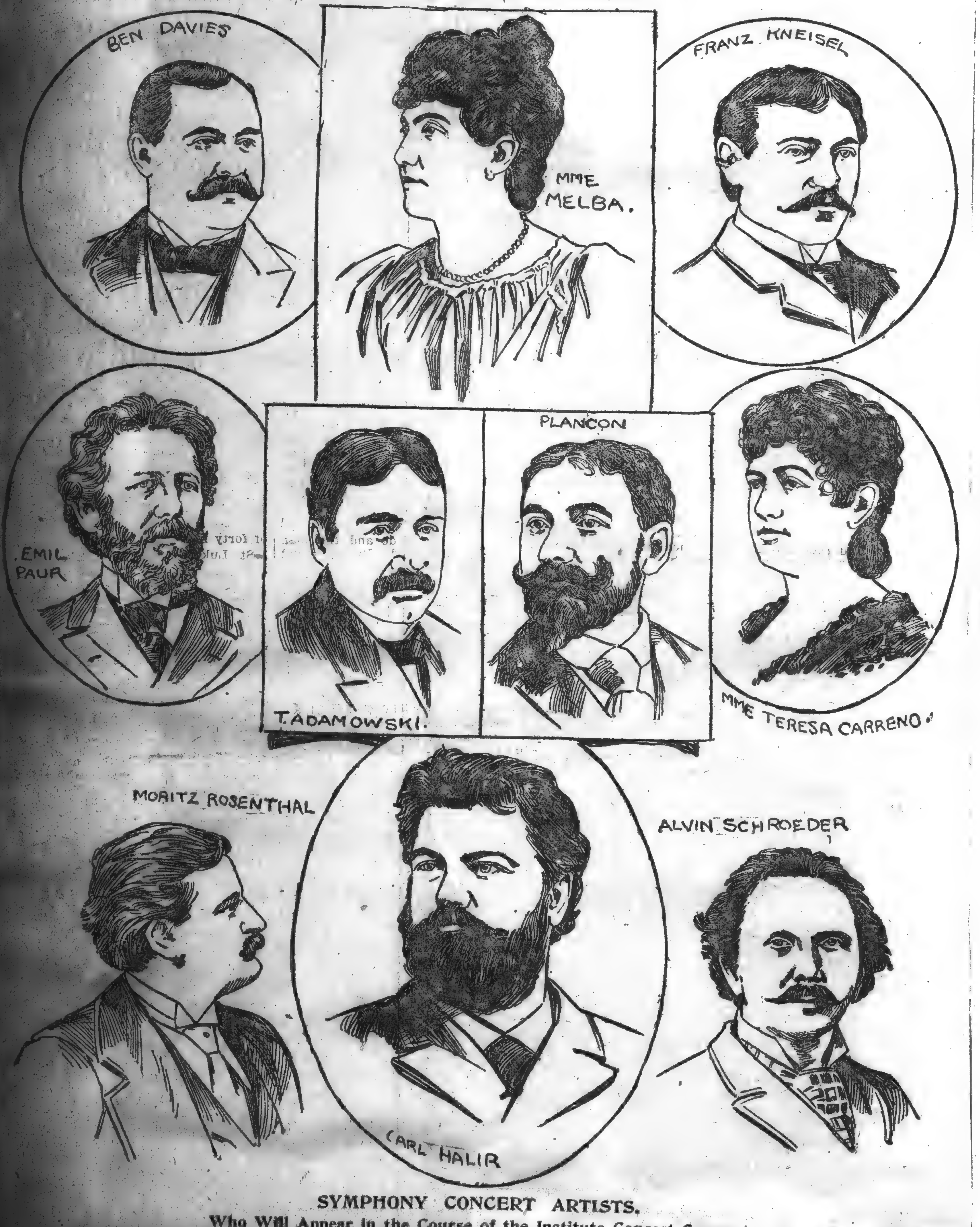

SYMPHONY CONCERT ARTISTS.
Who Will Appear in the Course of the Institute Concert Season.

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Mr. Emil Paur, conductor of the Boston Symphony orchestra, has been busy during the summer making up the programmes to be played this season. As the Symphony men [illegible] in all the great cities of the East, including [illegible], Brooklyn, New York, Philadelphia and Baltimore, this is considerable of a task. Mr. Paur believes, however, that he has arranged a series of great excellence and one that will appeal to the educated taste of all the centers where his band gives concerts. As in previous years there will be a considerable preponderance of works by German composers, though French, Russian and Slavic works will not be neglected. In a recent interview Mr. Paur spoke of his plans as follows:

"At this time, perhaps more so than at any other during the past fifteen years, there is a growing tendency to go back to the simplicity and naturalness of the old masters and to make ourselves better acquainted with the old works and as a result Mozart, [illegible] and others appear on our programmes with more frequency than before. Two novelties will be the symphonic poem, 'Ingwelde' [illegible] Schilling and the entr'acte from Bizet's [illegible]." Mr. Paur goes on to say of his [illegible] programme: "Tschaikowsky, who has [illegible] with so signal public favor, will not be [illegible] and his second and fourth symphonies, which are included in the programme, are new here. Bruckner is a re[illegible] Vienna composer who belongs to the [illegible] modern direction and it appears [illegible] as a duty to bring out one of his [illegible] hardly anything is known of him in [illegible]. Of course, the Brooklyn programme [illegible] a selection of the best works [illegible] in the home city of the Symphony. [illegible] them will be Weber's 'Invitation to [illegible] Dance' and the Liszt 'Mephisto [illegible]

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Philadelphia, October 18, 1896.

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THE EVENING TELEGRAPH
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SUNDA[illegible]

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The Independent, N. Y. C.

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1896-'97: The Loca

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BER 18, 1896.
HE BROOKLYN DAILY EAGLE—SUNDAY

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Announcement of the Coming Season's Special Programme.

SOME NOTED SOLOISTS ENGAGED.

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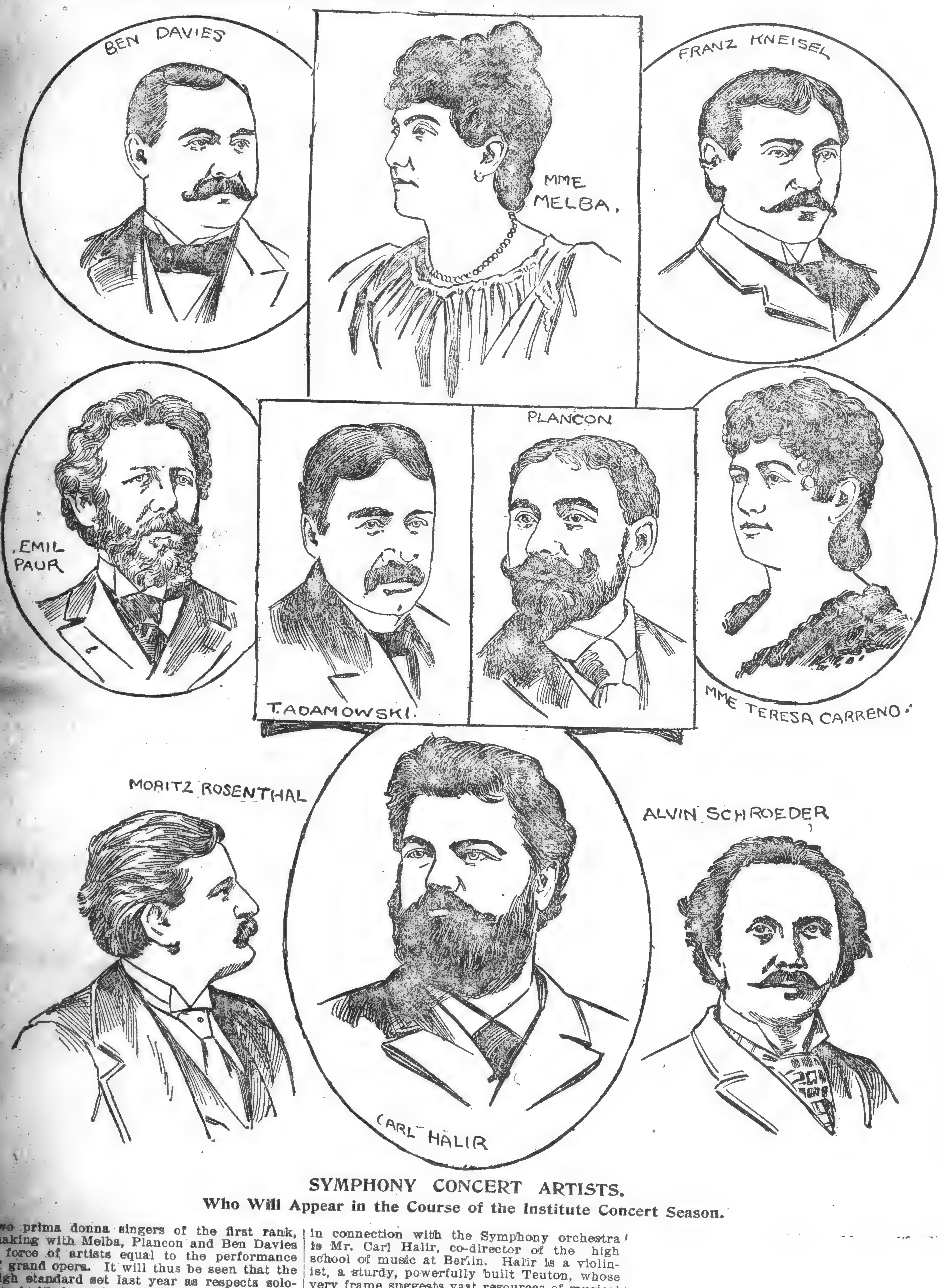
But it cannot be thought that the desires of the Brooklyn public are not carefully considered in the concerts also. This year the advisory board of the department of music has made up a list of works admired here arranged for the people of the smaller New England cities, including Worcester, Springfield, Hartford and New Haven.

Perhaps the most distinguished soloist who will be heard in the Academy of Music concerts is Mr. Moriz Rosenthal, the Austrian pianist. Rosenthal ranks to-day with Paderewski and Joseffy among the foremost piano virtuosi in the world. He is still a young man, being only 33 or 34 years of age; his features are strong and clear cut and favorably impress the beholder. On the musicianly side Rosenthal is entirely different from Paderewski. He is a player of a more sensational order, though his work is founded on the soundest principles. When he was in America seven years ago his main forte was his dazzling and remarkable technique. Since that time he has broadened and grown and for the last few years the critics have dwelt upon his depth of conception and the poetry he infuses into his interpretation of compositions. Moriz Rosenthal was born in Lemberg, Croatia, and most of his life has been spent in Austria and Germany. In boyhood he showed his musical gifts. When 10 he played in a public concert and when 14 he gave a concert of his own at Vienna, whither his parents had taken him to study under Rafael Joseffy. He was next heard of at Belgrade and Bucharest, where he was appointed court pianist to Carmen Sylva, the beautiful Queen of Roumania. Thence he went to Weimar at the invitation of the composer Liszt and afterward to Paris and St. Petersburg. Rosenthal might now have easily taken up professional work, but his zeal for study led him to enter the state gymnasium at Vienna, where for two years he worked for his master's degree, attending the lectures of Zimmerman, Brentano and Haslick, at the same time pursuing his piano forte studies assiduously. In 1882 he emerged from his retirement and entered upon concert work under flattering auspices. One secret of Rosenthal's success is his immense industry. Even while on concert tours he makes it a rule to practice several hours daily. Visitors are not admitted until 4 P. M., or if the business is imperative they must make themselves heard above the din of the piano, for not a moment's practice must be lost. Like the chess masters one hears of, Rosenthal constantly smokes cigars and cigarettes and sips coffee during these practice hours.

Another European musician who will appear in connection with the Symphony orchestra is Mr. Carl Halir, co-director of the high school of music at Berlin. Halir is a violinist, a sturdy, powerfully built Teuton, whose very frame suggests vast resources of musical capability. He is the intimate friend and co-director in the Berlin high school with Joachim, the great violin composer and virtuoso. Joachim's feeling for his friend is indicated by the fact that he has loaned him his precious red Strad violin for concert work in Halir's American tour. This is the instrument which was presented to Joachim by the city of London on the occasion of his fiftieth jubilee. It derives its name from the circumstance that some of the leather work is finished in that color. Beside Rosenthal and Halir Symphony concert goers will also hear Mme. Carreno, the pianist. Mme. Carreno has been living abroad some years, but she is well known in America, where the greater part of her musical career was passed. She is a Venezuelan by birth and came to this country in her ninth year, subsequently taking up her musical studies in the best schools in the United States. After her musical education was completed Mme. Carreno appeared in the concert companies of Patti, Wilhelmj and Kellogg; she also organized her own company and traveled with it. About five years ago she went to Europe and repeated her American successes in German, Sweden and Norway. As a pianist Mme. Carreno compares favorably with Mlle. Aus der Ohe. It is doubtful if she has any superiors of her own sex on the pianoforte.

The vocal soloists who will appear are too well known on this side of the water to need extended notice. Mme. Melba will be heard in a re-engagement, as also that sonorous Welsh singer, Ben Davies. An addition to the vocal forces will be M. Pol Plancon, baritone of the Metropolitan Operatic company. Other soloists will be Mr. Franz Kneisel, leader of the Kneisel string quartet, and his coadjutors, Mr. Timothee Adamowski, violin, and Mr. Alwin Schroeder, 'cello.

The dates of the Philharmonic concerts are as follows: Evenings, Monday, November 9, and Fridays, December 11, January 22, February 26 and March 26. Saturday afternoons, December 12, January 23, February 27 and March 27. Mme. Melba will be the soloist at the opening



SYMPHONY CONCERT ARTISTS.
Who Will Appear in the Course of the Institute Concert Season.

[33]

THE RECORD
Philadelphia, October 18, 1896.

The Coming Boston Symphony Concerts.

The sale of season tickets for the series of five concerts to be given at the Academy of Music monthly from November to March, inclusive, by the Boston Symphony Orchestra, under the direction of Emil Paur, will begin at No. 1221 Chestnut street to-morrow morning. The prospectus for these concerts is a particularly attractive one. Among the more important compositions announced for performance are Beethoven's Symphony, No. 2, in D; Mozart's Symphony in G. minor; Schubert's Symphony in C major, No. 9, and the "Scotch" Symphony of Mendelssohn. Other selections are the overtures "Carnival Romain," by Berlioz; "Coriolanus," by Beethoven; "Sakuntula," by Goldmark; "Euryanthe," by Weber, and "Manfred" and "Genoveva," by Schumann. The list of soloists contains the names of Melba, Teresa Carreno, Carl Hajir, Pol Plancon and Ben Davis, three vocalists and two instrumentalists. Carl Hajir is a violinist from Berlin, who has not yet been heard here.

THE EVENING TELEGRAPH
704 CHESTNUT Street,
SATURDAY, OCTOBER 24, 1896.

The sale of tickets for the Boston Symphony concerts is reported to be very large, and instances the admiration our music lovers have for this organization. The first concert is fixed for November 10, and the solo artists are Melba, Carreno, Plancon, Ben Davies, and Carl Halir.

WASHINGTON POST.
SUNDAY, OCTOBER 18

BOSTON SYMPHONY SEASON.

The Celebrated Orchestra Comes with Many New Selections and Soloists.

For eleven years the Boston Symphony Orchestra has visited Washington, and a season without a series of concerts by this now famous organization would be, from a musical standpoint, tame indeed. The musical public of this city recognizes the high standard of these concerts from the beginning, and manifests a pleasant recognition of the fact by showing each season familiar faces in the same seats with a constantly increasing number of new-comers. The twelfth season commences on Thursday evening, November 12, at the new Columbia Theater, the forty-eighth performance in this city. The second concert will be on Tuesday afternoon, December 8, and the remaining three on Tuesday evenings, January 19, February 23, and March 23.

Among the works to be performed this season Conductor Paur announces the following: The Beethoven Symphony No. 4, Schubert C major Symphony No. 9, Mozart G minor Symphony, and the Mendelssohn Symphony in A minor. The overtures are the "Carnival Romain" of Berlioz, "Academic" overture of Brahms, the "Sakuntala" of Goldmark, the "Melusine" of Mendelssohn, the "Manfred" of Schumann, "Don Giovanni" of Mozart, and the "Oberon" of Weber. Other interesting selections are the entr'acte from "Carmen," by Bizet, the "Mephisto Waltz" of Liszt, and the "Invitation to Dance" of Weber. One entire programme will be devoted to the works of Wagner.

The list of soloists includes Mr. Martinus Sieveking, who scored a remarkably brilliant success at his appearance with the orchestra in Boston last season; Mr. Carl Halir, Berlin's most famous violinist; Mr. Ben Davies, who made such a favorable impression at the closing concert last season, and Mme. Carreno, who returns to this country after an absence of seven years in Europe. Mme. Carreno's playing will be remembered for its extreme brilliancy and warmth, and her recent successes in the European capitals are proof of the claim that her undoubted talents have matured to such an extent that she is to-day one of the leading artists of the world.

It has been decided to divide each programme into two parts by a ten minute intermission, which will undoubtedly prove acceptable to the majority of the patrons.

The sale of season tickets will open at Metzerott's music store, 1110 F street, Monday morning, October 19. As in past seasons, programme books with descriptive notes on the works to be performed will be mailed in advance of each concert to purchasers of season tickets.

The Independent, N. Y. C.

OCT 22

Mı

1896-'97: The Loca

The Boston Symphony Orchestra's five dates (the concerts being all evening ones, and in the Metropolitan Opera House) are these: November 13th, December 10th, January 21st, February 25th, March 25th, each a Thursday, except the first concert, which occurs on a Friday. In regard to the programs that Mr. Paur will put before us, we have this official list of compositions to be heard from the best orchestra in the world: Symphonies—Beethoven's Fourth, Schumann's Second, Schubert's Ninth, Tschaikovsky's Fourth: Overtures—Goldmark's "Sakuntala," Mendelssohn's "Fingal's Cave," Beethoven's "Coriolanus," Berlioz's "Benvenuto Cellini," Weber's "Oberon." Two new orchestral novelties are Smetana's "Wallenstein" symphonic poem and an entr'acte from Schilling's opera "Ingwalde." The soloists will include Mme. Teresa Carreño, Mr. Rosenthal, Mr. Ben Davies and Mr. Carl Halir.

son's Special Programme.

SOME NOTED SOLOISTS ENGAGED.

Henry E. Krehbiel to Lecture on the Theme of Each Evening's Concert. Desires of Brooklyn's Music Lovers to Be Carefully Considered—Moritz Rosenthal, the Austrian Pianist, Among the Artists.

The first detailed announcement of the Philharmonic concerts in the Academy of Music was sent to thousands of Brooklynites this week. The concerts are given under the joint auspices of the Philharmonic society and the department of music of the Brooklyn institute, an arrangement which proved very successful when it was tried last year for the first time. There will be five evening concerts and four matinees, the former beginning Monday evening, November 9, and the latter Saturday afternoon, December 12. On the day previous to each of the evening concerts Mr. Henry E. Krehbiel, the musical critic, will give an illustrative lecture on the music to be played, in which he will be assisted by Mr. Henry Holden Huss, the New York pianist.

The soloists already engaged include Mme. Melba, soprano; Mr. Ben Davies, tenor; M. Pol Plancon, baritone; Mme. Carreno, piano; Mr. Moriz Rosenthal, piano; Mr. Carl Halir, violin; Messrs. Franz Kneisel and Timothee Adamowski, violin, and Mr. Alwin Schroeder, 'cello. In addition there will probably appear two prima donna singers of the first rank, making with Melba, Plancon and Ben Davies a force of artists equal to the performance of grand opera. It will thus be seen that the high standard set last year as respects soloists is likely to be surpassed.

Mr. Emil Paur, conductor of the Boston Symphony orchestra, has been busy during the summer making up the programmes to be played this season. As the Symphony men play in all the great cities of the East, including Boston, Brooklyn, New York, Philadelphia and Baltimore, this is considerable of a task. Mr. Paur believes, however, that he has arranged a series of great excellence and one that will appeal to the educated taste of all the centers where his band gives concerts. As in previous years there will be a considerable preponderance of works by German composers, though French, Russian and Slavic works will not be neglected. In a recent interview Mr. Paur spoke of his plans as follows:

"At this time, perhaps more so than at any other during the past fifteen years, there is a growing tendency to go back to the simplicity and naturalness of the old masters and to make ourselves better acquainted with the old works and as a result Mozart, Haydn and others appear on our programmes with more frequency than before. Two novelties will be the symphonic poem, 'Ingwelde' of Schilling and the entr'acte from Bizet's 'Carmen.'" Mr. Paur goes on to say of his Boston prgoramme: "Tschaikowsky, who has met with so signal public favor, will not be forgotten and his second and fourth symphonies, which are included in the programmes, are new here. Bruckner is a renowned Vienna composer who belongs to the extreme modern direction and it appears to me as a duty to bring out one of his works, as hardly anything is known of him in America. Of course, the Brooklyn programme will be largely a selection of the best works performed in the home city of the Symphony band. Among them will be Weber's 'Invitation to the Dance' and the Liszt 'Mephisto Waltz.'"

But it cannot be thought that the desires of the Brooklyn public are not carefully considered in the concerts also. This year the advisory board of the department of music has made up a list of works admired here and has sent them on to the Boston Symphony management with the request that they be played in Brooklyn. These works are: Beethoven's Symphony No. 2, Tschaikowsky's No. 6, "Pathetique"; Raff's, "In the Woods"; Schumann's Symphony in D minor, Schubert's unfinished symphony, Mozart's Symphony in G minor and the following overtures: Beethoven's "Coriolanus," Berlioz's "Carneval Romain" and Schumann's "Genoveva." It is probable that all these works will be heard during the season here.

The list of the Boston Symphony's bookings for the coming season shows the extent of the work this organization is now doing in the interests of musical education. Twenty-four concerts are announced in Boston, five in Providence, ten in New York, nine in Brooklyn, ten in Philadelphia, several in Baltimore and six at Sanders' theater, Cambridge. Besides these, a series of five concerts has been

virtuosi in the world. He is still a young man, being only 33 or 34 years of age; his features are strong and clear cut and favorably impress the beholder. On the musicianly side Rosenthal is entirely different from Paderewski. He is a player of a more sensational order, though his work is founded on the soundest principles. When he was in America seven years ago his main forte was his dazzling and remarkable technique. Since that time he has broadened and grown and for the last few years the critics have dwelt upon his depth of conception and the poetry he infuses into his interpretation of compositions. Moriz Rosenthal was born in Lemberg, Croatia, and most of his life has been spent in Austria and Germany. In boyhood he showed his musical gifts. When 10 he played in a public concert and when 14 he gave a concert of his own at Vienna, whither his parents had taken him to study under Rafael Joseffy. He was next heard of at Belgrade and Bucharest, where he was appointed court pianist to Carmen Sylva, the beautiful Queen of Roumania. Thence he went to Weimar at the invitation of the composer Liszt and afterward to Paris and St. Petersburg. Rosenthal might now have easily taken up professional work, but his zeal for study led him to enter the state gymnasium at Vienna, where for two years he worked for his master's degree, attending the lectures of Zimmerman, Brentano and Haslick, at the same time pursuing his piano forte studies assiduously. In 1882 he emerged from his retirement and entered upon concert work under flattering auspices. One secret of Rosenthal's success is his immense industry. Even while on concert tours he makes it a rule to practice several hours daily. Visitors are not admitted until 4 P. M., or if the business is imperative they must make themselves heard above the din of the piano, for not a moment's practice must be lost. Like the chess masters one hears of, Rosenthal constantly smokes cigars and cigarettes and sips coffee during these practice hours.

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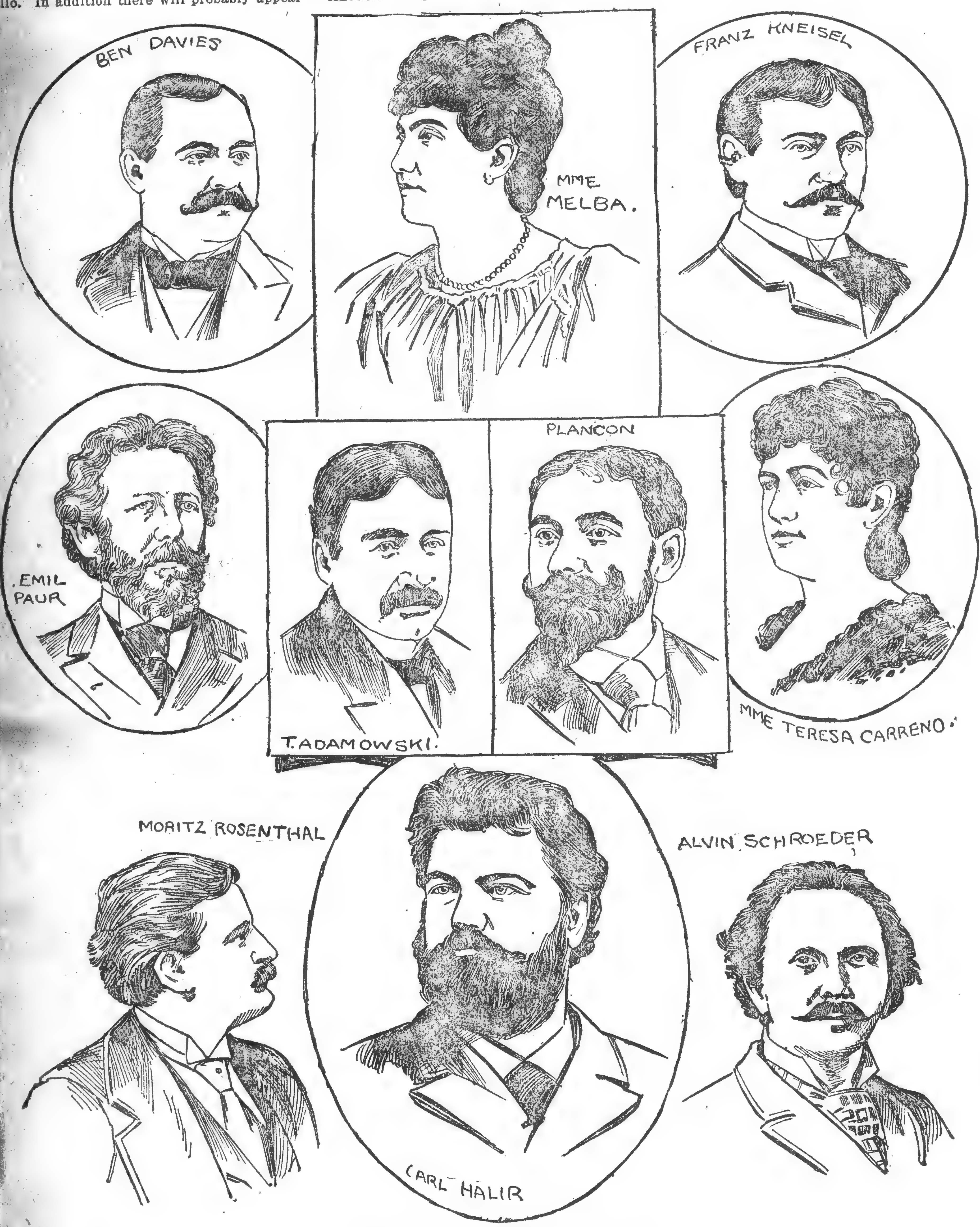
The dates of the Philharmonic concerts are as follows: Evenings, Monday, November 9, and Fridays, December 11, January 22, February 26 and March 26. Saturday afternoons, December 12, January 23, February 27 and March 27. Mme. Melba will be the soloist at the opening evening concert on November 9, and Mr. Moriz Rosenthal will be the soloist at the opening matinee concert on December 12. The lectures by Mr. Krehbiel will be given on the afternoons preceding the evening concerts. Their object will be to explain the music rendered by the orchestra on the following evening, so that even the musically uneducated can appreciate it. Mr. Krehbiel's word pictures will be helped out by Mr. Henry Holden Huss' illustrations on the pianoforte.



SYMPHONY CONCERT ARTISTS.

Who Will Appear in the Course of the Institute Concert Season.

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THE EVENING TELEGRAPH
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The musical public of this city the high standard of these concerts from the beginning, and manifests a pleasant recognition of the fact by showing each season familiar faces in the same seats with a constantly increasing number of new-comers. The twelfth season commences on Thursday evening, November 12, at the new Columbia Theater, the forty-eighth performance in this city. The second concert will be on Tuesday afternoon, December 8, and the remaining three on Tuesday evenings, January 19, February 23, and March 23.

Among the works to be performed this season Conductor Paur announces the following: The Beethoven Symphony No 4, Schubert C major Symphony No. 9, Mozart G minor Symphony, and the Mendelssohn Symphony in A minor. The overtures are the "Carnival Romain" of Berlioz, "Academic" overture of Brahms, the "Sakuntala" of Goldmark, the "Melusine" of Mendelssohn, the "Manfred" of Schumann, "Don Giovanni" of Mozart, and the "Oberon" of Weber. Other interesting selections are the entr'acte from "Carmen," by Bizet, the "Mephisto Waltz" of Liszt, and the "Invitation to Dance" of Weber. One entire programme will be devoted to the works of Wagner.

The list of soloists includes Mr. Martinus Sieveking, who scored a remarkably brilliant success at his appearance with the orchestra in Boston last season; Mr. Carl Halir, Berlin's most famous violinist; Mr. Ben Davies, who made such a favorable impression at the closing concert last season, and Mme. Carreno, who returns to this country after an absence of seven years in Europe. Mme. Carreno's playing will be remembered for its extreme brilliancy and warmth, and her recent successes in the European capitals are proof of the claim that her undoubted talents have matured to such an extent that she is to-day one of the leading artists of the world.

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The Independent, N. Y. C.

OCT 22

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1896-'97: The Loca

The Boston Symphony Orchestra's five dates (the concerts being all evening ones, and in the Metropolitan Opera House) are these: November 13th, December 10th, January 21st, February 25th, March 25th, each a Thursday, except the first concert, which occurs on a Friday. In regard to the programs that Mr. Paur will put before us, we have this official list of compositions to be heard from the best orchestra in the world: Symphonies—Beethoven's Fourth, Schumann's Second, Schubert's Ninth, Tschaikovsky's Fourth: Overtures—Goldmark's "Sakuntala," Mendelssohn's "Fingal's Cave," Beethoven's "Coriolanus," Berlioz's "Benvenuto Cellini," Weber's "Oberon." Two new orchestral novelties are Smetana's "Wallenstein" symphonic-poem and an entr'acte from Schilling's opera "Ingwalde." The soloists will include Mme. Teresa Carreño, Mr. Rosenthal, Mr. Ben Davies and Mr. Carl Halir.

[33]

MUSICAL COURIER

NEW YORK, WEDNESDAY, OCTOBER 21, 1896.

The first concert of the sixteenth season of the Boston Symphony Orchestra, Emil Paur conductor, was given October 17 in Music Hall. The program was as follows:

Overture to Benvenuto Cellini.............................. Berlioz
The Burial of Ophelia.................. ....Bourgault-Ducoudray
(First time in Boston.)
Orchestral Suite in D major, op. 49..........................Saint-Saëns
(First time at these concerts.)
Symphony No. 8 in F major..................................Beethoven
Overture to Euryanthe.......................................Weber

These are the changes in the orchestra: The first flute is Mr. L. Jacquet, the second Mr. A. Brooke. Mr. A. Weiss is second oboe. Mr. P. Litke is second bassoon. Mr. F. Zahn is the viola player in the place of Mr. Eugene Gruenberg, who resigned. Mr. A. Kuntz has in turn taken Mr. Zahn's place among the second violins. Mr. A. Blaess has been added to the 'cellos.

* * *

The feature of the concert was The Burial of Ophelia, by Bourgault-Ducoudray. Let me quote from Mr. Apthorp's program book:

> This fugitive composition for orchestra, molto largo (with a sentiment of profound melancholy), in F sharp major, might be called a short symphonic poem. It presents the free development of a single theme, beginning piano, then gradually swelling to the full force of the modern orchestra, and finally diminishing to the softest pianissimo. It is far more a poetic meditation on the death of Shakespeare's heroine than music intended to recall any of the incidents in the respective scene in Hamlet; it is in no sense music that could be used to accompany the actual dramatic scene in question. It is scored for three flutes, one oboe, one English horn, 2 clarinets, two bassoons (with a third bassoon ad libitum), four horns, two trumpets, three trombones, one bass tuba, one pair of kettle drums, cymbals, one bell, one harp, four solo violins, 3 solo violas, three solo celli, and the usual strings. The score bears no dedication.

* * *

What is the origin of this piece? The program book gives no answer.

Maquet, of Paris, published in Paris, 1892, four piano pieces by Bourgault-Ducoudray. The general title was Fumées. The fourth of these pieces bore the particular title L'Enterrement d'Ophélie.

Now L'Enterrement d'Ophélie for orchestra was played at a concert of the National Society at the Salle d'Harcourt, Paris, December 23, 1894. I have not been able to find any note of an earlier performance.

Is the orchestral piece the piano piece enlarged and glorified? Were the piano piece and the orchestral piece published in the same year?

* * *

You remember that poor, dead Ophelia was allowed "her virgin rites, her maiden strewments, and the bringing home of bell and burial." The churlish priest forbad the music of her Church. She would have liked this music of Bourgault-Ducoudray.

The Ophelia of Shakespeare is a vague, pitiable creature. She is a sketch of pallor.

Just as the Hamlet of Jules Laforgue is more like Hamlet than is Shakespeare's Hamlet, so his Ophelia is a more faithful portrait of the daughter of Polonius and the Lady Anne, the girl eighteen years old when she was discouraged by the caprices of the prince.

Laforgue shows her to us: Ophelia with blue eyes, thin and too heroic—she always had a perishable air—with a profile—and this is the true standard of female beauty—that did not recall the profile of any animal from the bulldog to the gazelle. She wishes to make Hamlet comfortable. No wonder he rebelled at the thought of a comfortable Hamlet? What would then be his excuse for existence? He consoled himself after her death by the thought that she could never be the mistress of Fortinbras. Her thin shoulders annoyed him. He had seen them too often at court balls. And yet she was a saint in petticoats. "Et dans l'intimité, je ne lui ai jamais surpris la nuance chienne." It would have been a misfortune if she had grown old. The skull of Yorick was on his dressing table between one of Ophelia's gloves and his first tooth.

The information given by Laforgue is not wholly satisfactory to an inquiring mind. Ophelia is a vaporous maiden. Even if Hamlet had not dreamed dreams and had indorsed the domestic and foreign policy of his uncle Fengo, Ophelia would never have been happy with him. But Ophelia would have liked the burial music of Bourgault-Ducoudray.

This music is ineffable melancholy. There is the thought of weeping virginity, and, as Hamlet said, to make a young maiden weep is more irreparable than to espouse her.

Now there is funeral music that irritates, that makes the hearer envy the dead body in whose honor it was written. But this music for Ophelia is so tender, so thoughtful, so appreciative.

Ophelia was not a long, sustained, passionate cantilena. She was a broken tune, a fragment of melody, misty, tear-drenched.

True, she sang songs in her madness—the good Lord only knows where she heard them. There were roisterers inflamed with Rhenish about the court. Perhaps Polonius hummed when he threw off cares of deportment and thought of long distant, boyish pranks.

In this piece I do not recognize the learned professor of the Conservatory who lectures on national music, and writes about the ecclesiastical music of Greece, and composes opera and orchestral works to put his theories in practice.

The Bourgault-Ducoudray of Ophelia is a poet of fine imagination, a master of expression. There is not a note that does not weep for the maiden.

And I think Ophelia herself—remember, she was musical—would have liked this vaporous burial music.

And as she heard it she would have thought, "Why did not Bourgault-Ducoudray ever visit Elsinore? I think he would have understood me."

* * *

The suite of Saint-Saëns was first played in Boston December 15, 1877, by the orchestra, under Theodore Thomas. The Prelude is a study in Bach; but the form is more than the spirit. Saint-Saëns is here in scholastic vein. The Sarabande is evidence of his ability to be archaic, but the Gavotte is delightful and the trio is a rare pleasure, with the flute passages, which were played admirably last night by Messrs. Jacquet and Brooke. The Romance is a vain, insincere compliment, and long spun out, monotonous in its glove-box picture amiability. The Final chatters in joy of bringing the end.

* * *

Although the Benvenuto Cellini overture is more thoughtfully developed than is often the case in the overtures of Berlioz, it has not the dazzling brilliancy of its companion, the Carneval Romain; it does not seem to be as spontaneous; yet are the clearness and the individuality of the orchestration remarkable even in these days when orchestration runs in the streets.

* * *

There was much brilliant solo work last evening. Mr. Sautet the first oboe, Mr. Pourtau the first clarinet, and the two flute players covered themselves with glory. As a whole the performance of orchestra was not fully up to the high standard. The attack, for instance, was not always precise. Remember, however, that the concert was the first of the season.

PHILIP HALE.

SYM[illegible] MONDAY

Boston Orchestra's 12th Season in Baltimore.

The sale of season tickets opens Monday for the twelfth season in Baltimore of the Boston Symphony Orchestra. Baltimore takes the lead for the greatest variety of places in which the Boston Symphony Orchestra has given its concerts, but today no city in this country offers a more admirable audience-room for the best in music than is given in the new Music Hall.

The dates announced for the coming five concerts are Wednesday evenings, November 11, December 9, January 20, February 24 and March 24. The soloists announced are Mme. Melba, who will be the soloist at the first concert; Mme. Teresa Carreno, who will return to this country after an absence of seven years in Europe; Mr. Ben Davies, who made a favorable impression at his appearances with the Orchestra last season; Mr. Pol. Plancon of the Metropolitan Opera Company, and Mr. Carl Halir, the violinist from Berlin, who will make his first visit to this country.

The list of composers whose works are to be performed is sufficiently varied to suit all tastes, including Beethoven, Schumann, Schubert, Mendelssohn, Weber, Tschaikowsky, Liszt, Berlioz, Bizet, and our own Mr. Burmeister. One entire programme will be devoted to the works of Wagner. As in past years, these concerts will rank as among the principal features in the musical season in this city, and the same high standard of performance will be maintained.

PROVIDENCE JOURNAL.

THURSDAY, OCTOBER 22, 1896.

SYMPHONY CONCERT.

A Brilliant Opening of the Musical Season.

At Infantry Hall last evening the Boston Symphony Orchestra began its 15th series of concerts in Providence. There was an audience of about the usual size, who proved readily responsive to the magnificent playing of the unequalled band and the extremely brilliant performance of the pianist, Mr. Martinus Sieveking. The first concert of the Symphony Orchestra may be said to mark the formal opening of the musical season, and last night's performance auspiciously inaugurated one that promises to be unusually full of interesting events. The programme for the evening was as follows:

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..............................Karl Goldmark
Concerto for Pianoforte, No. 1.............
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I. Allegro non troppo e molto moderato.
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Prelude to Act II., "Ingwelde"............
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(First Time.)
Symphony in G minor......................
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1. Allegro molto (G minor)
II. Andante (E-flat major)
III. Menuetto: Allegro (G minor)
Trio (G major)
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.....................Karl Maria von Weber
(Scored for orchestra by Hector Berlioz.)

The sticklers for contrast in programme making might revel in this one. Here are the old and the new school side by side; the ancient master of form jostles elbows with modern apostles of the free style; comparison is invited between music that is great through simplicity of structure, keen sense of proportion and genuine melodic invention, and that which arrests attention by complexity of detail, gorgeousness of coloring, powerful dynamic contrasts and increased sonority of the enlarged modern orchestra.

Goldmark's familiar "Sakuntala" overture, effective in spite of—or is it because of—its overloaded instrumentation and almost brutal fortissimos, was given a superbly forceful rendering, particularly by that splendid—perhaps unequalled—body of strings. Then came the famous Dutch pianist, Martinus Sievking, in Tschaikowsky's massive concerto, which the composer wrote for and dedicated to his friend, Hans von Bulow. Mr. Apthorp, in his programme notes, calls attention to the interesting fact that the first public performance of this work was in Boston (Oct. 25, 1875), Von Bulow playing the piano part with an orchestra conducted by Mr. B. J. Lang. It is probably the only instance where an important work by a European composer has been brought out in this country.

The concerto needs no tag for identification. It is Tschaikowsky from first to last in its tremendous, almost barbaric energy, its originality of melody and ingenuity of rhythm, its general broadness of feature, its apparent—but not often real—carelessness of detail, and its unflagging interest throughout a constant series of climaxes. As for the pianist, it can be said at once that he was worthy of his task. Mr. Sieveking is a player who is extremely forceful but never coarse. His technic seems extraordinary, and in fact no lesser equipment would have served here. Such opportunity as was afforded for cantilena or delicate embroidery was skillfully met, but brilliancy and bravura were the main things wanted, and these he furnished in ample measure. He was recalled, and deservedly, four or five times.

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The dates announced for the concerts in this season's series are Wednesday evenings, November 11, December 9, January 20, February 24 and March 24.

THE SUN.

BALTIMORE, MONDAY, OCTOBER 19, 1896

BOSTON SYMPHONY ORCHESTRA

Works to Be Performed During Its Twelfth Annual Season in Baltimore.

The Boston Symphony Orchestra, which has visited Baltimore annually for the past eleven years, will begin its twelfth season here on Wednesday evening, November 11. This will be its thirty-ninth performance in Baltimore. The dates of the remaining four concerts this winter are December 9, January 20, February 24 and March 24. The sale of season seats will open on Monday, October 19.

Conductor Paur announces among the works to be performed the Beethoven Symphony No.2, the Schubert C major Symphony No. 9, the Tschaikowsky Symphony No. 4 and the Schumann C major Symphony. The overtures are the "Carnaval Romain" of Berlioz, "Fingal's Cave" by Mendelssohn, the "Freischutz" of Weber and the "Genoveva" of Schumann.

Other selections of interest will be the entr'acte from "Carmen," by Bizet, the "Mephisto Waltz" of Liszt, Weber's "Invitation to Dance" and a new symphonic poem by Mr. Richard Burmeister, of this city. The success of the Wagner concert last season justifies the announcement of a repetition of this popular form of programme this year.

The list of soloists include Mme. Melba, Mr. Carl Halir, a famous violinist of Berlin, M. Pol Plancon, basso from the Metropolitan Opera Company, and Mr. Ben Davies, who made a favorable impression at the closing concert last season.

Especial importance is attached to the announcement of the reappearance in this country, after a seven-years' absence in Europe, of Mme. Teresa Carreno. Mme. Carreno's playing will be readily recalled for its extreme brilliancy and warmth.

The announcement of the five concerts to be given the coming season by the Boston Symphony Orchestra will arouse the usual interest among all lovers of the best music in thist city.

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The list of composers whose works are to be performed is sufficiently varied to suit all tastes, including Beethoven, Schumann, Schubert, Mendelssohn, Weber, Tschaikowsky, Liszt, Berlioz, Bizent and our own Mr. Burmeister. One entire programme will be devoted to the works of Wagner.

MUSICAL COURIER

NEW YORK, WEDNESDAY, OCTOBER 21, 1896.

The first concert of the sixteenth season of the Boston Symphony Orchestra, Emil Paur conductor, was given October 17 in Music Hall. The program was as follows:

Overture to Benvenuto Cellini.............................. Berlioz
The Burial of Ophelia..........................Bourgault-Ducoudray
(First time in Boston.)
Orchestral Suite in D major, op. 49.......................Saint-Saëns
(First time at these concerts.)
Symphony No. 8 in F major..................................Beethoven
Overture to Euryanthe...Weber

These are the changes in the orchestra: The first flute is Mr. L. Jacquet, the second Mr. A. Brooke. Mr. A. Weiss is second oboe. Mr. P. Litke is second bassoon. Mr. F. Zahn is the viola player in the place of Mr. Eugene Gruenberg, who resigned. Mr. A. Kuntz has in turn taken Mr. Zahn's place among the second violins. Mr. A. Blaess has been added to the 'cellos.

⁂

The feature of the concert was The Burial of Ophelia, by Bourgault-Ducoudray. Let me quote from Mr. Apthorp's program book:

> This fugitive composition for orchestra, molto largo (with a sentiment of profound melancholy), in F sharp major, might be called a short symphonic poem. It presents the free development of a single theme, beginning piano, then gradually swelling to the full force of the modern orchestra, and finally diminishing to the softest pianissimo. It is far more a poetic meditation on the death of Shakespeare's heroine than music intended to recall any of the incidents in the respective scene in Hamlet; it is in no sense music that could be used to accompany the actual dramatic scene in question. It is scored for three flutes, one oboe, one English horn, 2 clarinets, two bassoons (with a third bassoon ad libitum), four horns, two trumpets, three trombones, one bass tuba, one pair of kettle drums, cymbals, one bell, one harp, four solo violins, 3 solo violas, three solo celli, and the usual strings. The score bears no dedication.

⁂

What is the origin of this piece? The program book gives no answer.

Maquet, of Paris, published in Paris, 1892, four piano pieces by Bourgault-Ducoudray. The general title was Fumées. The fourth of these pieces bore the particular title L'Enterrement d'Ophélie.

Now L'Enterrement d'Ophélie for orchestra was played at a concert of the National Society at the Salle d'Harcourt, Paris, December 23, 1894. I have not been able to find any note of an earlier performance.

Is the orchestral piece the piano piece enlarged and glorified? Were the piano piece and the orchestral piece published in the same year?

⁂

You remember that poor, dead Ophelia was allowed "her virgin rites, her maiden strewments, and the bringing home of bell and burial." The churlish priest forbad the music of her Church. She would have liked this music of Bourgault-Ducoudray.

The Ophelia of Shakespeare is a vague, pitiable creature. She is a sketch of pallor.

Just as the Hamlet of Jules Laforgue is more like Hamlet than is Shakespeare's Hamlet, so his Ophelia is a more faithful portrait of the daughter of Polonius and the Lady Anne, the girl eighteen years old when she was discouraged by the caprices of the prince.

Laforgue shows her to us: Ophelia with blue eyes, thin and too heroic—she always had a perishable air—with a profile—and this is the true standard of female beauty—that did not recall the profile of any animal from the bulldog to the gazelle. She wishes to make Hamlet comfortable. No wonder he rebelled at the thought of a comfortable Hamlet? What would then be his excuse for existence? He consoled himself after her death by the thought that she could never be the mistress of Fortinbras. Her thin shoulders annoyed him. He had seen them too often at court balls. And yet she was a saint in petticoats. "Et dans l'intimité, je ne lui ai jamais surpris la nuance chienne." It would have been a misfortune if she had grown old. The skull of Yorick was on his dressing table between one of Ophelia's gloves and his first tooth.

The information given by Laforgue is not wholly satisfactory to an inquiring mind. Ophelia is a vaporous maiden. Even if Hamlet had not dreamed dreams and had indorsed the domestic and foreign policy of his uncle Fengo, Ophelia would never have been happy with him. But Ophelia would have liked the burial music of Bourgault-Ducoudray.

This music is ineffable melancholy. There is the thought of weeping virginity, and, as Hamlet said, to make a young maiden weep is more irreparable than to espouse her.

Now there is funeral music that irritates, that makes the hearer envy the dead body in whose honor it was written. But this music for Ophelia is so tender, so thoughtful, so appreciative.

Ophelia was not a long, sustained, passionate cantilena. She was a broken tune, a fragment of melody, misty, tear-drenched.

True, she sang songs in her madness—the good Lord only knows where she heard them. There were roisterers inflamed with Rhenish about the court. Perhaps Polonius hummed when he threw off cares of deportment and thought of long distant, boyish pranks.

In this piece I do not recognize the learned professor of the Conservatory who lectures on national music, and writes about the ecclesiastical music of Greece, and composes opera and orchestral works to put his theories in practice.

The Bourgault-Ducoudray of Ophelia is a poet of fine imagination, a master of expression. There is not a note that does not weep for the maiden.

And I think Ophelia herself—remember, she was musical—would have liked this vaporous burial music.

And as she heard it she would have thought, "Why did not Bourgault-Ducoudray ever visit Elsinore? I think he would have understood me."

⁂

The suite of Saint-Saëns was first played in Boston December 15, 1877, by the orchestra, under Theodore Thomas. The Prelude is a study in Bach; but the form is more than the spirit. Saint-Saëns is here in scholastic vein. The Sarabande is evidence of his ability to be archaic, but the Gavotte is delightful and the trio is a rare pleasure, with the flute passages, which were played admirably last night by Messrs. Jacquet and Brooke. The Romance is a vain, insincere compliment, and long spun out, monotonous in its glove-box picture amiability. The Final chatters in joy of bringing the end.

⁂

Although the Benvenuto Cellini overture is more thoughtfully developed than is often the case in the overtures of Berlioz, it has not the dazzling brilliancy of its companion, the Carneval Romain; it does not seem to be as spontaneous; yet are the clearness and the individuality of the orchestration remarkable even in these days when orchestration runs in the streets.

⁂

There was much brilliant solo work last evening. Mr. Sautet the first oboe, Mr. Pourtau the first clarinet, and the two flute players covered themselves with glory. As a whole the performance of orchestra was not fully up to the high standard. The attack, for instance, was not always precise. Remember, however, that the concert was the first of the season.

PHILIP HALE.

SYMPHONY SALE MONDAY.

Boston Orchestra's 12th Season in Baltimore.

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The dates announced for the coming five concerts are Wednesday evenings, November 11, December 9, January 20, February 24 and March 24. The soloists announced are Mme. Melba, who will be the soloist at the first concert; Mme. Teresa Carreno, who will return to this country after an absence of seven years in Europe; Mr. Ben Davies, who made a favorable impression at his appearances with the Orchestra last season; Mr. Pol. Plancon of the Metropolitan Opera Company, and Mr. Carl Halir, the violinist from Berlin, who will make his first visit to this country.

The list of composers whose works are to be performed is sufficiently varied to suit all tastes, including Beethoven, Schumann, Schubert, Mendelssohn, Weber, Tschaikowsky, Liszt, Berlioz, Bizet, and our own Mr. Burmeister. One entire programme will be devoted to the works of Wagner. As in past years, these concerts will rank as among the principal features in the musical season in this city, and the same high standard of performance will be maintained.

PROVIDENCE JOURNAL.

THURSDAY, OCTOBER 22, 1896.

SYMPHONY CONCERT.

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Symphony in G minor......................
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1. Allegro molto (G minor)
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IV. Finale: Allegro assai (G minor)
"Invitation to the Dance" ....
..................Karl Maria von Weber
(Scored for orchestra by Hector Berlioz.)

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Goldmark's familiar "Sakuntala" overture, effective in spite of—or is it because of—its overloaded instrumentation and almost brutal fortissimos, was given a superbly forceful rendering, particularly by that splendid—perhaps unequalled—body of strings. Then came the famous Dutch pianist, Martinus Sievking, in Tschaikowsky's massive concerto, which the composer wrote for and dedicated to his friend, Hans von Bulow. Mr. Apthorp, in his programme notes, calls attention to the interesting fact that the first public performance of this work was in Boston (Oct. 25, 1875), Von Bulow playing the piano part with an orchestra conducted by Mr. B. J. Lang. It is probably the only instance where an important work by a European composer has been brought out in this country.

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THE EVENING BULLETIN

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The Hebrew Journal.

124 EAST 14th STREET,

Opposite the Academy of Music, NEW YORK.

NEW YORK, OCTOBER 23,

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The Telegram

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The next concert occurs Nov. 25.

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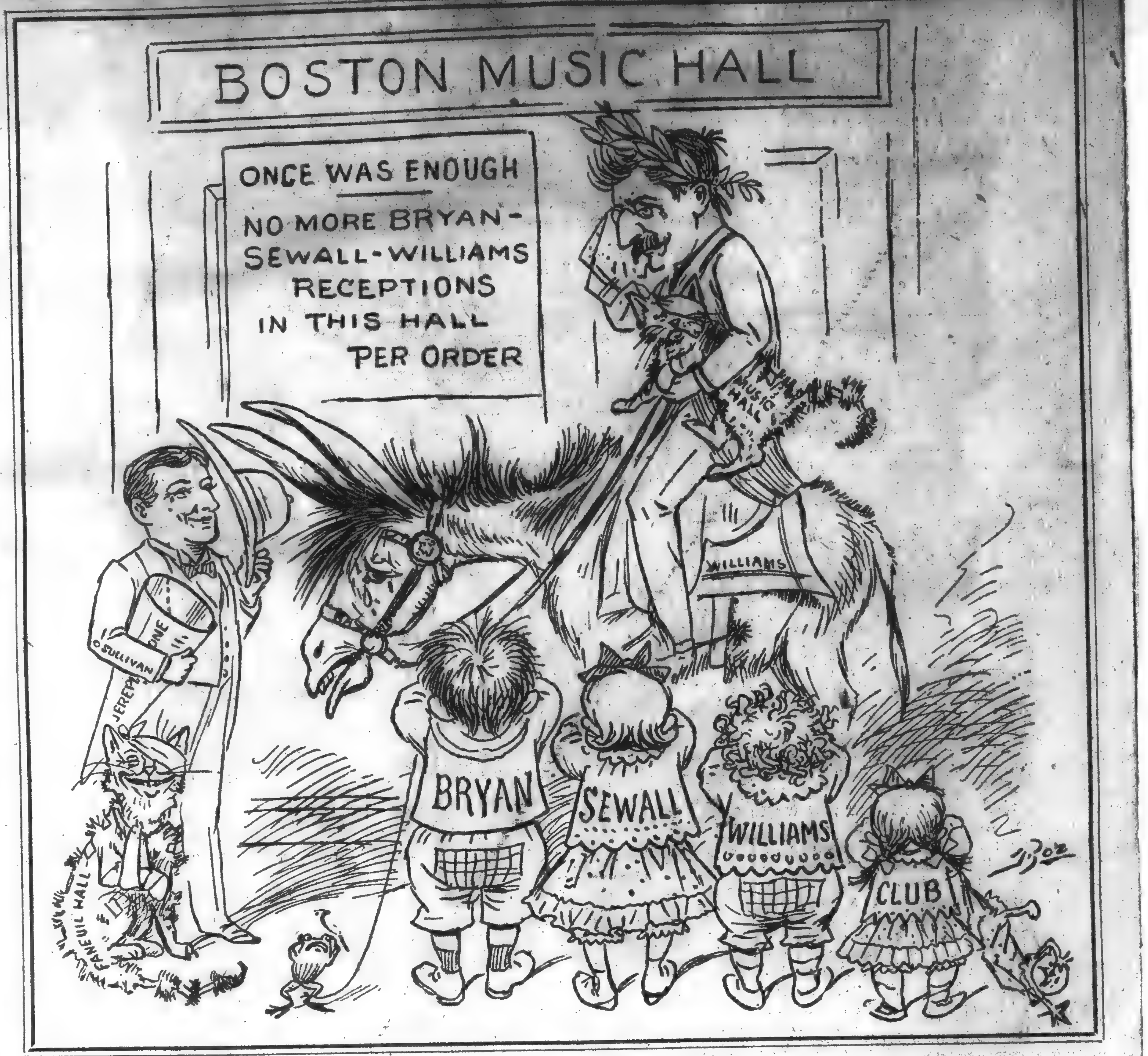
The program of the Symphony concert this evening in Music Hall will include overture to "Gwendoline," Chabrier; concerto for piano No. 1, B flat minor, Tschaikowsky (Mr. Martinus Sieveking, pianist); Rhapsody, No. 3, Dvorak; "Jupiter" symphony, Mozart.

Seats are now on sale at the University Book Store, Cambridge, for the ten concerts to be given in Sanders Theatre by the Boston Symphony Orchestra. The concerts will be given Thursday evenings, Oct. 29, Nov. 19, Dec. 17, 31. Jan. 14, Feb. 4, March 4, 18, April 8 and 29. Among the soloists will be Mrs. Januschowsky, Messrs. Ben Davies, Carl Halir, Kneisel, Joseffy, Sieveking.

Boston Journal.

FRIDAY, OCTOBER 23, 1896.

SHUT OUT IN THE COLD.



Music Hall Can Have Its Symphony Concerts, but It Wants No More B. S. W. Concertos.

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Prize fighters have never had any difficulty in hiring Music Hall, which has been put to all sorts of uses, from serving as the meeting place of a Baptist church to being the arena for bruisers and bottle-holders. But Popocrats are a class with which business men are not anxious to deal. Bruisers are welcomed, but Bryanites are not wanted.

If the "gang" had secured the hall it would have been a busy night for the police and the ambulances. The Law and Order League, for the sake of public peace, ought to strive to keep Boston Popocrats away from each other.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, OCTOBER 25, 1896.
Copyrighted. 1896. Post Publishing Company.

AT THE SYMPHONY

Sieveking Delighted a Large Audience—The Orchestra.

The second Symphony concert last evening brought out a large gathering, many persons undoubtedly being attracted by the appearance of Martinus Sieveking, the pianist, who made a favorable impression at one of these concerts last December.

The programme opened with the overture to "Gwendoline" by Emmanuel Chabrier, which had never before been heard in this city. The composition is written in a free form and there is much elaborate development. The earlier portions are noisy and rather discordant, but toward the close there are several measures of delightful harmony. The work, however, is chiefly interesting because of its similarity in style and treatment to Wagner.

Mr. Sieveking was next heard in the Tschaikowski concerto, No. 1, which was heard for the fourth time only in this city. It was first played by Von Bulow almost exactly twenty-one years ago. In 1885 B. J. Lang played it, and in 1891 it was essayed by Mme. Helen Hopekirk. It is a most stately piece of orchestration and admirably served to show Mr. Sieveking in many styles and moods, because of the varying character of the movements. The concerto was played throughout with exquisite grace and charm and showed him more than ever to be a most finished artist. At every point his work was clear cut and thoroughly well defined and his generally easy manner of execution added much to his effective playing. Mr. Sieveking was given a splendid ovation at the close, and he may

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The Symphony Orchestra will give ten concerts in Sanders Theatre, Cambridge, this season. Thursday evenings, Oct. 29, Nov. 19, Dec. 17-31, Jan. 14, Feb. 14, March 4-18, April 8-29. The soloists will be Mrs. Januschowsky, Miss Little, Messrs. Carl Halir, Franz Kneisel, Ben Davies and Martinus Sieveking.

THE EVENING BULLETIN

THURSDAY, OCTOBER 22, 1896.

SYMPHONY CONCERT.

A Brilliant Opening of the Musical Season.

At Infantry Hall last evening the Boston Symphony Orchestra began its 15th series of concerts in Providence. There was an audience of about the usual size, who proved readily responsive to the magnificent playing of the unequalled band and the extremely brilliant performance of the pianist, Mr. Martinus Sieveking. The first concert of the Symphony Orchestra may be said to mark the formal opening of the musical season, and last night's performance auspiciously inaugurated one that promises to be unusually full of interesting events. The programme for the evening was as follows:

Overture to "Sakuntala," Op. 13..........
..........Karl Goldmark
Concerto for Pianoforte, No. 1..........
in B-flat minor, Op. 23..........
..........Peter Ilyitch Tschaikowsky
I. Allegro non troppo e molto moderato.
II. Allegro con spirito.
III. Andantino semplice.
IV. Allegro con fuoco.
Prelude to Act II., "Ingwelde"..........
..........Max Schillings
(First Time.)
Symphony in G minor..........
..........Wolfgang Amadeus Mozart
I. Allegro molto (G minor)
II. Andante (E-flat major)
III. Menuetto: Allegro (G minor)
Trio (G major)
IV. Finale: Allegro assai (G minor)
"Invitation to the Dance"..........
..........Karl Maria von Weber
(Scored for orchestra by Hector Berlioz.)

The sticklers for contrast in programme making might revel in this one. Here are the old and the new school side by side; the ancient master of form jostles elbows with modern apostles of the free style; comparison is invited between music that is great through simplicity of structure, keen sense of proportion and genuine melodic invention, and that which arrests attention by complexity of detail, gorgeousness of coloring, powerful dynamic contrasts and increased sonority of the enlarged modern orchestra.

Goldmark's familiar "Sakuntala" overture, effective in spite of—or is it because of—its overloaded instrumentation and almost brutal fortissimos, was given a superbly forceful rendering, particularly by that splendid—perhaps unequalled—body of strings. Then came the famous Dutch pianist, Martinus Sievking, in Tschaikowsky's massive concerto, which the composer wrote for and dedicated to his friend, Hans von Bulow. Mr. Apthorp, in his programme notes, calls attention to the interesting fact that the first public performance of this work was in Boston (Oct. 25, 1875), Von Bulow playing the piano part with an orchestra conducted by Mr. B. J. Lang. It is probably the only instance where an important work by a European composer has been brought out in this country.

The concerto needs no tag for identification. It is Tschaikowsky from first to last in its tremendous, almost barbaric energy, its originality of melody and ingenuity of rhythm, its general broadness of feature, its apparent—but not often real—carelessness of detail, and its unflagging interest throughout a constant series of climaxes. As for the pianist, it can be said at once that he was worthy of his task. Mr. Sieveking is a player who is extremely forceful but never coarse. His technic seems extraordinary, and in fact no lesser equipment would have served here. Such opportunity as was afforded for cantilena or delicate embroidery was skillfully met, but brilliancy and bravura were the main things wanted, and these he furnished in ample measure. He was recalled, and deservedly, four or five times.

The prelude to Schilling's "Ingwelde" fell flat after this gigantic work. The programme notes describe it as a short movement, presenting no salient formal characteristics; it only remains to add that it presents nothing worth remembering, or to incite a wish for a second hearing.

After the great modern masters of gorgeous tone painting and their feeble imitator, the symphony of Mozart came like the sun, the clear blue sky, and the singing of birds when the thunder and the tempest have passed by. Lucidity of ideas, mastery of form that is something more than academic, and the heaven-descended gift of melody still hold their own. The playing was superb. Berlioz's orchestration of Weber's favorite "Invitation a la Valse" brought the concert to a pleasant and happy conclusion.

The programme book contained an interesting statistical table of the work of the orchestra since its foundation. Germany heads the list of composers with 79. America is fourth with 12, chief among whom are Chadwick, Foote, McDowell and the veteran J. K. Paine. In number of programme appearances, Beethoven leads, far ahead of his nearest competitor, Wagner.

The second concert of the Symphony Orchestra will be on Wednesday evening, Nov. 25; the soloist will be Carl Halir, the great German violin virtuoso, now regarded as the legitimate successor of Joachim. He has never been heard in this country.

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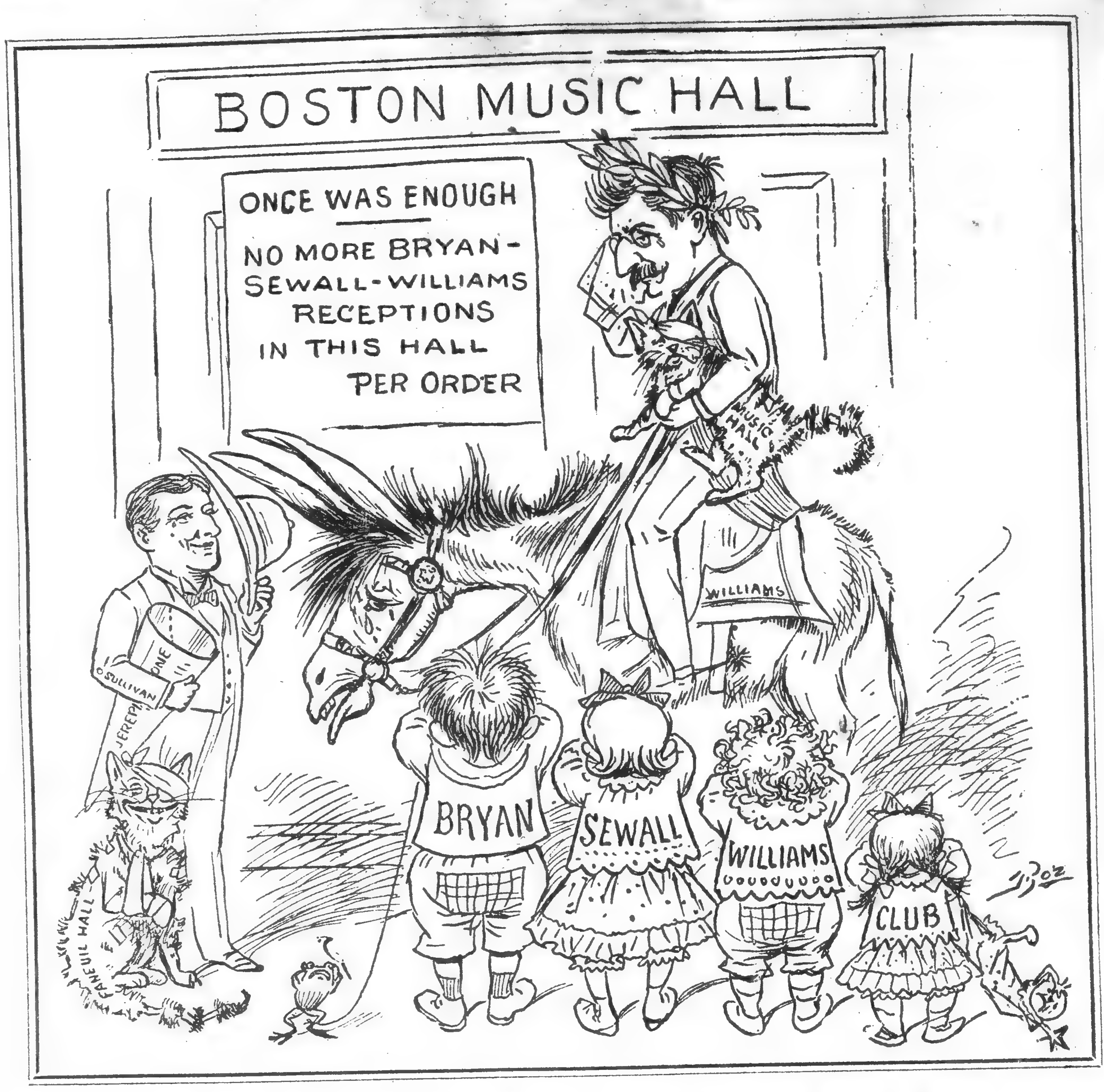

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BOSTON
HOME JOURNAL
A PAPER OF TO-DAY

SATURDAY, OCTOBER 24, 1896.

THAT Conductor Emil Paur has turned over a new leaf as regards symphony concert programmes was happily demonstrated by the unique and exceptionally delightful programme he selected for the first symphony concert of the season.

A greater orchestral conductor than Emil Paur it would be difficult to name, but it has often been suggested in the past not that he loved the *quasi* international cause of music any the less, but the musical interests of his vaterland more. Quite to the contrary, his programme for the concert last Saturday evening was in the best sense of the term an eclectic and highly judicious choice. The works performed were the overture to Benvenuto Cellini, Berlioz; L'Enterrement d'Ophelie, Bourgault-Ducoudray; Orchestral Suite in D major, op. 49, Saint-Saëns; Symphony in F major, No. 8, Beethoven; and Overture to Euryanthe, Weber.

Void though the supply be of any genuine melody in the overture to "Benvenuto Cellini," its enchanting and veritably drastic orchestration is well-nigh without a parallel. A very individual state of feeling lies quite indisputably at the basis of this overture; but that it is really a great musical work, so far as the representation of an ideal in concrete form is concerned, will be taken even by Berlioz's blindest admirers *cum grano salis*. The selection by Bourgault-Ducoudray was well worth a single hearing. Despite its composer's nationality it is tinged with the lusciousness of the best kind of Italian music, but at the same time the whole seems inadequate in representing any such genius as has been quite unanimously attributed to Bourgault-Ducoudray.

An inequality of style and an insincerity of purpose seem to cling to the suite by Saint-Saëns.

A thoroughly pleasing, neat and artistically made work it surely is, but that it is also a veritable Janus, with one face turned backward to Bach and Haydn, and the other forwards, is also true.

In this suite Saint-Saëns pays homage to Bach, Händel and Haydn. It is only in the romance that his real individuality is permitted to have its full and free sway.

The prelude has a canonized theme written over a very congenial organ point and in a happy-go-lucky fashion, which nevertheless gives free and spontaneous play to the master's art of counterpoint.

The working out is carried on for a considerable period and with much variety, ingenuity and effect.

Nothing could be more full of frolic than the final. In this respect it never hesitates from first to last. Still it is the weakest part of the work and the style of the music is very considerably influenced by the symphonic finals of Haydn.

Beethoven's 8th symphony was written when the master was seeking health in a quiet Austrian town, and in one of the dreariest periods of his career; yet the work shows the profoundest disregard of melancholy and is unquestionably the liveliest, cheeriest and jolliest of the nine.

Berlioz said of the allegro scherzando that "it had fallen from Heaven into the composer's mind," and that he had written it at a single sitting.

The origin of the quaint and playful clock tune was far more human than the rhetorical Frenchman conceived, for it was originally the subject of a catch which Beethoven wrote to the words, "Ta, ta, ta lieber Mälzel, lebe wohl, sehe wohl"—this on occasion of a supper to Mälzel, the renowned inventor of the metronome.

The coda is fully as remarkable as the rest of the movement.

With an inexplicable waywardness Beethoven stops his music in the very height of its career and concludes with a trivial as well as a very weak Italian cadence. It is as though a street band had played a Rossinian melody under his window and made the enraged master, after making a genuine Rossinian peroration, lay down his pen in abject despair. The finale for the concert was the overture to "Euryanthe"—or Weber's sole grand opera, as the learned Dr. Spita has nicely said.

Of the orchestra's playing at this concert the evidences of a thorough and masterly preparation of a symphony concert programme have seldom been more numerous or gratifying. Conductor Paur was in his most musical mood, and at the opening of the concert the greeting he received from the audience was beyond cavil of the heartiest and most enthusiastic description.

Ten concerts are to be given by the Boston Symphony Orchestra in Sanders Theatre, Cambridge, beginning Tuesday evening of next week. Mr. Emil Paur will conduct, and the solo artists already engaged are, Mrs. Von Januschowsky, Miss Little, Messrs. Davies, Halir, Sieveking, Joseffy, Kneisel and others. A limited number of seats have been reserved for college officers and guests and the remainder go on sale to-day.

OCTOBER 24, 1896.

THE SYMPHONY RUSH.

To the Editor of the Transcript:

Who are the most highly cultivated people in the country? The Bostonians. Of course. Would any dare dispute their claim? Is it not strange then that in their pursuit of the most elevated form of enjoyment, Bostonians should act like greedy animals, like escaped lunatics, like anything but human beings endowed with decent self-respect and regard for others?

The delights of the symphony season are now upon us, and Oh, alas! the horrors of the symphony rush are once more permitted. Why are these things thus? Is anything gained by anybody in this mad scramble, this

"Meleé of hoofs and horns and heads
That wars and wrangles and scatters and
spreads,"

to quote from "Lasca," that cowboy story beloved by the "dramatic recitationist?" In view of the women's hats the quotation is really graphic, though in justice to the symphony crowd it must be said that there is very little or no actual wrangling. It is a good-humored company. But it is also very determined, and there is an awful lot of pushing and jamming which belongs only to the age of barbarism, and which is not only outrageous but dangerous. Glasses and spectacles are broken, cape-strings and bonnet-ties are pulled off, jewelry lost and not infrequently some woman becomes faint or is really bruised.

If anything were accomplished by it all there would be more reason for the tolerance of the practice. But since only one can pass the gate at a time, and the opportunity to gain any precedence in seats comes only after the ticket has been taken, what is the sense in this pell-mell crowding the moment the signal is given for opening the door?

Why cannot the waiting be done in line, since, as I said before, only one person is allowed to pass at a time? Once past the gate as much haste may be made as is the direct result of individual ambition. The press will be bad enough then, but the stairs are sufficiently broad to make it at least moderately safe and comfortable. Those who wait, of course, would make a long line in single file, but if it can be done elsewhere why not here?

In answer to this complaint it will be said that "those who don't like it need n't do it." That is probably very true, to a degree, for from appearances one would say that many of those who go on rush tickets could abundantly afford to do otherwise. But the students, for whom there is no alternative! For their sake, and incidentally for those other people who are horribly and needlessly squeezed every Friday afternoon, cannot some other custom be invented?

A. S. B.

American Art Journal.

NEW YORK, SATURDAY, OCT. 24, 1896.

WHAT IS GOING ON IN BOSTON.

The First Symphony Concert.

There was the usual crowd, and Director Paur greeted with the usual welcome. Two overtures, Berlioz's Cellini and Weber's Euryanthe. The Symphony was Beethoven's Eighth, with its witching beauty, and that striking air in the metronone movement which seagoers hear sailors sing as a shanty, with the chaotic chorus words, "Victoria, Victoria, Very well done Jim Crow," which is said to have begun years ago in London, prompted by some scandal about a sable valet in her British Majesty's service. Two first times: one the pathetic Burial of Ophelia, by Louis Albert Bourgault Ducoudray, so well played that Paur cried Bravo; the other, the orchestral suite in D, op. 59, by Saint-Saens. It is worth mentioning that Ducondray is 56 years old, first studied law, was taught by Thomas, won the Grand Prix de Rome with a cantata, wrote an opera, visited the Orient officially, and published studies of Greek, Armenian and Turkish music.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. C., NO. 117.

SUNDAY, OCT. 25, 1896.

THE SYMPHONY CONCERT.

Two Selections That Are New to Boston Played.

Overture from "Gwendoline," by Chabrier, Shows Spirit and Style Notably New—The Dvorak Rhapsody a Brilliant Number—M. Martinus Sieveking the Soloist.

The programme for last evening's concert by the Boston Symphony orchestra cert by the Boston Symphony orchestra, in Music Hall, was:

Overture, "Gwendoline"	E. Chabrier
Concerto for pianoforte, No. 1	Tschaikowsky
Slavonic Rhapsody, No. 3	Dvorak
Symphony, "Jupiter"	Mozart

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The cantabel quality of the lullaby theme was very sweet, making a notable distinction between it and the gypsy-like dance which followed. The characteristics of each were clearly defined, and the subsequent waltz melody was distinct from the others. The cadenza was brilliantly given. The elaborate working out of the dance rhythms of the third movement was very skilfully performed. In the climax the furious octave passages and the final coda on the opening theme displayed the artist's digital powers to the greatest advantage. The performer was recalled again and again at the close of the concerto.

Chabrier's overture to "Gwendoline" was played for the first time in this city. The composition is theatric and at times suggestive of Wagner's form of orchestration. The interpretation by the orchestra was smooth and evidently in keeping with the ideas of the composer. Dvorak's "Raphsody," also given for the first time here, proved the more interesting of the two compositions. In the fortissimo of the allegro the magnificent team work of the orchestra was finely shown, and the musical conversations were most delicately and harmoniously expressed. The concert closed with an excellent interpretation of Mozart's "Jupiter" symphony, the fourth movement being worthy of special mention for the brilliancy of its performance.

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—The first concert by the Boston symphony orchestra in New York this season will be given on the evening of Nov 13 at the Metropolitan opera house.

BOSTON HOME JOURNAL
A PAPER OF TO-DAY

SATURDAY, OCTOBER 24, 1896.

THAT Conductor Emil Paur has turned over a new leaf as regards symphony concert programmes was happily demonstrated by the unique and exceptionally delightful programme he selected for the first symphony concert of the season.

A greater orchestral conductor than Emil Paur it would be difficult to name, but it has often been suggested in the past not that he loved the *quasi* international cause of music any the less, but the musical interests of his vaterland more. Quite to the contrary, his programme for the concert last Saturday evening was in the best sense of the term an eclectic and highly judicious choice. The works performed were the overture to Benvenuto Cellini, Berlioz; L'Enterrement d'Ophelie, Bourgault-Ducoudray; Orchestral Suite in D major, op. 49, Saint-Saëns; Symphony in F major, No. 8, Beethoven; and Overture to Euryanthe, Weber.

Void though the supply be of any genuine melody in the overture to "Benvenuto Cellini," its enchanting and veritably drastic orchestration is well-nigh without a parallel. A very individual state of feeling lies quite indisputably at the basis of this overture; but that it is really a great musical work, so far as the representation of an ideal in concrete form is concerned, will be taken even by Berlioz's blindest admirers *cum grano salis.* The selection by Bourgault-Ducoudray was well worth a single hearing. Despite its composer's nationality it is tinged with the lusciousness of the best kind of Italian music, but at the same time the whole seems inadequate in representing any such genius as has been quite unanimously attributed to Bourgault-Ducoudray.

An inequality of style and an insincerity of purpose seem to cling to the suite by Saint-Saëns.

A thoroughly pleasing, neat and artistically made work it surely is, but that it is also a veritable Janus, with one face turned backward to Bach and Haydn, and the other forwards, is also true.

In this suite Saint-Saëns pays homage to Bach, Händel and Haydn. It is only in the romance that his real individuality is permitted to have its full and free sway.

The prelude has a canonized theme written over a very congenial organ point and in a happy-go-lucky fashion, which nevertheless gives free and spontaneous play to the master's art of counterpoint.

The working out is carried on for a considerable period and with much variety, ingenuity and effect.

Nothing could be more full of frolic than the final. In this respect it never hesitates from first to last. Still it is the weakest part of the work and the style of the music is very considerably influenced by the symphonic finals of Haydn.

Beethoven's 8th symphony was written when the master was seeking health in a quiet Austrian town, and in one of the dreariest periods of his career; yet the work shows the profoundest disregard of melancholy and is unquestionably the liveliest, cheeriest and jolliest of the nine.

Berlioz said of the allegro scherzando that "it had fallen from Heaven into the composer's mind," and that he had written it at a single sitting.

The origin of the quaint and playful clock tune was far more human than the rhetorical Frenchman conceived, for it was originally the subject of a catch which Beethoven wrote to the words, "Ta, ta, ta lieber Mälzel, lebe wohl, sehe wohl"—this on occasion of a supper to Mälzel, the renowned inventor of the metronome.

The coda is fully as remarkable as the rest of the movement.

With an inexplicable waywardness Beethoven stops his music in the very height of its career and concludes with a trivial as well as a very weak Italian cadence. It is as though a street band had played a Rossinian melody under his window and made the enraged master, after making a genuine Rossinian peroration, lay down his pen in abject despair. The finale for the concert was the overture to "Euryanthe"—or Weber's sole grand opera, as the learned Dr. Spita has nicely said.

Of the orchestra's playing at this concert the evidences of a thorough and masterly preparation of a symphony concert programme have seldom been more numerous or gratifying. Conductor Paur was in his most musical mood, and at the opening of the concert the greeting he received from the audience was beyond cavil of the heartiest and most enthusiastic description.

Ten concerts are to be given by the Boston Symphony Orchestra in Sanders Theatre, Cambridge, beginning Tuesday evening of next week. Mr. Emil Paur will conduct, and the solo artists already engaged are, Mrs. Von Januschowsky, Miss Little, Messrs. Davies, Halir, Sieveking, Joseffy, Kneisel and others. A limited number of seats have been reserved for college officers and guests and the remainder go on sale to-day.

Boston Transcript

SATURDAY, OCTOBER 24, 1896.

THE SYMPHONY RUSH.

To the Editor of the Transcript:

Who are the most highly cultivated people in the country? The Bostonians. Of course. Would any dare dispute their claim? Is it not strange then that in their pursuit of the most elevated form of enjoyment, Bostonians should act like greedy animals, like escaped lunatics, like anything but human beings endowed with decent self-respect and regard for others?

The delights of the symphony season are now upon us, and Oh, alas! the horrors of the symphony rush are once more permitted. Why are these things thus? Is anything gained by anybody in this mad scramble, this

"Meleé of hoofs and horns and heads
That wars and wrangles and scatters and
spreads,"

to quote from "Lasca," that cowboy story beloved by the "dramatic recitationist?" In view of the women's hats the quotation is really graphic, though in justice to the symphony crowd it must be said that there is very little or no actual wrangling. It is a good-humored company. But it is also very determined, and there is an awful lot of pushing and jamming which belongs only to the age of barbarism, and which is not only outrageous but dangerous. Glasses and spectacles are broken, cape-strings and bonnet-ties are pulled off, jewelry lost and not infrequently some woman becomes faint or is really bruised.

If anything were accomplished by it all there would be more reason for the tolerance of the practice. But since only one can pass the gate at a time, and the opportunity to gain any precedence in seats comes only after the ticket has been taken, what is the sense in this pell-mell crowding the moment the signal is given for opening the door?

Why cannot the waiting be done in line, since, as I said before, only one person is allowed to pass at a time? Once past the gate as much haste may be made as is the direct result of individual ambition. The press will be bad enough then, but the stairs are sufficiently broad to make it at least moderately safe and comfortable. Those who wait, of course, would make a long line in single file, but if it can be done elsewhere why not here?

In answer to this complaint it will be said that "those who don't like it need n't do it." That is probably very true, to a degree, for from appearances one would say that many of those who go on rush tickets could abundantly afford to do otherwise. But the students, for whom there is no alternative! For their sake, and incidentally for those other people who are horribly and needlessly squeezed every Friday afternoon, cannot some other custom be invented?

A. S. B.

American Art Journal.

NEW YORK, SATURDAY, OCT. 24, 1896.

WHAT IS GOING ON IN BOSTON.

The First Symphony Concert.

There was the usual crowd, and Director Paur greeted with the usual welcome. Two overtures, Berlioz's Cellini and Weber's Euryanthe. The Symphony was Beethoven's Eighth, with its witching beauty, and that striking air in the metronone movement which seagoers hear sailors sing as a shanty, with the chaotic chorus words, "Victoria, Victoria, Very well done Jim Crow," which is said to have begun years ago in London, prompted by some scandal about a sable valet in her British Majesty's service. Two first times: one the pathetic Burial of Ophelia, by Louis Albert Bourgault Ducoudray, so well played that Paur cried Bravo; the other, the orchestral suite in D, op. 59, by Saint-Saens. It is worth mentioning that Ducondray is 56 years old, first studied law, was taught by Thomas, won the Grand Prix de Rome with a cantata, wrote an opera, visited the Orient officially, and published studies of Greek, Armenian and Turkish music.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR.
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SUNDAY, OCT. 25, 1896.

THE SYMPHONY CONCERT.

Two Selections That Are New to Boston Played.

Overture from "Gwendoline," by Chabrier, Shows Spirit and Style Notably New—The Dvorak Rhapsody a Brilliant Number—M. Martinus Sieveking the Soloist.

The programme for last evening's concert by the Boston Symphony orchestra cert by the Boston Symphony orchestra, in Music Hall, was:

Overture, "Gwendoline"	E. Chabrier
Concerto for pianoforte, No. 1	Tschaikowsky
Slavonic Rhapsody, No. 3	Dvorak
Symphony, "Jupiter"	Mozart

The soloist was Mr. Martinus Sieveking. The selections from Chabrier and Dvorak were given for the first time in Boston. The only other work of the former heard here is an entr'acte from the opera of which the composition played last evening is the overture. It is distinctly and characteristically an opera overture, full of the storm of battle, save when a brief moment of tenderly impassioned melody, undoubtedly typical of the heroine of the story, breaks through the uproar. In spirit and style the work is notably new, and it has tremendous fire, and an almost fierce vitality, and its onward sweep and furious pace are maintained with unfaltering vigor. The score is massively gorgeous in color, and though it clearly indicates the influence of Wagner on the composer, yet it savors of an interestingly piquant individuality of its own. What there is of Wagner in it is Wagner Frenchified, but it is, on the whole, Berlioz amplified nearly to exaggeration.

The programme book claims that the overture reflects Wagner's "harmonic habits," but what flowing melody there is in it has too few interrupted cadences for that, and the second theme comes to a close on the tonic with an early straightforwardness that is anything than Wagnerian. It is not music that is perfectly clear on a first hearing, but it left no doubt that it was strong, even noble, and the work of an original thinker and a master in his art. The exactions it makes on the technique of the orchestra are very great, bristling difficulties abound, and in this regard, as in every other, the overture ranks among the most modern of the modern school. It was splendidly played, and with stirring effect.

The Dvorak rhapsody is less attractive, brilliant as it is in its orchestration and ingeniously clever as it is in the development of the one theme on which it is founded. The chief fault of the work is that it is prolonged too far beyond the point at which its interest reaches its climax. Every now and then one imagines and is gratified that the end is near, but the music takes a new start and repeats tiresomely in another form what it has already said to excess. Then, too, although it is all Dvorak, pure and simple, it is not Dvorak in his most individual and most enjoyable mood, and that effect of spontaneity which is so pleasing in his more strikingly characteristic compositions gives way here to something closely resembling laborious effort, and with a result that suggests the highly proper but uninspired kapelmeister music. Mr. Paur's reading brought out all that was interesting in it, with a special feeling for its national color and its many odd rhythmical accents, and its performance by the orchestra was brilliant.

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The next programme is: Symphony in E minor, "Gaelic," op. 32, first time, Mrs. H. H. A. Beach; aria, "Herodiade," Massenet; variations, Brahms; aria, "I Pagliacci," Leoncavallo, and overture, "Der Freischutz," Weber. Mr. G. Campanari is to be the soloist.

Boston Sunday Globe.

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[illegible] Journal.

SUNDAY, OCTOBER 25, 1896.

SYMPHONY NIGHT.

Overture to "Gwendoline" by Emmanuel Chabrier.

Martinus Sieveking in a Concerto by Tschaikowsky.

First Performance Here of Dvorak's Third Rhapsody.

The program of the second Symphony concert, given in Music Hall last night, Emil Paur conductor, was as follows:

Overture to "Gwendoline"..............Chabrier
(First time in Boston.)
Concerto for piano, No. 1, B-flat minor, Op. 23..............Tschaikowsky
Slavonic Rhapsody No. 3, A-flat major, Op. 45..............Dvorak
(First time in Boston.)
Symphony, C major, "Jupiter"..........Mozart

The prelude to the second act of "Gwendoline" was played at a Symphony concert Oct. 13, 1894. That prelude has been called "Gwendoline." The overture played last night has been called "Harald." I speak of Chabrier and his works in "About Music" today. But who are Gwendoline and Harald? Their story may give a clue to the wild overture.

⁂

This is the tale of Gwendoline, as told by Catulle Mendès, poet, novelist, librettist and Wagnerite.

Long, long ago, on the coast of Britain there lived a petty monarch; his name was Armel. He had a gentle daughter, Gwendoline, a girl of sixteen years. There was peace in the land. The men fished. The women spun and looked after their homes. One day as they were a-gossiping, Gwendoline told a dream: a Dane had borne her away over the ocean. As they laughed at her, there was a great cry. The fishermen were seen running madly, pursued by Danes with Harald at their head. The young chief ordered Armel to hand over his treasure, and, refused, he would fain have slain the old man, but the girl threw her body as a buckler before her father. Harald was troubled. Not knowing that lips and braided hair are deadlier than "fire and iron and the wide-mouthed wars", he wooed and was wooed, and he asked for the hand of Gwendoline. Armel gave consent, with treacherous heart; for it was his plan that the Saxons should butcher their foes, drunk at the nuptial feast. At the marriage ceremony, the old man blessed the couple, and gave secretly a dagger to the bride, saying, "If Harald should escape us, you will kill him as he sleeps in your arms." Now Gwendoline loved Harald. She begged him to leave the coast. She talked of overhanging danger. Lost in love, he laughed and would not listen. Then were there shouts and shrieks. Comrades called for help. Harald fell by a blow from Armel. When Gwendoline saw him dying, for she had followed with unequal footsteps, she uttered a woful lamentation, stabbed herself, and fell into the arms of her husband for a night.

⁂

This overture is by no means without form and void. It would be easy to talk in pedagogic vein of first theme, second theme, transition group and so on and so on. Let us rather look at the tone-painting of invading Danes, the shock of battle, the apparition of Gwendoline, the epipthalamium, the apotheosis of the lovers.

The first theme is taken from the operatic scene of the approaching Danes. The discordant fanfares of trumpets are from the battle music. The essentially and characteristically French theme that appears afterward (in the finale combined with figuration from the legend sung by Gwendoline) is the first phrase chanted by Harald when he tells the wondering maiden of his adventurous life and the glorious fate reserved for heroes slain in battle, who carried by the Valkyries to Valhalla feast there eternally.

This overture is remarkable for skillful and clear polyphony, original and daring harmonic treatment, furious swing, full, heroic blood and gorgeousness of the orchestration. Chabrier's admiration for Wagner did not cause him to give up his birthright. In a hundred matters of detail he is French to the nails. The orchestration is more distinct even in its spasms than is the orchestration of Wagner, and in this respect Chabrier is to be compared rather with Berlioz.

The overture to "Gwendoline" is a composition that well bears repetition. It is to be regretted that there was not the slightest clue in the Program Book to the character of the opera; for this overture is not absolute music; it is an overture to an opera; its motives are taken from the opera; its reason for being is found in the opera house. It is true that an elaborate program of panoramic treatment is almost always an injury to a composer, but the simple narration of the tale of Gwendoline might have put certain hearers in the proper mood.

⁂

The Tschaikowsky concerto was last played in Boston by Miss Adele Aus der Ohe, and not by Mrs. Hopekirk, as stated in the Program Book. Mrs. Hopekirk played it at a Symphony concert Jan. 24, 1891; and Miss Aus der Ohe played it—and superbly—at a Young People's Popular concert Jan. 6, 1892.

Mr. Sieveking made a grievous mistake in taking the allegro vivace as- [illegible] the treatment are eminently Tschaikowskian and his playing of the long winded cadenza did not restore matters to their equilibrium.

Mr. Sieveking is a pianist who should be treated with respect, especially as in the course of his studies he took lessons of Mr. Sandow, the strong man. His playing last night was characterized chiefly by strength and fluency. His interpretation was at times defiant when it should have been authoritative. The tone was crisp, sometimes almost brittle; it was rarely sympathetic. The performance as a whole was virile rather than romantic. Physically it deserved high praise. In tender moments there was little that went quietly yet irresistibly to the heart. Mr. Sieveking displayed the manly and modest bearing that at once command esteeem as well as respect, and the exhibition of strength and brilliancy was rewarded liberally by the long-continued and hearty applause of the audience.

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The Slavonic Rhapsody No. 3, by Dvorak, was first performed at a Sinfonie soirée of the Royal Orchestra, Berlin, under Taubert, Sept. 20, 1879. When it was thus produced, Dvorak was almost unknown. A Dumka for piano which appeared about the same time was sniffed at by German reviewers, and when Joachim soon afterward brought out one of Dvorak's chamber works at a concert in Berlin, people began to rub their eyes and ask, "Who is this Dvorak?"

And yet it was played at a Boston Symphony concert last night for the first time in this city. After hearing it, the wisdom of the delay is evident. The Rhapsodie is not one of the composer's best works. The themes, which are not Bohemian folk tunes, but of Dvorak's invention, are worked to death, and the brilliant orchestration is the only merit of the piece. If the music at times reminds one of Schubert in its friendliness and apparent simplicity, Dvorak also reminds us here of Schubert in his unwillingness to say "Good night." He keeps hold of your hand, pumping it, not being able to find the door. The finale is indeed a deathbed farewell.

⁂

And after all this rage and fret and fury, after screaming dissonances and successions of unrelated chords for an hour, came the Jove-like serenity of Mozart. Not the Jupiter of storms and lightning, but the contemplator of the universe. Does the first movement, with the exception of the reminder of "Figaro," seem hopelessly old fashioned? There is for compensation the sweet melancholy of the andante; there is the flowing grace of the minuet; there is the melodiously polyphonic triumph of the finale. But a Mozart Symphony should be played by an orchestra with a smaller band of strings and in a small hall.

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The program of the concert Saturday night will be as follows: Mrs. Beach, symphony E minor, "Gaelic" (ms. first time); Massenet, air from "Hérodiade"; Brahms variations; Leoncavallo, air from "Pagliacci"; Weber overture "Freischütz"

PHILIP HALE.

Interesting Novelty at the Symphony Concert.

A Sketch of the Composer, Emmanuel Chabrier.

Notes and Comments on Singers, Players and Pieces.

The review of the Symphony concert given last night in Music Hall will be found in the news section of the Journal. Certain features of this concert are discussed more appropriately in this column.

⁂

It was a pleasure to see again the name of Emmanuel Chabrier on a Symphony program.

His name first appeared at these concerts Oct. 13 1894, when the beautiful prelude to Act II. of "Gwendoline" was played.

In November, 1890, some of his music from the operetta "L'Etoile" was heard here, for "The Merry Monarch," in which Francis Wilson played a joyous part, was an adaptation of Chabrier's little work. I say "some of his music," for the majority of the tunes in "The Merry Monarch" were by Mr. Woollson Morse.

Chabrier's "Spanish Rhapsodie" ("Espana") was played by the Philharmonic Orchestra at the Tremont Theatre, Jan. 14, 1892.

Boston knows little of Chabrier's music with the exceptions noted.

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Emmanuel Chabrier was born at Ambert, France, Jan. 18, 1841. The son of a lawyer, he studied law at Paris, and at the age of 20 entered into the office of the Minister of the Interior. Fond of music, he studied under Semet and Hignard. Pougin says, "I will not say he was the most astonishing pianist I ever heard, but he was the most astonishing, eccentric, almost prodigious player of the piano I ever met." He was a chorusmaster for two years of the Lamoureux concerts, and he helped in the concert production of the first two acts of "Tristan and Isolde." His artistic life is best told by the list of his works: "L'Etoile," operetta, Paris, Nov. 23, 1877; "Une Education Manquée," one act, Paris, May 1, 1879; "Gwendoline," opera in three acts (portions played at Lamoureux concerts Nov. 9, 1894; first performance as a whole and an opera, Brussels, April 10, 1886; subsequent performances, Carlsruhe 1888, Munich 1890, Lyons, Paris Dec. 27, 1893; it was revived at Munich [illegible] season. The creators of the chief parts at Brussels were Miss Thuringer, Gwendoline; Béraldi, Harald; and Engel, Armel); "Le Roi Malgré Lui," Paris, May 18, 1887, and in German cities. The music to "Femme de Tabarin," 1887.

There is this list of works outside the theatre: "Espana," Lamoureux, 1883; "La Sulamite," mezzo-soprano with female chorus, 1885; Habenera, Prélude et Marche francaise, Suite pastorale, all at Angers, Nov. 4, 1888; Joyeuse Marche, Lamoureux, Feb. 16, 1890; "A la musique," female chorus, Colonne March 22, 1891; Marche des Cipayes; 10 picturesque pieces for piano; Valses romantiques for 2 pianos; songs, among them "Credo d'amour," "Ballade des gros dindons," "Pastorale des petits cochons roses."

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This son of Auvergne loved Wagner as well as Spain, which he visited. He would go to Brussels or London to hear Wagner's works, and at Paris, 1884-'85, he was one of a club called "Le Petit-Bayreuth," at the meetings of which arrangements of Wagner's operas for a small orchestra and two pianos were played by him and Garcin, Lamoureux, Charpentier, Teste, Luzzato and other enthusiasts. Vincent d'Indy played the drums.

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In Germany as well as France the fame of Chabrier grows brighter year by year. What Pougin wrote of him in 1894 seems now the statement of fact rather than the flourish of eulogy: "The death of Chabrier takes from French musical art one of its most interesting, original and distinguished personalities. The composer of 'Gwendoline,' 'La Sulamite' and 'Espana' was a noble artist, an honor to his country, Wagnerite as he was in theory, Chabrier in practice was essentially French, and he never sacrificed the pure traditions of national art to the undisguised modern tendencies of his mind. Form, foundation, everything with him was clear, logical, full of frankness and true Gallic blood."

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Is this the verdict of a Frenchman? Read the judgment of Ferdinand Pfohl in 1894: "Chabrier is a great talent; he has invention, imagination, temperament; his music, always ingenious and interesting, contains a wealth of moving detail.

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Boston should take a peculiar interest in Tschaikowsky's piano concerto B flat minor, for the first performance of it was in this city. The pianist was Hans von Bülow, who played it in Music Hall, Oct. 25, 1875. Mr. Lang conducted the orchestra on that occasion. The concerto has been played here since then by Mr. Lang (at least twice —once at a Symphony concert Feb. 21, 1885,) Mrs Helen Hopekirk at a Symphony concert Jan. 24, 1891, and by Miss Adele Aus der Ohe, at a Young People's Popular, Jan. 6, 1892.

It was played by Miss Aus der Ohe at the opening of Carnegie Hall, New York, May 9, 1891, under the direction of the composer.

The musical events of the week are the first performance of a new quartet of Dvorak by the Kneisel Quartet; the appearance of Maggie Cline at the Bowdoin Square Theatre, Maggie the amazonian singer of "Throw Him Down, McCloskey" and "If Donavan's a Better Man Than I Am"; and the first performance of a symphony by Mrs. Beach at Music Hall Saturday night.

Philip Hale

Gazette

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The Symphony Concert.

The second concert of tne season was given by the Symphony Orchestra last evening in Music Hall. The programme was:

Overture, "Gwendoline,"..................Chabrier
Concerto No. 1; B flat minor, op. 22..Tschaikowsky
Slavonic Rhapsody No. 3, op. 45............Dvorak
Symphony N. 49, C major....................Mozart
Sololst, Mr. Martinus Sieveking.

The Chabrier overture is a delightful work, everywhere revealing traees of a Wagnerian influence, but with a dash, brilliancy, reserve and effectiveness that belong to artistic France; fine finish is joined to fine art, polish to dazzling brilliancy, and the result is a little gem of the first water. The overture was interpreted by the orchestra with the finest feeling for detail and for contrast and with faultless taste.

The Tschaikowsky concerto introduced Mr. Sieveking for the second time to a Boston audience, and the opinion that was formed of him a year ago, requires very little modification at the present time. Now as then he impresses one with his artistic temperament, with his modesty, and with his sincerity. In the way of technique, Mr. Sieveking is amply provided; yet his finger skill is not used for the exaltation of the pianist, not for display, but as means to an end; in other words, Mr. Sieveking is an interpreter first, and a pianist afterwards. He has fingers of iron that have power and caressing delicacy at the same time; sometimes the strength is abused and the piano strings protest against being ill-treated by wailing in an unmusical nasal objection. As the rule, however, he expends his technical wealth with discretion and skill; rapid passages ring out clearly and brilliantly and with admirable equality of tone; the crescendos and diminuendos are what their names imply; unbroken and even flows of regularly increasing and diminishing sound, from which spasm and effort are absent. Another fact to be noted is that the use of the pedals never degenerates into abuse; they are never used for the purpose of concealing deficiency in touch or in taste.

Mr. Sieveking's style is large and broad, allowing majesty, passion as well as delicacy, but not tinkling sweetness. There is nothing affected in this style; it is strong, vigorous playing that earns approbation not through surprise, but by deliberately winning the approval of cultivated tastes. The varying moods of the noble Tschaikowsky concerto gave the artist ample opportunities to display all the talent and technical skill he possesses and he was rarely disappointing in either direction. Occasionally he allowed his fingers to run away with his judgment and gained brilliancy at the expense of clearness and fluency; sometimes physical strength rose superior to artistic beauty, but the faults were noticeable only at rare intervals and did not mar the general beauty of the work. Mr. Sieveking played with unfailing spirit, dignity and reasonableness that were in evidence even in the most fiery and passionate portions of the concerto; he never allowed his heart to run away with his head, never forgot the composer for the pianist.

It would be, perhaps, premature to dogmatically indicate Mr. Sieveking's positien in the art world for as yet there is not sufficient evidence upon which to found a judgment; but there can be no doubt that he is an artist of rare worth and that although he may have one or two living equals it is doubtful if he has any superior as a pianist. His work is sound, honest work. and back of the all-sufficing technique is the brain of the thinker and the soul of the artist.

The Slavonic Rhapsody is a fine piece of manufactured art, elaborately worked out to the smallest detail, and brilliant with its encrustations of artificial jewels; it is entirely satisfactory to the intellect that is always pleasantly stimulated by ingenious combinations and unexpected variations on combinations. The music is faultless; it possesses all the merits, but that of vitality. And then the test was too severe; he was sandwiched between Tschaikowsky and Mozart; and even a tall man's height is underestimated when he is placed beside giants.

The novelty for the next concert is Mrs. H. H. A. Beach's symphony in E. minor. Mr. G. Campanari will be the soloist.

Boston Journal.

MONDAY, OCTOBER 26, 1896.

Seats are now on sale at the University Book Store, Cambridge, for the 10 concerts to be given in Sanders Theatre by the Boston Symphony Orchestra. The concerts will be given Thursday evenings, Oct. 29, Nov. 19, Dec. 17, 31, Jan. 14, Feb. 4, March 4, 18, April 8 and 29. Among the soloists will be Mrs. Januschowsky, Messrs. Ben Davies, Carl Halir, Kneisel, Joseffy, Sieveking.

The Symphony concert at Cambridge Thursday night will be in memory of Prof. Francis J. Child and Prof. Josiah D. Whitney. The program will include Mozart's G minor symphony, air from Bach's D major suite, Schubert's Funeral March, Tschaikowsky's B flat minor piano concerto and Beethoven's "Coriolanus" overture. Mr. Sieveking will be the pianist.

Boston Journal.

SUNDAY, OCTOBER 25, 1896.

SYMPHONY NIGHT.

Overture to "Gwendoline" by Emmanuel Chabrier.

Martinus Sieveking in a Concerto by Tschaikowsky.

First Performance Here of Dvorak's Third Rhapsody.

The program of the second Symphony concert, given in Music Hall last night, Emil Paur conductor, was as follows:

Overture to "Gwendoline"............Chabrier
(First time in Boston.)
Concerto for piano, No. 1, B-flat minor, Op. 23...........................Tschaikowsky
Slavonic Rhapsody No. 3, A-flat major, Op. 45.......................................Dvorak
(First time in Boston.)
Symphony, C major, "Jupiter"..........Mozart

The prelude to the second act of "Gwendoline" was played at a Symphony concert Oct. 13, 1894. That prelude has been called "Gwendoline." The overture played last night has been called "Harald." I speak of Chabrier and his works in "About Music" today. But who are Gwendoline and Harald? Their story may give a clue to the wild overture.

⁂

This is the tale of Gwendoline, as told by Catulle Mendès, poet, novelist, librettist and Wagnerite.

Long, long ago, on the coast of Britain there lived a petty monarch; his name was Armel. He had a gentle daughter, Gwendoline, a girl of sixteen years. There was peace in the land. The men fished. The women spun and looked after their homes. One day as they were a-gossiping, Gwendoline told a dream: a Dane had borne her away over the ocean. As they laughed at her, there was a great cry. The fishermen were seen running madly, pursued by Danes with Harald at their head. The young chief ordered Armel to hand over his treasure, and, refused, he would fain have slain the old man, but the girl threw her body as a buckler before her father. Harald was troubled. Not knowing that lips and braided hair are deadlier than "fire and iron and the wide-mouthed wars", he wooed and was wooed, and he asked for the hand of Gwendoline. Armel gave consent, with treacherous heart; for it was his plan that the Saxons should butcher their foes, drunk at the nuptial feast. At the marriage ceremony, the old man blessed the couple, and gave secretly a dagger to the bride, saying, "If Harald should escape us, you will kill him as he sleeps in your arms." Now Gwendoline loved Harald. She begged him to leave the coast. She talked of over-hanging danger. Lost in love, he laughed and would not listen. Then were there shouts and shrieks. Comrades called for help. Harald fell by a blow from Armel. When Gwendoline saw him dying, for she had followed with unequal footsteps, she uttered a woful lamentation, stabbed herself, and fell into the arms of her husband for a night.

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This overture is by no means without form and void. It would be easy to talk in pedagogic vein of first theme, second theme, transition group and so on and so on. Let us rather look at the tone-painting of invading Danes, the shock of battle, the apparition of Gwendoline, the epipthalamium, the apotheosis of the lovers.

The first theme is taken from the operatic scene of the approaching Danes. The discordant fanfares of trumpets are from the battle music. The essentially and characteristically French theme that appears afterward (in the finale combined with figuration from the legend sung by Gwendoline) is the first phrase chanted by Harald when he tells the wondering maiden of his adventurous life and the glorious fate reserved for heroes slain in battle, who carried by the Valkyries to Valhalla feast there eternally.

This overture is remarkable for skillful and clear polyphony, original and daring harmonic treatment, furious swing, full, heroic blood and gorgeousness of the orchestration. Chabrier's admiration for Wagner did not cause him to give up his birthright. In a hundred matters of detail he is French to the nails. The orchestration is more distinct even in its spasms than is the orchestration of Wagner, and in this respect Chabrier is to be compared rather with Berlioz.

The overture to "Gwendoline" is a composition that well bears repetition. It is to be regretted that there was not the slightest clue in the Program Book to the character of the opera; for this overture is not absolute music; it is an overture to an opera; its motives are taken from the opera; its reason for being is found in the opera house. It is true that an elaborate program of panoramic treatment is almost always an injury to a composer, but the simple narration of the tale of Gwendoline might have put certain hearers in the proper mood.

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The Tschaikowsky concerto was last played in Boston by Miss Adele Aus der Ohe, and not by Mrs. Hopekirk, as stated in the Program Book. Mrs. Hopekirk played it at a Symphony concert Jan. 24, 1891, and Miss Aus der Ohe played it—and superbly—at a Young People's Popular concert Jan. 6, 1892.

Mr. Sieveking made a grievous mistake in omitting the allegro vivace as—it has been called the Irish jig—in

the treatment are eminently Tschaikowskian and his playing of the long winded cadenza did not restore matters to their equilibrium.

Mr. Sieveking is a pianist who should be treated with respect, especially as in the course of his studies he took lessons of Mr. Sandow, the strong man. His playing last night was characterized chiefly by strength and fluency. His interpretation was at times defiant when it should have been authoritative. The tone was crisp, sometimes almost brittle; it was rarely sympathetic. The performance as a whole was virile rather than romantic. Physically it deserved high praise. In tender moments there was little that went quietly yet irresistibly to the heart. Mr. Sieveking displayed the manly and modest bearing that at once command esteeem as well as respect, and the exhibition of strength and brilliancy was rewarded liberally by the long-continued and hearty applause of the audience.

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The Slavonic Rhapsody No. 3, by Dvorak, was first performed at a Sinfonie soirée of the Roval Orchestra, Berlin, under Taubert, Sept. 20, 1879. When it was thus produced, Dvorak was almost unknown. A Dumka for piano which appeared about the same time was sniffed at by German reviewers, and when Joachim soon afterward brought out one of Dvorak's chamber works at a concert in Berlin, people began to rub their eyes and ask, "Who is this Dvorak?"

And yet it was played at a Boston Symphony concert last night for the first time in this city. After hearing it. the wisdom of the delay is evident. The Rhapsodie is not one of the composer's best works. The themes, which are not Bohemian folk tunes, but of Dvorak's invention, are worked to death, and the brilliant orchestration is the only merit of the piece. If the music at times reminds one of Schubert in its friendliness and apparent simplicity, Dvorak also reminds us here of Schubert in his unwillingness to say "Good night." He keeps hold of your hand, pumping it, not being able to find the door. The finale is indeed a deathbed farewell.

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And after all this rage and fret and fury, after screaming dissonances and successions of unrelated chords for an hour, came the Jove-like serenity of Mozart. Not the Jupiter of storms and lightning, but the contemplator of the universe. Does the first movement, with the exception of the reminder of "Figaro," seem hopelessly old fashioned? There is for compensation the sweet melancholy of the andante; there is the flowing grace of the minuet; there is the melodiously polyphonic triumph of the finale. But a Mozart Symphony should be played by an orchestra with a smaller band of strings and in a small hall.

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The program of the concert Saturday night will be as follows: Mrs. Beach, symphony E minor, "Gaelic" (ms. first time): Massenet, air from "Hérodiade"; Brahms variations; Leoncavallo, air from "Pagliacci"; Weber overture "Freischütz"

PHILIP HALE.

Interesting Novelty at the Symphony Concert.

A Sketch of the Composer, Emmanuel Chabrier.

Notes and Comments on Singers, Players and Pieces.

The review of the Symphony concert given last night in Music Hall will be found in the news section of the Journal. Certain features of this concert are discussed more appropriately in this column.

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In November, 1890, some of his music from the operetta "L'Etoile" was heard here, for "The Merry Monarch," in which Francis Wilson played a joyous part, was an adaptation of Chabrier's little work. I say "some of his music," for the majority of the tunes in "The Merry Monarch" were by Mr. Woollson Morse.

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The Slavonic Rhapsody is a fine piece of manufactured art, elaborately worked out to the smallest detail, and brilliant with its encrustations of artificial jewels; it is entirely satisfactory to the intellect that is always pleasantly stimulated by ingenious combinations and unexpected variations on combinations. The music is faultless; it possesses all the merits, but that of vitality. And then the test was too severe; he was sandwiched between Tschaikowsky and Mozart; and even a tall man's height is underestimated when he is placed beside giants.

The novelty for the next concert is Mrs. H. H. A. Beach's symphony in E. minor. Mr. G. Campanari will be the soloist.

Boston Journal.

MONDAY, OCTOBER 26, 1896.

Seats are now on sale at the University Book Store, Cambridge, for the 10 concerts to be given in Sanders Theatre by the Boston Symphony Orchestra. The concerts will be given Thursday evenings, Oct. 29, Nov. 19, Dec. 17, 31, Jan. 14, Feb. 4, March 4, 18, April 8 and 29. Among the soloists will be Mrs. Januschowsky, Messrs. Ben Davies, Carl Halir, Kneisel, Joseffy, Sieveking.

The Symphony concert at Cambridge Thursday night will be in memory of Prof. Francis J. Child and Prof. Josiah D. Whitney. The program will include Mozart's G minor symphony, air from Bach's D major suite, Schubert's Funeral March, Tschaikowsky's B flat minor piano concerto and Beethoven's "Coriolanus" overture. Mr. Sieveking will be the pianist.

MORNING, OCT. 26, 1896.

Some Brilliant Cadenza Work at the Symphony Concert.

The programme of Saturday came in like a lion and went out like a lamb, for, although the final number was Mozart's so-called "Jupiter" symphony, the work does not represent a Jupiter Tonans, but rather Jupiter Seranator, a species of fairweather god (recently quite unknown to Bostonians) and scarcely comes up to its Olympian name. It is the most learned of the three symphonies, his last, which Mozart wrote three years before his death. Yet of these three products of the year 1788 the G minor seems the more impregnated with genius, while the E flat symphony (of the same group) is of especial interest to some wood-wind players as being the first introduction of the clarinette into symphonic usage.

Perhaps Jupiter seemed exceptionally lamblike after the fierce dissonances which represented the modern school in the preceding three numbers. None the less, the unstrained and wonderfully ingenious fugal touches could not be dimmed by any amount of modern crashings, and the calmer school won its victory even after Chabrier and Dvorak had unloaded all their dissonances and rhapsodies. Nor would we be in the least understood as condemning the placing of the fervid modern works upon the programme; on the contrary, there is cause for congratulation in the fact that our symphonic programmes are beginning to reflect all schools and enable the auditor to compare the old with the new, the chaste and classical with the romantic and ecstatic.

Chabrier's "Gwendoline" overture was heard for the first time. It is a bold and audacious work and compels attention without requiring measurement with the Wagnerian yardstick. Agitated orchestral phrases in sequence form, topping off each time with a forcible kettle-drum figure, begin the composition. The piccolo begins to shriek very early in the proceedings and everything is at high pressure from even the initial measure. Moments of beauty there undoubtedly are, as for example the first theme on the violoncellos and deeper wind instruments, but there is little of coherency, and few thoughts are carried to their legitimate conclusion. Occasionally also, trivial and unworthy themes appear, one of these being not on any higher plane than an Offenbach cancan. The final climax is brassy and commonplace. The work is not in the strict form, but that is no disadvantage in these days of free overtures, and there is plenty of development which is at least ingenious and frequently attractive. Bass drum and cymbals are added to the final tumult, and the kettledrum vehemently ends the movement, as it began it.

Tschaikowsky is, to the reviewer's mind, the one composer (in instrumental forms), who can indulge in all the modern spasms and passionate outbursts without ever becoming either vague or incoherent; his is the truest orchestral expression of the most modern romanticism. He was represented on this programme by his B flat minor piano concerto, which also served to bring back the fugitive Sieveking to our programme. The pianist was most successful; from the first broad and massive chords which accompany the theme on the strings, to the terrific wrist-action of the last Coda, he held the strictest attention of the audience and his interpretation was clear and sufficiently impassioned to be in line with the Russian composer's intention, although sometimes the tone was overforced. The introduction was very impressive, the simple plan of inverting the piano and string parts in the treatment of the theme being very effective. The development of the chief theme is masterly, for Tschaikowsky is scarcely behind Brahms in the matter of development while he stands decidedly above him in melodic and emotional power. The pianist gave some very brilliant cadenza work in this movement, and his octave passages were marvellous in their power and surety.

Against the tremendous energy of the first movement the tender and quaint simplicity of the second movement (was it given in full?) comes as the best possible foil; most soothingly the flute sang its slumber-song against the pizzicati of the strings "con sordine," in the opening measures, and the odd dronings and pipings which followed gave to the movement something of the character of the old "Musette," in which the early composers used to imitate the drone of the bagpipe. Of course the oboe, the instrument best adapted to express quaint simplicity, had characteristic work to do here, and it was well done.

There seems to be a good deal of the Cossack in the finale, and Eschaikowsky does not lose his opportunity to give a national flavor to this final rondo. It is always glorious to enjoy folk-music translated into the classical forms by the modern composers; when Rubinstein introduces his folk-music, however, one is at times irritated by the evident intention of display, the marked desire to make an efftct; with Grieg, and his Norwegian tunes, with Dvorak and his Bohemian (and we might add his American) treasures, and with Tschaikowsky and his Russian melodies, one is not impressed as if by a pedlar laying out his wares; they love their national music, and succeed in making the auditor love it, too, and it is a great promise for the future of art, this transfusion of the life-blood of the people's music into the veins of the too formal classical school. It is this national flavor which is one great charm in the first piano concerto by Tschaikowsky, and the brilliant playing of Sieveking added another. The pianist was recalled again and again with much fervor by the audience. The ensemble was throughout excellent.

Spite of the appreciation of Dvorak and his presentations of folk-music in an idealized state, which is expressed above, the reviewer cannot confess to any great amount of pleasure in listening to his third Slavonic Rhapsody, which was heard for the first time in this concert. This composition begins with a harp solo, an entire theme being presented by this instrument without any support, as introduction to the Allegro. After some treatment of this theme, considerable woodwind being employed, the usual frenzy sets in. The composition runs on in alternate layers of tranquillity and fury, and presents all the skill in orchestral scoring of which Dvorak is an acknowledged master. Among other unusual touches the violins and kettledrums sing a strange duet leading to a peaceful episode (the only beautiful portion of the work) in which the oboe bears a prominent part. Again the frenzied style recurs, rather weakly, because all its fury cannot conceal its paucity of material, and then the coda comes to end the matter, but the coda seems to have several appendices; there never was a more marked application of the line, "He [illegible] bade farewell, yet was loth to depart." [illegible] the poorest after-dinner speaker will maunder on and on, vainly hoping that he may yet strike some happy thought and [illegible] down under the cover of it, so does [illegible] composer carry on his endings. A [illegible] bids the auditor [illegible] [illegible] still going on when [illegible] pretty brusque cadence the composer goes off and metaphorically slams the door after him, and the work is ended; but one waits a few moments in doubt as to whether he will not reappear and add a final postscript of a few bars more. The composition has little thematic material, and its development is not very varied; it derives some interest from its skilful scoring, but almost all that it says has been as well, or better said, even by the same composer, before.

It would be folly to search for any details of the Jovian career in the "Jupiter" symphony; the name was given (some assert by J. B. Cramer) exactly as the title "Emperor" was bestowed upon Beethoven's piano concerto in E flat (No. 5), by an enthusiastic admirer, to show that it was a god among lesser deities. Nor was the title misapplied, for this was the most ambitious and earnest symphony of the last century; possibly one can extend the statement and say that not until 1804, when Beethoven brought forth the "Heroic Symphony," was it definitely excelled. Its finale was far in advance of the light, rollicking movements with which the last century composers (even Mozart himself), influenced by the gigue which ended the suites, wound up their symphonies. This finale was most excellently given, every response clear, every part well-balanced, so that the contrapuntal devices were a delight even to those who knew nothing of their great skill. Scarcely ever has profound learning been put forth in so pleasant a guise; not even in Beethoven's symphonies is there so good an instance of the art of concealing art.

There was a slight tendency to anticipate Mr. Paur's beat in one or two passages in the first movement of the symphony, but on the whole the performance must be classed as an excellent one.

Louis C. Elson.

METROPOLITAN OPERA HOUSE.

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Mr. EMIL PAUR.........................Conductor

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FIRST CONCERT AND 1,419TH PERFORMANCE,
Friday Evening, Nov. 13, at 8:15.

Programme:—

CHABRIER...............Overture to "Gwendoline"
(First time at these concerts.)
CHOPIN..Concerto for Pianoforte in E minor, No. 1
WEBER...............''Invitation to the Dance"
(Scored for Orchestra by Hector Berlioz.)
SCHUBERT............Symphony No. 9, in C major

Soloist, MORIZ ROSENTHAL.

Tickets at Schuberth's, 23 Union square.

BOSTON

SYMPHONY ORCHESTRA.

Boston Courier.

SUNDAY MORNING, OCT. 25, 1896.

THE SECOND SYMPHONY.

Mr. Paur's second programme began with the overture to the opera of "Gwendoline," written by the French composer, Emmanuel Chabrier. As usual, in the case of a new man or a new thing about which the average concert-goer would like to have some information, the programme book was absolutely empty and valueless, although the compiler is presumably engaged to obtain and print such details. It is only allusively that the reader is told the composer's nationality and that mention is made of his subservient predilection for Wagner, which latter speaks for itself in a roaring, a complicated clangor which nobody with any inkling of modern musical matters could help finding out for himself. For the overture is for the most part a continuity of deafening fortissimos, with an occasional but brief sopho passage during which the brass players can get a second or third wind and the operator on percussion instruments relieve their much exercised muscles. The opening and the chief theme are so like Wagner that one fairly starts to hear them, and is inclined to wonder if Chabrier did not pilfer more from Wagner's work-table. The instrumentation, be it said in justice, is as clever and capable as it is vehement and imitative, and more are passages of grace, beauty and self-control, such as a pleasant episode for violas which brings an agreeable lull about midway of the storm. Does the overture fully introduce the opera? Nobody can tell, because the house-book says no word of the plot or its personages. Going by guess-work alone, one would derive the impression either that the mysterious Gwendoline was a tremendous termagant and threw things round "with a perfect looseness," or else that she had been ruthlessly exposed to a calithumpian serenade or a cyclonic cataclysm. Probably there is appropriateness in this prelude—which the orchestra played with immense spirit, dash and unity—but what benefit might have been derived from knowing so much, was denied the hearers. And this might account for the evident perplexity and moderate applause with which the music was received.

The second place on the programme was assigned to Mr. Martinus Sieveking, the pianist, whose choice had fallen upon that first concerto of Tschaikowsky—in B-flat minor, opus 23—so fine, so full and so free that one is surprised not to hear it oftener. It appeals alike to the virtuosity, the solid art and the sentiment of a player; it would seem to be just such a work as Mr. Baermann ought to enjoy playing and to play nobly, for all his devotion to the great classics of the piano. It has had several performances in Boston (where indeed its first public hearing took place) but nearly six years have elapsed since the last previous one, which was given by Mme. Hopekirk, an artist of sufficient feeling, but whose technique was not equal to all the demands of the score. The present player was adequate to every requisite of the task, and he represented with complete command the boldness and power of the first movement, with its long, intricate and brilliant cadenzas; the gentle, sustained suavity of the second, and the vivacity and wildness of the finale. For Mr. Sieveking has not only that absolute mastery of the keyboard which we expect nowadays from every front of rank player, but he has the faithfully responsive temperament, which answers to a change of rhythm, a touch of motion, a novelty in theme or the transformation of grave eloquence into genial poetry. For all these and more good qualities are in this concerto, which shows its author at his best for chastened thought and eloquent richness of expression, and is devoid of eccentricity, extravagance or an extreme national impressionism. The work, beautifully sustained by the orchestra, was heard with double delight—for its own sake and for that of the player, who was recalled repeatedly and with great warmth.

After the concerto came Dvorak's third "Slavonic Rhapsody"—in A flat major, opus 45—which was the second novelty of the programme. It is a very interesting and able work, built up about a clear and compact theme, first presented by the harp. The composition divides itself into several distinct phases, all richly colored from the full palette of modern orchestral values and developed elaborately but not perplexingly. Unlike many—we might almost say most—rhapsodies, it does not end with a fury of sound and a break-neck rush of speed, but lives in a more modest enthusiasm and contents itself with beauty rather than boisterousness. It was large and sumptuous in the rendering.

If Mozart's "Jupiter" symphony had to be played it should have been put at the top of the progamme, and not have followed three compositions which filled the ear, excited the nerves and tried the attention with their voluminary vocality and their intensity. The very commendable reading could not help seeming cold and thin, and even the thought and language faint and far away.

This is the neat programme: Mrs. H. H. A. Beach, Symphony in E minor, "Gaelic," Op. 32, (MS. First Time); Massenet, Aria, "Herodiade"; Brahms, Variations; Leoncavallo, Aria, "I Pagliacci"; Weber, Overture, "Freischutz." Soloist, Mr. G. Campanari.

HOWARD MALCOM TICKNOR.

THE SANDERS THEATRE CONCERTS.

There are no more delightful concerts in the whole season than those which are given in the Sanders Theatre by the Symphony Orchestra. That perfect amphitheatre enfolds the music as naturally as a shell contains its pearl, and, small as it seems to one who sees it for the first time, its space is ample for even the full ensemble effects of the whole band. There is no wonder that Cambridge people do not find it necessary to frequent the Music Hall concerts, or that many Boston folk float out to Cambridge for some special work. The new series of ten concerts, which will begin on Thursday next, is announced elsewhere, and the list of assisting artists insures the best solo participation in the programme.

SUNDAY MORNING, OCTOBER [illegible]

The Musical Season.

The musical season which will be opened by the Seidl society on Tuesday night, at the Rink, promises to be even more active than the last and to be of a higher quality, also. The chief factors are the same as last year, the Brooklyn institute, the Seidl society and the various opera companies which appear in New York and give to Brooklyn an occasional night which they cannot put in profitably at home, but the scope of two at least of these enterprises has widened and the result will afford more variety and probably more good music and fewer repetitions for people who wish to hear the best that all the managements have to offer. The Seidl society proposes to lower the prices of its orchestral concerts and give the best music on a popular basis, a field in which it has done good service at Brighton beach, but which has never been tilled in the city in the winter. The concert at the rink will be the first fine orchestral concert in the city with good soloists, to be given for 50 cents and without reserved seats, and as a new departure it is of much interest. The society will give four concerts at the Academy, also at cheaper prices than it has usually given on its evenings there, though it is impracticable not to have reserved seats and gradations of prices in any building built upon the theatrical model. In order to make these concerts most widely accessible the society will boycott the high priced foreign soloists who have been plundering America for several years and whose demands seem to grow more exorbitant as the interest in music in this country increases. This does not mean that it will not have competent soloists. Plenty of these can be had at any time at figures which their work is reasonably worth to a manager who is content to receive capacity without a great name or a sensational reputation to put upon the bill boards, and the society has unusual facilities for getting them through Mr. Seidl's connection with the Metropolitan Opera house. The time is coming when the public will demand of a singer that she shall interpret great music worthily. And that will be hastened by every manager or association which refuses to pay exorbitant prices for those various sorts of celebrity which draw at the box office but which have little to do with art.

The Brooklyn institute, whose musical year will open with a fine song recital at Association hall on Wednesday night, has a scheme broader this season than any which it has attempted before. It will give five evening orchestral concerts and four afternoons at the Academy with the Boston Symphony orchestra, the best in the world. These programmes will be preceded by preliminary lectures designed to help people whose interest in music is new to a full appreciation of the rare treats which the concert programmes will offer. The orchestra will be assisted at the concerts by such soloists as Melba and Eames; Ben Davies, the tenor; Moriz Rosenthal, the wonder pianist, and Carl Halir, a violinist with a great European reputation, who has not yet been heard in this country. The series of song recitals which begins this week will offer examples from one of the most attractive fields of musical literature, interpreted by musicians with the culture and musical spirit necessary to do them justice. Then the institute will offer a series of piano recitals by eminent artists, and with its lectures and choral concerts will provide food enough for the most voracious musical stomach.

The opera of the season is as yet almost an unknown quantity but Colonel Mapleson's offering at least is before us. He will open his New York season to-morrow night, with "Aida," and will come to Brooklyn on November 5 with the same singers in the same work. The Metropolitan people have persistently refused to give "Aida" on this side of the river for the ostensible reason that the scenery was too cumbrous to bring over. So Colonel Mapleson's singers will have a free field in Verdi's beautiful work. It has not been heard here for years and is worth singing and worth singing well. Whether the colonel's singers can do that we shall know better in a few days. He will come again on November 10 and on that occasion will probably introduce the Brooklyn singer, Miss Susan Strong. The Grau opera opens at the Metropolitan Opera house in November and there are plans not yet completed for bringing the artists of that company to Brooklyn. With all this variety no music lover need lack and the person who listens intelligently to the better part of the season's offering can hardly fail to have a broader understanding and a keener appreciation of the most popular but least understood of the arts.

BOSTON DAILY ADVERTISER.

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The programme of Saturday came in like a lion and went out like a lamb, for, although the final number was Mozart's so-called "Jupiter" symphony, the work does not represent a Jupiter Tonans, but rather Jupiter Serenator, a species of fairweather god (recently quite unknown to Bostonians) and scarcely comes up to its Olympian name. It is the most learned of the three symphonies, his last, which Mozart wrote three years before his death. Yet of these three products of the year 1738 the G minor seems the more impregnated with genius, while the E flat symphony (of the same group) is of especial interest to some wood-wind players as being the first introduction of the clarinette into symphonic usage.

Perhaps Jupiter seemed exceptionally lamblike after the fierce dissonances which represented the modern school in the preceding three numbers. None the less, the unstrained and wonderfully ingenious fugal touches could not be dimmed by any amount of modern crashings, and the calmer school won its victory even after Chabrier and Dvorak had unloaded all their dissonances and rhapsodies. Nor would we be in the least understood as condemning the placing of the fervid modern works upon the programme; on the contrary, there is cause for congratulation in the fact that our symphonic programmes are beginning to reflect all schools and enable the auditor to compare the old with the new, the chaste and classical with the romantic and ecstatic.

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Against the tremendous energy of the first movement the tender and quaint simplicity of the second movement (was it given in full?) comes as the best possible foil; most soothingly the flute sang its slumber-song against the pizzicati of the strings "con sordine," in the opening measures, and the odd dronings and pipings which followed gave to the movement something of the character of the old "Musette," in which the early composers used to imitate the drone of the bagpipe. Of course the oboe, the instrument best adapted to express quaint simplicity, had characteristic work to do here, and it was well done.

There seems to be a good deal of the Cossack in the finale, and Eschaikowsky does not lose his opportunity to give a national flavor to this final rondo. It is always glorious to enjoy folk-music translated into the classical forms by the modern composers; when Rubinstein introduces his folk-music, however, one is at times irritated by the evident intention of display. the marked desire to make an efftct; with Grieg, and his Norwegian tunes, with Dvorak and his Bohemian (and we might add his American) treasures, and with Tschaikowsky and his Russian melodies, one is not impressed as if by a pedlar laying out his wares; they love their national music, and succeed in making the auditor love it, too, and it is a great promise for the future of art, this transfusion of the life-blood of the people's music into the veins of the too formal classical school. It is this national flavor which is one great charm in the first piano concerto by Tschaikowsky, and the brilliant playing of Sieveking added another. The pianist was recalled again and again with much fervor by the audience. The ensemble was throughout excellent.

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SUNDAY MORNING, OCT. 25, 1896.

THE SECOND SYMPHONY.

Mr. Paur's second programme began with the overture to the opera of "Gwendoline," written by the French composer, Emmanuel Chabrier. As usual, in the case of a new man or a new thing about which the average concert-goer would like to have some information, the programme book was absolutely empty and valueless, although the compiler is presumably engaged to obtain and print such details. It is only allusively that the reader is told the composer's nationality and that mention is made of his subservient predilection for Wagner, which latter speaks for itself in a roaring, a complicated clangor which nobody with any inkling of modern musical matters could help finding out for himself. For the overture is for the most part a continuity of deafening fortissimos, with an occasional but brief sopho passage during which the brass players can get a second or third wind and the operator on percussion instruments relieve their much exercised muscles. The opening and the chief theme are so like Wagner that one fairly starts to hear them, and is inclined to wonder if Chabrier did not pilfer more from Wagner's work-table. The instrumentation, be it said in justice, is as clever and capable as it is vehement and imitative, and more are passages of grace, beauty and self-control, such as a pleasant episode for violas which brings an agreeable lull about midway of the storm. Does the overture fully introduce the opera? Nobody can tell, because the house-book says no word of the plot or its personages. Going by guess-work alone, one would derive the impression either that the mysterious Gwendoline was a tremendous termagant and threw things round "with a perfect looseness," or else that she had been ruthlessly exposed to a calithumpian serenade or a cyclonic cataclysm. Probably there is appropriateness in this prelude—which the orchestra played with immense spirit. dash and unity—but what benefit might have been derived from knowing so much, was denied the hearers. And this might account for the evident perplexity and moderate applause with which the music was received.

The second place on the programme was assigned to Mr. Martinus Sieveking, the pianist, whose choice had fallen upon that first concerto of Tschaikowsky—in B-flat minor, opus 23—so fine, so full and so free that one is surprised not to hear it oftener. It appeals alike to the virtuosity, the solid art and the sentiment of a player; it would seem to be just such a work as Mr. Baermann ought to enjoy playing and to play nobly, for all his devotion to the great classics of the piano. It has had several performances in Boston (where indeed its first public hearing took place) but nearly six years have elapsed since the last previous one, which was given by Mme. Hopekirk, an artist of sufficient feeling, but whose technique was not equal to all the demands of the score. The present player was adequate to every requisite of the task, and he represented with complete command the boldness and power of the first movement, with its long, intricate and brilliant cadenzas; the gentle, sustained suavity of the second, and the vivacity and wildness of the finale. For Mr. Sieveking has not only that absolute mastery of the keyboard which we expect nowadays from every front of rank player, but he has the faithfully responsive temperament, which answers to a change of rhythm, a touch of motion, a novelty in theme or the transformation of grave eloquence into genial poetry. For all these and more good qualities are in this concerto, which shows its author at his best for chastened thought and eloquent richness of expression, and is devoid of eccentricity, extravagance or an extreme national impressionism. The work, beautifully sustained by the orchestra, was heard with double delight—for its own sake and for that of the player, who was recalled repeatedly and with great warmth.

After the concerto came Dvorak's third "Slavonic Rhapsody"—in A flat major, opus 45—which was the second novelty of the programme. It is a very interesting and able work, built up about a clear and compact theme, first presented by the harp. The composition divides itself into several distinct phases, all richly colored from the full palette of modern orchestral values and developed elaborately but not perplexingly. Unlike many—we might almost say most—rhapsodies, it does not end with a fury of sound and a break-neck rush of speed, but lives in a more modest enthusiasm and contents itself with beauty rather than boisterousness. It was large and sumptuous in the rendering.

If Mozart's "Jupiter" symphony had to be played it should have been put at the top of the progamme, and not have followed three compositions which filled the ear, excited the nerves and tried the attention with their voluminary vocality and their intensity. The very commendable reading could not help seeming cold and thin, and even the thought and language faint and far away.

This is the neat programme: Mrs. H. H. A. Beach, Symphony in E minor, "Gaelic," Op. 32, (MS. First Time); Massenet, Aria, "Herodiade"; Brahms, Variations; Leoncavallo, Aria, "I Pagliacci"; Weber, Overture, "Freischutz." Soloist, Mr. G. Campanari.

HOWARD MALCOM TICKNOR.

THE SANDERS THEATRE CONCERTS.

There are no more delightful concerts in the whole season than those which are given in the Sanders Theatre by the Symphony Orchestra. That perfect amphitheatre enfolds the music as naturally as a shell contains its pearl, and, small as it seems to one who sees it for the first time, its space is ample for even the full ensemble effects of the whole band. There is no wonder that Cambridge people do not find it necessary to frequent the Music Hall concerts, or that many Boston folk float out to Cambridge for some special work. The new series of ten concerts, which will begin on Thursday next, is announced elsewhere, and the list of assisting artists insures the best solo participation in the programme.

Brooklyn Daily Eagle

SUNDAY MORNING, OCTOBER 25, 1896.

The Musical Season.

The musical season which will be opened by the Seidl society on Tuesday night, at the Rink, promises to be even more active than the last and to be of a higher quality, also. The chief factors are the same as last year, the Brooklyn institute, the Seidl society and the various opera companies which appear in New York and give to Brooklyn an occasional night which they cannot put in profitably at home, but the scope of two at least of these enterprises has widened and the result will afford more variety and probably more good music and fewer repetitions for people who wish to hear the best that all the managements have to offer. The Seidl society proposes to lower the prices of its orchestral concerts and give the best music on a popular basis, a field in which it has done good service at Brighton beach, but which has never been tilled in the city in the winter. The concert at the rink will be the first fine orchestral concert in the city with good soloists, to be given for 50 cents and without reserved seats, and as a new departure it is of much interest. The society will give four concerts at the Academy, also at cheaper prices than it has usually given on its evenings there, though it is impracticable not to have reserved seats and gradations of prices in any building built upon the theatrical model. In order to make these concerts most widely accessible the society will boycott the high priced foreign soloists who have been plundering America for several years and whose demands seem to grow more exorbitant as the interest in music in this country increases. This does not mean that it will not have competent soloists. Plenty of these can be had at any time at figures which their work is reasonably worth to a manager who is content to receive capacity without a great name or a sensational reputation to put upon the bill boards, and the society has unusual facilities for getting them through Mr. Seidl's connection with the Metropolitan Opera house. The time is coming when the public will demand of a singer that she shall interpret great music worthily. And that will be hastened by every manager or association which refuses to pay exorbitant prices for those various sorts of celebrity which draw at the box office but which have little to do with art.

The Brooklyn institute, whose musical year will open with a fine song recital at Association hall on Wednesday night, has a scheme broader this season than any which it has attempted before. It will give five evening orchestral concerts and four afternoons at the Academy with the Boston Symphony orchestra, the best in the world. These programmes will be preceded by preliminary lectures designed to help people whose interest in music is new to a full appreciation of the rare treats which the concert programmes will offer. The orchestra will be assisted at the concerts by such soloists as Melba and Eames; Ben Davies, the tenor; Moriz Rosenthal, the wonder pianist, and Carl Halir, a violinist with a great European reputation, who has not yet been heard in this country. The series of song recitals which begins this week will offer examples from one of the most attractive fields of musical literature, interpreted by musicians with the culture and musical spirit necessary to do them justice. Then the institute will offer a series of piano recitals by eminent artists, and with its lectures and choral concerts will provide food enough for the most voracious musical stomach.

The opera of the season is as yet almost an unknown quantity but Colonel Mapleson's offering at least is before us. He will open his New York season to-morrow night, with "Aida," and will come to Brooklyn on November 5 with the same singers in the same work. The Metropolitan people have persistently refused to give "Aida" on this side of the river for the ostensible reason that the scenery was too cumbrous to bring over. So Colonel Mapleson's singers will have a free field in Verdi's beautiful work. It has not been heard here for years and is worth singing and worth singing well. Whether the colonel's singers can do that we shall know better in a few days. He will come again on November 10 and on that occasion will probably introduce the Brooklyn singer, Miss Susan Strong. The Grau opera opens at the Metropolitan Opera house in November and there are plans not yet completed for bringing the artists of that company to Brooklyn. With all this variety no music lover need lack and the person who listens intelligently to the better part of the season's offering can hardly fail to have a broader understanding and a keener appreciation of the most popular but least understood of the arts.

[illegible] OCTOBER 26, 1896.

[illegible] Boston Symphony Orchestra.

The programme of the second symphony concert, given in the Music Hall last Saturday evening, was as follows:

Chabrier: Overture to "Gwendoline."
(First time in Boston.)
Tschaikowsky: Concerto for pianoforte, No. 1, in B-flat minor, opus 23.
Dvorak: Slavonic Rhapsody in A-flat major, opus 45, No. 3.
(First time in Boston.)
Mozart: Symphony No. 49, in C major, "Jupiter."
Mr. Martinus Sieveking was the pianist.

There was one number on this programme that was ill-placed, past all doubt; this was the new Dvorak Rhapsody. Leaving its peculiar character out of the question, one may say that no new, hitherto unheard composition would have been favorably placed after such tremendous and exciting works as the Chabrier overture and the Tschaikowsky concerto; a long-familiar work of the highest genius, like the "Jupiter" symphony, could well come after these; its sharply-contrasted style would be all in favor of its producing its full effect. But few listeners have the staying power to be fresh for entirely new musical impressions after the strain of such an overture and such a concerto. Again, the peculiar character of Dvorak's rhapsody makes it a difficult work to place well on a symphony programme, in any case; we do not say that it cannot be well placed, but that it is difficult to place it well. Here that much-debated Volkslied business comes up again. Whether the principal theme of Dvorak's rhapsody is an authentic Czech folk-song or not, it has unmistakably the character of one; it has the characteristic melancholy wail that belongs to the folk-music of peoples whose national scale (whether complete or defective) gives prominence to minor internals. Whether the music be Irish, Scandinavian, or Slavonic matters little; the characteristic wail is much the same; even when the melody is distinctly in the major mode, something of this wail remains.

Now, this distinctive characteristic may be admiraby poetic, or merely dreary, according to circumstances. There is hardly any music in existence the true impressiveness of which depends so much upon the force of association as the folk-song. Its aroma is exceedingly delicate and volatile. It is, upon the whole, dangerous material to use for the purposes of elaborately developed concert music. Wagner was quite right when he wrote of Weber's basing his melodic style upon the German folk-song, and compared the naive native melody to a tender violet blooming modestly in the woods. "The unhappy man!" he exclaims, referring to Weber, "he plucked it! And it withered!" The aroma of the folk-song will not survive the process of artificial distillation. As regards this rhapsody of Dvorak's, we can well imagine the effect it might produce upon a born Czech, long exiled from his native land, who heard it for the first time even at a symphony concert. What sacred memories might not those once-familiar strains awaen in his heart even to blotting out all consciousness of his prosaic surroundings? Instead of the Music Hall, with its crowding audience, electric lights, and reputably dressed orchestra, he might see himself surrounded for the moment by his native hills and forests; all the poetic surroundings amid which that wailing melody had its home would arise unbidden before his mind's eye, and he could commune once more, for a while, with hallowing memories of home and country, now made present and actual by the music's magic. But the ordinary listener, to whom Slavonic music is no more than any other folk-music, cannot feel all this; with him the music must stand on its own merits—as music; and the more instinctively poetic his disposition, the more keenly will he feel the absence of all that picturesque and suggestive entourage the melody seems to call for, by its very character. To him it will lack its natural mise en scène, and will seem out of its proper element. All that the exiled Czech's stimulated imagination supplies, by force of association, he will instinctively feel the want of. The melody whose voice he feels in his heart [illegible] would be eloquent indeed in the sacred solitude of the desert, loses all conviction and persuasion in the thronged forum of concert performance. We say all this because, although Dvorak's rhapsody bored us a good deal last Saturday evening, we could not but feel that there was that in the music which would have made a very different impression upon us, under other, more favorable, conditions.

The other new number on the programme, Chabrier's overture to "Gwendoline," is a work of entirely different character; one quite able to raise its voice and make its message heard "im Strom der Welt," as Auerbach says. To hear this overture is distinctly a new experience in one's musical life. One would hesitate to call it a wholly great work, after one or two hearings; it is a boisterous, violent, unbridled thing, full of sound and fury—but surely not "signifying nothing!" It is the first orchestral composition we have met with by any Frenchman since Berlioz that gives us the impression of the composer's having been what we of Northern and un-Latin blood call thoroughly in earnest. Here Chabrier seems to have been completely, unresistingly a prey to his own inspiration; he has spoken what was in him to speak with unreserved frankness, with absolute conviction, without any regard whatever for what people might think of it. He has so far outgrown his nationality as to be frankly oblivious of all traditional French canons of style and taste. He has gone at his task with an anthracite glow of Berserker rage in him that melts all merely academic opposition like wax. His work may possibly be excessive, barbarous, offensive to all sorts of smooth-combed sensibilities; but it is grandly genuine and robust. Undoubtedly he "Wagnerizes" somewhat in it. But, of all Frenchmen we know, he is the first to show the effects of what may be called an immediate and personal Wagner influence; not the merely intellectual influence of Wagner's theoretical writings, but the immediate psychical influence of Wagner's works. He writes somewhat in Wagner's style, but by no means with the weak fanaticism of an [illegible] instrumentation he, the Wag-

[illegible] of French brilliancy and incisiveness. Not long ago we heard a certain [illegible] conductor say, referring to a recent composition that had gone the rounds of European and American concerts with not too much glory: "It is well to bring out these new things, no matter what you may think of them yourself; these new men have developed an orchestral technique which is worthy of all encouragement—for some day a man will come along who has something to say!" It seemed to us last Saturday evening that Chabrier might possibly be that man. The way the overture to "Gwendoline" was played was simply superb.

With the first movement of the "Jupiter" symphony we were brought face to face once more with our esteemed new acquaintance, the modern "slow Allegro." Once more did the classic "Allegro vivace" masquerade in the dignified robes of the "Allegro maestoso"! So the "slow Allegro" has burrowed through Beethoven and reached Mozart, has it? In time it may get back as far as Handel. When it does, it may find a rival hard to beat in the matter of stateliness, a movement in C major—like the first movement of the "Jupiter"—which has achieved a certain amount of fame under the title of "Dead March in Saul." But the divine Andante cantabile of the "Jupiter" was exquisitely played; the Minuet went exceedingly well, and the thrice-glorious Finale was given with a splendor that well nigh exhausted the highest possibilities. The performance of this last movement was another bright star in the crown of both orchestra and conductor. And what a movement it is! Who since Mozart has written anything at once so elaborate and so spontaneous? Old Bach himself might have looked down upon the composer and said, "Well done!" With such things as this to rely upon, the classic repertory has little to fear from modern competition.

In the great Tschaikowsky concerto Mr. Sieveking went far toward maintaining the fine impression he made last season with Saint-Saëns's G minor. If his playing left something to be desired in point of technical finish and security, it had a vitality and fire that showed the music in a very true light. His playing of the slow movement was particularly graceful and poetic in conception. But explain who can his omitting the tricksy little allegro vivace intermezzo in this movement! The little modulating cadenza he substituted for it seemed to us rather to call attention to its absence than to supply its place. It should be said that the concerto, as a whole, was not very well accompanied; pianist and orchestra were not always in perfect sympathy, and we could not escape the impression that more rehearsing would have improved matters. In a work full of fitful passionateness, like this concerto, the pianist must feel at liberty to follow the momentary impulse unrestrained, and the orchestra must not seem merely to follow him, but to be with him instinctively, as by a Leibnitzian "harmonia præstabilita;" any half-hearted wavering between the two forces works immediate ruin. To our perception much of the effect of Mr. Sieveking's playing was weakened by this lack of fine orchestral seconding. But the audience did not seem to feel it, for the pianist was rapturously applauded at the close, and recalled four times.

The next programme is: Mrs. H. H. A. Beach, symphony in E minor, "Gaelic," opus 32 (new); Massenet, air, "Vision fugitive," from "Hérodiade;" Brahms, Variations; Leoncavallo, prologue to "I Pagliacci;" Weber, overture to "Der Freischütz." Mr. G. Campanari will be the singer.

THE SYMPHONY MANAGEMENT.

To the Editor of the Transcript:

I make a plea for the protection of orderly and polite persons, against the imposition of the few of every crowd who seem to have no regard for the rights of others.

Time after time, the writer has seen persons come into the hall where a long line has already formed and coolly march up toward the head of the line and take a place better than that held by another who has been standing thirty minutes, and nobody about to prevent this. On the afternoon of the first rehearsal, I saw seven persons do this dishonorable act, and I regret to say, six of these offenders were women. This sort of behavior is seldom witnessed in such lines at the theatres. Surely, symphony-goers ought to be as orderly and polite as theatre-goers.

If people persist in such dishonorable conduct, the management ought to provide some means of protection. C. A. L.

182 West Canton street.

The concert by the Symphony Orchestra in Sanders Theatre, Cambridge, next Thursday evening, will be in memory of Professor Francis J. Child and Professor Josiah D. Whitney. The programme will include Mozart's G-minor symphony, air from Bach's D-major suite, Schubert's "Funeral March," Tschaikowsky's B-flat minor piano concerto, and Beethoven's "Coriolanus" overture. Mr. Sieveking will be the pianist.

Boston Symphony Concerts.

The sale of the season tickets for the series of Boston Symphony concerts, at which such artists as Mme. Melba, Mme. Carreno, pianist; Herr Halier, violinist; M. Plancon, basso, and Ben Davis, tenor, will appear, has been very brisk, and the financial success seems assured. The season-ticket sale will be continued until Saturday, November 7, at Albert's. On the following Monday, November 9, the sale for the first concert, which takes place November 11, will begin. Mme. Melba will be the soloist at the first concert. A very interesting programme is promised.

Herald 10/25

Gazette

BOSTON, SUNDAY MORNING, OCT. 25.

The Symphony Concert.

The second concert of the season was given by the Symphony Orchestra last evening in Music Hall. The programme was:

Overture, "Gwendoline,"..................Chabrier
Concerto No. 1; B flat minor, op. 22..Tschaikowsky
Slavonic Rhapsody No. 3, op. 45..............Dvorak
Symphony N. 49, C major.....................Mozart
Sololst, Mr. Martinus Sieveking.

The Chabrier overture is a delightful work, everywhere revealing traces of a Wagnerian influence, but with a dash, brilliancy, reserve and effectiveness that belong to artistic France; fine finish is joined to fine art, polish to dazzling brilliancy, and the result is a little gem of the first water. The overture was interpreted by the orchestra with the finest feeling for detail and for contrast and with faultless taste.

The Tschaikowsky concerto introduced Mr. Sieveking for the second time to a Boston audience, and the opinion that was formed of him a year ago, requires very little modification at the present time. Now as then he impresses one with his artistic temperament, with his modesty, and with his sincerity. In the way of technique, Mr. Sieveking is amply provided; yet his finger skill is not used for the exaltation of the pianist, not for display, but as means to an end; in other words, Mr. Sieveking is an interpreter first, and a pianist afterwards. He has fingers of iron that have power and caressing delicacy at the same time; sometimes the strength is abused and the piano strings protest against being ill-treated by wailing in an unmusical nasal objection. As the rule, however, he expends his technical wealth with discretion and skill; rapid passages ring out clearly and brilliantly and with admirable equality of tone; the crescendos and diminuendos are what their names imply; unbroken and even flows of regularly increasing and diminishing sound, from which spasm and effort are absent. Another fact to be noted is that the use of the pedals never degenerates into abuse; they are never used for the purpose of concealing deficiency in touch or in taste.

Mr. Sieveking's style is large and broad, allowing majesty, passion as well as delicacy, but not tinkling sweetness. There is nothing affected in this style; it is strong, vigorous playing that earns approbation not through surprise, but by deliberately winning the approval of cultivated tastes. The varying moods of the noble Tschaikowsky concerto gave the artist ample opportunities to display all the talent and technical skill he possesses and he was rarely disappointing in either direction. Occasionally he allowed his fingers to run away with his judgment and gained brilliancy at the expense of clearness and fluency; sometimes physical strength rose superior to artistic beauty, but the faults were noticeable only at rare intervals and did not mar the general beauty of the work. Mr. Sieveking played with unfailing spirit, dignity and reasonableness that were in evidence even in the most fiery and passionate portions of the concerto; he never allowed his heart to run away with his head, never forgot the composer for the pianist.

It would be, perhaps, premature to dogmatically indicate Mr. Sieveking's positien in the art world for as yet there is not sufficient evidence upon which to found a judgment; but there can be no doubt that he is an artist of rare worth and that although he may have one or two living equals it is doubtful if he has any superior as a pianist. His work is sound, honest work, and back of the all-sufficing technique is the brain of the thinker and the soul of the artist.

The Slavonic Rhapsody is a fine piece of manufactured art, elaborately worked out to the smallest detail, and brilliant with its encrustations of artificial jewels; it is entirely satisfactory to the intellect that is always pleasantly stimulated by ingenious combinations and unexpected variations on combinations. The music is faultless; it possesses all the merits, but that of vitality. And then the test was too severe; he was sandwiched between Tschaikowsky and Mozart; and even a tall man's height is underestimated when he is placed beside giants.

The novelty for the next concert is Mrs. H. H. A. Beach's symphony in E. minor. Mr. G. Campanari will be the soloist.

The Boston Symphony Orchestra gives ten concerts at Sanders Theatre, Cambridge, on Thursday evenings, beginning Oct. 29. The soloists already engaged are Mrs. Von Januschowsky, Miss Lena Little, and the Messrs. Sieveking, Kneisel, Davies and Halir. Tickets for the season of ten concerts on sale at the University Bookstore.

The Washington Capital

WASHINGTON - OCTOBER 26 - 1896

This brilliant programme that the Boston Symphony Orchestra is offering for Thursday, the 12th of next month, is the forty-eighth performance of this organization in Washington. Everyone of these forty-eight concerts of theirs has been fine; it may be said truly, too, that nearly every one has been better than the one before. This is a great record, and perhaps the Boston Symphony Orchestra is the only one with quite such a record in this country. I may mention that in the concert of the 12th, in addition to the performance of the orchestra, Madame Teresa Carino, Mr. Ben Davies, Mr. Martinus Sieveking, and Mr. Karl Hieler, the famous violin virtuoso from Berlin, will be the solo artists.

Boston Symphony Concerts.

The sale of season tickets for the Boston Symphony Concerts has been very large at Albert's ticket office, and will be continued until Saturday, November 7. On Monday, November 9, the sale for the first concert of the season of this sterling organization will begin. Mme. Melba will be the soloist at the opening concert; Mme. Carreno, pianist; Mr. Hahir, violinist; Mons. Planson, basso, and Mr. Ben Davis, tenor, will appear at the balance of the series of the Boston Symphony Concerts.

MUSIC HALL.
BOSTON SYMPHONY ORCHESTRA.
MR. EMIL PAUR, Conductor.
FIVE CONCERTS.

WEDNESDAY EVENINGS, November 11, December 9, January 20, February 24, March 24, at 8 o'clock

SOLO ARTISTS—MME. MELBA, MME. CARRENO, MR. POL PLANCON, MR. BEN DAVIS, MR. CARL HALIR, the famous Violin Virtuoso from Berlin.

Season tickets, with reserved seats for the series of five concerts, $7.00 and $5.00, according to location, now on sale at Albert's, 13 North Charles Street.

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

OMMENT

Jewish Comment

Boston Symphony Concerts.

The Boston Symphony Orchestra begins its twelfth season in Baltimore on Wednesday evening, November 11, at Music Hall, which will be its thirty-ninth performance in this city. The remaining four concerts will be on Wednesday evening, December 9, January 20, February 24 and March 24.

Conductor Paur announces among the works to be performed the Beethoven symphony No. 2, the Schubert C major symphony No. 9, the Tschaikowsky symphony No. 4 and the Schumann C major symphony. The overtures are the "Carnaval Romain" of Berlioz, "Fingal's Cave" of Mendelssohn, the "Freischutz" of Weber and the "Genoveva" of Schumann. Other selections of interest are the entr'acte from "Carmen," by Bizet, the "Mephisto Waltz," of Liszt, Weber's "Invitation to Dance," and the new symphonic poem, by Mr. Richard Burmeister, of this city.

The list of soloists includes Mme. Melba, Mr. Carl Halir, a famous violinist of Berlin, Mr. Pol Plancon, Mr. Ben Davies and Mme. Teressa Carreno, who reappears in this country after an absence of some years in Europe.

Conductor Paur has decided to divide each programme into two parts by a 10-minute intermission, an innovation which will probably prove acceptable to the majority of the patrons. Tickets can now be secured at Alberts, 13 N. Charles street.

Boston Symphony Orchestra Concerts.

On Wednesday evening, Nov. 11, the Boston Symphony Orchestra inaugurates its twelfth season in Baltimore with the first of its series of five concerts in Music Hall, under the direction of Conductor Emil Paur. The success attending these concerts in years past promises to be more than equalled this season, and to emphacise the interest, Manager Ellis will bring to Baltimore on the occasion of the first concert Mme. Melba, the brilliant soprano of the Metropolitan Opera Company. Conductor Paur announces among the works to be performed this season the Beethoven Symphony No. 2, the Schubert C major Symphony No. 9, the Tschaikowsky Symphony No. 4, and the Schumann C major Symphony. The overtures are the "Carnival Romain" of Berlioz, "Fingal's Cave" of Mendelssohn, the "Freischutz" of Weber and the "Genoveva" of Schumann. Other selections of interest are the entr'acte from "Carmen," by Bizet; the "Mephisto Waltz" of Liszt, Weber's "Invitation to Dance" and a new symphonic poem by Prof. Richard Burmeister, of this city. Besides Melba, the list of the season's soloists includes; Carl Halir, Berlin's most famous violinist; Pol Plancon, basso, from the Metropolitan Opera Company, and, beyond a doubt, one of the most finished artists on the musical stage to-day; and Ben Davies, who made such a favorable impression at the closing concert last season.

Especial importance is attached to the announcement of the reappearance in this city, after a seven-year absence in Europe, of Mme. Teresa Carreno. Mme. Carreno's playing will be readily recalled for its extreme brilliancy and warmth. Season tickets may now be secured at Albert's, 13 North Charles street. As in past seasons, program books with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

Boston Transcript

MONDAY, OCTOBER 26, 1896.

Music Hall: Boston Symphony Orchestra.

The programme of the second symphony concert, given in the Music Hall last Saturday evening, was as follows:

Chabrier: Overture to "Gwendoline."
(First time in Boston.)
Tschaikowsky: Concerto for pianoforte, No. 1, in B-flat minor, opus 23.
Dvorak: Slavonic Rhapsody in A-flat major, opus 45, No. 3.
(First time in Boston.)
Mozart: Symphony No. 49, in C major, "Jupiter."
Mr. Martinus Sieveking was the pianist.

There was one number on this programme that was ill-placed, past all doubt; this was the new Dvorak Rhapsody. Leaving its peculiar character out of the question, one may say that no new, hitherto unheard composition would have been favorably placed after such tremendous and exciting works as the Chabrier overture and the Tschaikowsky concerto; a long-familiar work of the highest genius, like the "Jupiter" symphony, could well come after these; its sharply-contrasted style would be all in favor of its producing its full effect. But few listeners have the staying power to be fresh for entirely new musical impressions after the strain of such an overture and such a concerto. Again, the peculiar character of Dvorak's rhapsody makes it a difficult work to place well on a symphony programme, in any case; we do not say that it cannot be well placed, but that it is difficult to place it well. Here that much-debated Volkslied business comes up again. Whether the principal theme of Dvorak's rhapsody is an authentic Czech folk-song or not, it has unmistakably the character of one; it has the characteristic melancholy wail that belongs to the folk-music of peoples whose national scale (whether complete or defective) gives prominence to minor internals. Whether the music be Irish, Scandinavian, or Slavonic matters little; the characteristic wail is much the same; even when the melody is distinctly in the major mode, something of this wail remains.

Now, this distinctive characteristic may be admiraby poetic, or merely dreary, according to circumstances. There is hardly any music in existence the true impressiveness of which depends so much upon the force of association as the folk-song. Its aroma is exceedingly delicate and volatile. It is, upon the whole, dangerous material to use for the purposes of elaborately developed concert music. Wagner was quite right when he wrote of Weber's basing his melodic style upon the German folk-song, and compared the naive native melody to a tender violet blooming modestly in the woods. "The unhappy man!" he exclaims, referring to Weber, "he plucked it! And it withered!" The aroma of the folk-song will not survive the process of artificial distillation. As regards this rhapsody of Dvorak's, we can well imagine the effect it might produce upon a born Czech, long exiled from his native land, who heard it for the first time even at a symphony concert. What sacred memories might not those once-familiar strains awaen in his heart even to blotting out all consciousness of his prosaic surroundings? Instead of the Music Hall, with its crowding audience, electric lights, and reputably dressed orchestra, he might see himself surrounded for the moment by his native hills and forests; all the poetic surroundings amid which that wailing melody had its home would arise unbidden before his mind's eye, and he could commune once more, for a while, with hallowing memories of home and country, now made present and actual by the music's magic. But the ordinary listener, to whom Slavonic music is no more than any other folk-music, cannot feel all this; with him the music must stand on its own merits—as music; and the more instinctively poetic his disposition, the more keenly will he feel the absence of all that picturesque and suggestive entourage the melody seems to call for, by its very character To him it will lack its natural mise en scène, and will seem out of its proper element. All that the exiled Czech's stimulated imagination supplies, by force of association, he will instinctively feel the want of. The melody, whose voice he feels in his heart of hearts, would be eloquent indeed in the sacred solitude of the desert, loses all conviction and persuasion in the thronged forum of concert performance. We say all this because, although Dvorak's rhapsody bored us a good deal last Saturday evening, we could not but feel that there was that in the music which would have made a very different impression upon us under other, more favorable, conditions.

The other new number on the programme, Chabrier's overture to "Gwendoline," is a work of entirely different character; one quite able to raise its voice and make its message heard "im Strom der Welt," as Auerbach says. To hear this overture is distinctly a new experience in one's musical life. One would hesitate to call it a wholly great work, after one or two hearings; it is a boisterous, violent, unbridled thing, full of sound and fury—but surely not "signifying nothing!" It is the first orchestral composition we have met with by any Frenchman since Berlioz that gives us the impression of the composer's having been what we of Northern and un-Latin blood call thoroughly in earnest. Here Chabrier seems to have been completely, unresistingly a prey to his own inspiration; he has spoken what was in him to speak with unreserved frankness, with absolute conviction, without any regard whatever for what people might think of it. He has so far outgrown his nationality as to be frankly oblivious of all traditional French canons of style and taste. He has gone at his task with an anthracite glow of Berserker rage in him that melts all merely academic opposition like wax. His work may possibly be excessive, barbarous, offensive to all sorts of smooth-combed sensibilities; but it is grandly genuine and robust. Undoubtedly he "Wagnerizes" somewhat in it. But, of all Frenchmen we know, he is the first to show the effects of what may be called an immediate and personal Wagner influence; not the merely intellectual influence of Wagner's theoretical writings, but the immediate psychical influence of Wagner's works. He writes somewhat in Wagner's style, but by no means with the weak fanaticism of an acolyte; his instrumentation has the Wag[illegible] and power, it yet with a certain characteristic touch of French brilliancy and incisiveness. Not long ago we heard a certain noted conductor say, referring to a recent composition that had gone the rounds of European and American concerts with not too much glory: "It is well to bring out these new things, no matter what you may think of them yourself; these new men have developed an orchestral technique which is worthy of all encouragement—for some day a man will come along who has something to say!" It seemed to us last Saturday evening that Chabrier might possibly be that man. The way the overture to "Gwendoline" was played was simply superb.

With the first movement of the "Jupiter" symphony we were brought face to face once more with our esteemed new acquaintance, the modern "slow Allegro." Once more did the classic "Allegro vivace" masquerade in the dignified robes of the "Allegro mæstoso"! So the "slow Allegro" has burrowed through Beethoven and reached Mozart, has it? In time it may get back as for as Handel. When it does, it may find a rival hard to beat in the matter of stateliness, a movement in C major—like the first movement of the "Jupiter"—which has achieved a certain amount of fame under the title of "Dead March in Saul." But the divine Andante cantabile of the "Jupiter" was exquisitely played; the Minuet went exceedingly well, and the thrice-glorious Finale was given with a splendor that well nigh exhausted the highest possibilities. The performance of this last movement was another bright star in the crown of both orchestra and conductor. And what a movement it is! Who since Mozart has written anything at once so elaborate and so spontaneous? Old Bach himself might have looked down upon the composer and said, "Well done!" With such things as this to rely upon, the classic repertory has little to fear from modern competition.

In the great Tschaikowsky concerto Mr. Sieveking went far toward maintaining the fine impression he made last season with Saint-Saëns's G minor. If his playing left something to be desired in point of technical finish and security, it had a vitality and fire that showed the music in a very true light. His playing of the slow movement was particularly graceful and poetic in conception. But explain who can his omitting the tricksy little allegro vivace intermezzo in this movement! The little modulating cadenza he substituted for it seemed to us rather to call attention to its absence than to supply its place. It should be said that the concerto, as a whole, was not very well accompanied; pianist and orchestra were not always in perfect sympathy, and we could not escape the impression that more rehearsing would have improved matters. In a work full of fitful passionateness, like this concerto, the pianist must feel at liberty to follow the momentary impulse unrestrained, and the orchestra must not seem merely to follow him, but to be with him instinctively, as by a Leibnitzian "harmonia præstabilita;" any half-hearted wavering between the two forces works immediate ruin. To our perception much of the effect of Mr. Sieveking's playing was weakened by this lack of fine orchestral seconding. But the audience did not seem to feel it, for the pianist was rapturously applauded at the close, and recalled four times.

The next programme is: Mrs. H. H. A. Beach, symphony in E minor, "Gaelic," opus 32 (new); Massenet, air, "Vision fugitive," from "Hérodiade;" Brahms, Váriations; Leoncavallo, prologue to "I Pagliacci;" Weber, overture to "Der Freischütz." Mr. G. Campanari will be the singer.

THE SYMPHONY MANAGEMENT.

To the Editor of the Transcript:

I make a plea for the protection of orderly and polite persons, against the imposition of the few of every crowd who seem to have no regard for the rights of others.

Time after time, the writer has seen persons come into the hall where a long line has already formed and coolly march up toward the head of the line and take a place better than that held by another who has been standing thirty minutes, and nobody about to prevent this. On the afternoon of the first rehearsal, I saw seven persons do this dishonorable act, and I regret to say, six of these offenders were women. This sort of behavior is seldom witnessed in such lines at the theatres. Surely, symphony-goers ought to be as orderly and polite as theatre-goers.

If people persist in such dishonorable conduct, the management ought to provide some means of protection. C. A. L.

182 West Canton street.

The concert by the Symphony Orchestra in Sanders Theatre, Cambridge, next Thursday evening, will be in memory of Professor Francis J. Child and Professor Josiah D. Whitney. The programme will include Mozart's G-minor symphony, air from Bach's D-major suite, Schubert's "Funeral March," Tschaikowsky's B-flat minor piano concerto, and Beethoven's "Coriolanus" overture. Mr. Sieveking will be the pianist.

Boston Symphony Concerts.

The sale of the season tickets for the series of Boston Symphony concerts, at which such artists as Mme. Melba, Mme. Carreno, pianist; Herr Halier, violinist; M. Plancon, basso, and Ben Davis, tenor, will appear, has been very brisk, and the financial success seems assured. The season-ticket sale will be continued until Saturday, November 7, at Albert's. On the following Monday, November 9, the sale for the first concert, which takes place November 11, will begin. Mme. Melba will be the soloist at the first concert. A very interesting programme is promised.

Herald 10/25

Gazette

BOSTON, SUNDAY MORNING, OCT. 25.

The Symphony Concert.

The second concert of the season was given by the Symphony Orchestra last evening in Music Hall. The programme was:

Overture, "Gwendoline,"..................Chabrier
Concerto No. 1; B flat minor, op. 22..Tschaikowsky
Slavonic Rhapsody No. 3, op. 45.............Dvorak
Symphony N. 49, C major.....................Mozart
Soloist, Mr. Martinus Sieveking.

The Chabrier overture is a delightful work, everywhere revealing traees of a Wagnerian influence, but with a dash, brilliancy, reserve and effectiveness that belong to artistic France; fine finish is joined to fine art, polish to dazzling brilliancy, and the result is a little gem of the first water. The overture was interpreted by the orchestra with the finest feeling for detail and for contrast and with faultless taste.

The Tschaikowsky concerto introduced Mr. Sieveking for the second time to a Boston audience, and the opinion that was formed of him a year ago, requires very little modification at the present time. Now as then he impresses one with his artistic temperament, with his modesty, and with his sincerity. In the way of technique, Mr. Sieveking is amply provided; yet his finger skill is not used for the exaltation of the pianist, not for display, but as means to an end; in other words, Mr. Sieveking is an interpreter first, and a pianist afterwards. He has fingers of iron that have power and caressing delicacy at the same time; sometimes the strength is abused and the piano strings protest against being ill-treated by wailing in an unmusical nasal objection. As the rule, however, he expends his technical wealth with discretion and skill; rapid passages ring out clearly and brilliantly and with admirable equality of tone; the crescendos and diminuendos are what their names imply; unbroken and even flows of regularly increasing and diminishing sound, from which spasm and effort are absent. Another fact to be noted is that the use of the pedals never degenerates into abuse; they are never used for the purpose of concealing deficiency in touch or in taste.

Mr. Sieveking's style is large and broad, allowing majesty, passion as well as delicacy, but not tinkling sweetness. There is nothing affected in this style; it is strong, vigorous playing that earns approbation not through surprise, but by deliberately winning the approval of cultivated tastes. The varying moods of the noble Tschaikowsky concerto gave the artist ample opportunities to display all the talent and technical skill he possesses and he was rarely disappointing in either direction. Occasionally he allowed his fingers to run away with his judgment and gained brilliancy at the expense of clearness and fluency; sometimes physical strength rose superior to artistic beauty, but the faults were noticeable only at rare intervals and did not mar the general beauty of the work. Mr. Sieveking played with unfailing spirit, dignity and reasonableness that were in evidence even in the most fiery and passionate portions of the concerto; he never allowed his heart to run away with his head, never forgot the composer for the pianist.

It would be, perhaps, premature to dogmatically indicate Mr. Sieveking's positien in the art world for as yet there is not sufficient evidence upon which to found a judgment; but there can be no doubt that he is an artist of rare worth and that although he may have one or two living equals it is doubtful if he has any superior as a pianist. His work is sound, honest work, and back of the all-sufficing technique is the brain of the thinker and the soul of the artist.

The Slavonic Rhapsody is a fine piece of manufactured art, elaborately worked out to the smallest detail, and brilliant with its encrustations of artificial jewels; it is entirely satisfactory to the intellect that is always pleasantly stimulated by ingenious combinations and unexpected variations on combinations. The music is faultless; it possesses all the merits, but that of vitality. And then the test was too severe; he was sandwiched between Tschaikowsky and Mozart; and even a tall man's height is underestimated when he is placed beside giants.

The novelty for the next concert is Mrs. H. H. A. Beach's symphony in E minor. Mr. G. Campanari will be the soloist.

The Boston Symphony Orchestra gives ten concerts at Sanders Theatre, Cambridge, on Thursday evenings, beginning Oct. 29. The soloists already engaged are Mrs. Von Januschowsky, Miss Lena Little, and the Messrs. Sieveking, Kneisel, Davies and Halir. Tickets for the season of ten concerts on sale at the University Bookstore.

The Washington Capital

WASHINGTON - OCTOBER 26 - 1896

This brilliant programme that the Boston Symphony Orchestra is offering for Thursday, the 12th of next month, is the forty-eighth performance of this organization in Washington. Everyone of these forty-eight concerts of theirs has been fine; it may be said truly, too, that nearly every one has been better than the one before. This is a great record, and perhaps the Boston Symphony Orchestra is the only one with quite such a record in this country. I may mention that in the concert of the 12th, in addition to the performance of the orchestra, Madame Teresa Carino Mr. Ben Davies, Mr. Martinus Sieveking, and Mr. Kar Hieler, the famous violin virtuoso from Berlin, will be the solo artists.

Boston Symphony Concerts.

The sale of season tickets for the Boston Symphony Concerts has been very large at Albert's ticket office, and will be continued until Saturday, November 7. On Monday, November 9, the sale for the first concert of the season of this sterling organization will begin. Mme. Melba will be the soloist at the opening concert; Mme. Carreno, pianist; Mr. Hahir, violinist; Mons. Planson, basso, and Mr. Ben Davis, tenor, will appear at the balance of the series of the Boston Symphony Concerts.

MUSIC HALL.
BOSTON SYMPHONY ORCHESTRA.
MR. EMIL PAUR, Conductor.
FIVE CONCERTS.

WEDNESDAY EVENINGS, November 11, December 9, January 20, February 24, March 24, at 8 o'clock

SOLO ARTISTS—MME. MELBA, MME. CARRENO, MR. POL PLANCON, MR. BEN DAVIS, MR. CARL HALIR, the famous Violin Virtuoso from Berlin.

Season tickets, with reserved seats for the series of five concerts, $7.00 and $5.00, according to location, now on sale at Albert's, 13 North Charles Street.

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

OMMENT Jewish Comment

Boston Symphony Concerts.

The Boston Symphony Orchestra begins its twelfth season in Baltimore on Wednesday evening, November 11, at Music Hall, which will be its thirty-ninth performance in this city. The remaining four concerts will be on Wednesday evening, December 9, January 20, February 24 and March 24.

Conductor Paur announces among the works to be performed the Beethoven symphony No. 2, the Schubert C major symphony No. 9, the Tschaikowsky symphony No. 4 and the Schumann C major symphony. The overtures are the "Carnaval Romain" of Berlioz, "Fingal's Cave" of Mendelssohn, the "Freischutz" of Weber and the "Genoveva" of Schumann. Other selections of interest are the entr'acte from "Carmen," by Bizet, the "Mephisto Waltz," of Liszt, Weber's "Invitation to Dance," and the new symphonic poem, by Mr. Richard Burmeister, of this city.

The list of soloists includes Mme. Melba, Mr. Carl Halir, a famous violinist of Berlin, Mr. Pol Plancon, Mr. Ben Davies and Mme. Teressa Carreno, who reappears in this country after an absence of some years in Europe.

Conductor Paur has decided to divide each programme into two parts by a 10-minute intermission, an innovation which will probably prove acceptable to the majority of the patrons. Tickets can now be secured at Alberts, 13 N. Charles street.

Boston Symphony Orchestra Concerts.

On Wednesday evening, Nov. 11, the Boston Symphony Orchestra inaugurates its twelfth season in Baltimore with the first of its series of five concerts in Music Hall, under the direction of Conductor Emil Paur. The success attending these concerts in years past promises to be more than equalled this season, and to emphacise the interest, Manager Ellis will bring to Baltimore on the occasion of the first concert Mme. Melba, the brilliant soprano of the Metropolitan Opera Company. Conductor Paur announces among the works to be performed this season the Beethoven Symphony No. 2, the Schubert C major Symphony No. 9, the Tschaikowsky Symphony No. 4, and the Schumann C major Symphony. The overtures are the "Carnival Romain" of Berlioz, "Fingal's Cave" of Mendelssohn, the "Freischutz" of Weber and the "Genoveva" of Schumann. Other selections of interest are the entr'acte from "Carmen," by Bizet; the "Mephisto Waltz" of Liszt, Weber's "Invitation to Dance" and a new symphonic poem by Prof. Richard Burmeister, of this city. Besides Melba, the list of the season's soloists includes; Carl Halir, Berlin's most famous violinist; Pol Plancon, basso, from the Metropolitan Opera Company, and, beyond a doubt, one of the most finished artists on the musical stage to-day; and Ben Davies, who made such a favorable impression at the closing concert last season.

Especial importance is attached to the announcement of the reappearance in this city, after a seven-year absence in Europe, of Mme. Teresa Carreno. Mme. Carreno's playing will be readily recalled for its extreme brilliancy and warmth. Season tickets may now be secured at Albert's, 13 North Charles street. As in past seasons, program books with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

The Musical Courier.

NEW YORK, WEDNESDAY, OCTOBER 28, 1896.

The program of the second Symphony concert, given last night, was as follows:

Overture to Gwendoline (First time in Boston.)	Chabrier
Concerto for piano, No. 1, B flat minor	Tschaikowsky
Slavonic Rhapsody, No. 3, A flat major (First time in Boston.)	Dvorák
Symphony, C major (Jupiter)	Mozart

Boston knows little of Chabrier's music. A few tunes in The Merry Monarch, the operetta lifted from L'Etoile; the España, played by the Philharmonic Orchestra at the Tremont Theatre January 14, 1892, and the beautiful, sensuous prelude to Act II. of Gwendoline, played at a Symphony concert October 13, 1894, and repeated at an afternoon concert in Music Hall. I do not believe that any pianist has played here a piano piece of Chabrier, and I doubt if a singer, local or stranger, has sung a song by him.

* * *

I do not like to growl, and I am fond of Mr. Apthorp, as critic and man. Nevertheless I wish that in the program book of last night he had seen fit to tell the audience something about Chabrier's opera and overture.

There were "Gleanings from the Court Library in Utopia," extracts from the writings of Finocchi, Schwartemag, Fungolfactor, Scriblerus, Montgomery, Bullycarp, and the other authors invented by Mr. Apthorp. I am told that several readers have searched for these works in the Public Library, and that Mr. Otto Roth asked Mr. Apthorp in ecstasy of admiration, "When do you find time for reading such out-of-the-way and learned volumes?" While I often enjoy the jests and the sentiments of Mr. Apthorp thus masked, I am unable to forget that the chief object of a program book is to furnish information concerning the pieces played or sung.

A panoramic program book, with a full explanation of what the music "means," is inevitably a nuisance, and an injury to the composer. But when the overture to Gwendoline is played, in view of the fact that the opera is unknown here, a few words about the story of the opera might well have prepared the hearers for the overture. As it was, the music must have come to many like a slap in the face.

You probably know the libretto of Catulle Mendès. *Gwendoline*, the daughter of *Armel*, dreams that she is borne over the sea by a Dane. As she tells her dream the Danes descend on the coast of Britain. The leader *Harald* loves *Gwendoline* at sight and she loves him. At the marriage ceremony *Armel* gives *Gwendoline* a dagger that she may kill at night the man in her arms. For when the Danes are deep in drunken sleep there is to be butchery. *Gwendline* loves *Harald*. She warns him. He laughs as he holds her warm. There are shrieks without. *Armel* slays *Harald*. *Gwendoline* stabs herself, and falls on the body of her husband of a night.

The prelude to Act II. is *Gwendoline*. The overture is *Harald*. It opens in a burst of barbaric rage, the first theme being associated in the opera with the swoop of the Danes. Disharmonic trumpet fanfares produce extraordinary effect. The second theme, eminently French in melody and rhythm, is the idea of *Harald's* song, in which he describes to *Gwendoline* the joys of his adventurous life and the enviable fate reserved for him to be carried at the last by Valkyries to Valhalla. This theme is given at first to the English horn, horn and violas. The Gwendoline motiv is used sparingly. The finale is the Valhalla cantus firmus declaimed gigantically combined with a development of *Gwendoline's* legend.

I cannot describe even in painfully sought phrases the impression made by this tumultuous overture. To some the music seemed no doubt brutal, anarchistic. But the polyphony is clear and skillfully worked; the harmonic treatment is daring and original; there is furious swing; there is full, heroic blood, and the orchestration is gorgeous, dazzling, marvelously sonorous, at the same time distinct.

However deeply Chabrier had studied Wagner, however passionately he admired him, he did not give up his birthright. In a hundred passages you recognize the Frenchman; thoroughly French; to the nails a Frenchman. Nor is he ever merely a clever echo of Wagner. This ventripotent composer, this "Falstaff of Wagnerism," as "Willy" called him some years ago in Paris, had a voice of his own—a mighty voice.

* * *

The first performance in public of Tschaikowsky's piano concerto in B flat minor was in Music Hall, Boston, by von Bülow, October 25, 1875, when Mr. Lang conducted the orchestra. The concerto has been played here by Mr. Lang, Mrs. Hopekirk and Miss Aus der Ohe. Mr. Apthorp says in the program book: "It was last played here by Mme. Helen Hopekirk." The statement is incorrect. Mrs. Hopekirk played it in 1891; Miss Aus der Ohe played it in 1892, January 6, at a Young People's Popular Concert, and she played it superbly.

It seems to me that Mr. Martinus Sieveking, who played it last night, made an error in judgment when he cut out the allegro vivace assai in the second movement. This jig tune is eminently and essentially Tschaikowskian. Some call it vulgar. But it is not thin-lipped vulgarity; it is the animal vulgarity of a great man. It is of kin to the vulgarity of Shakespeare, Rabelais, Aristophanes. It is the vulgarity of a remarkable race.

The performance of the long-winded cadenza, although it afforded an opportunity for personal display, did not restore equilibrium, so far as the composition itself is concerned.

The characteristics of Mr. Sieveking's performance were unusual strength modestly exerted without apparent effort, fluency and brilliancy in bravura passages. The finale would have gained if it had been taken at a more furious pace. The applause that followed the performance was long continued, enthusiastic and, above all, honest.

* * *

Dvorák's third rhapsody, first played at a Sinfonie soirée of the Royal Orchestra, Berlin, September 20, 1879, was one of the first works that called the attention of musicians to Dvorák. Looking over files of German music journals to find out about this first performance I came across a sniffing review of Dvorák's Dumka for piano published about the time of the concert at Berlin.

This rhapsodie is not one of Dvorák's best works for orchestra. Its chief merit is the orchestration. The themes are pretty enough, but they are worked to death. There is the fatal exuberance of Schubert, which delays the end. The finale of this rhapsody is a veritable deathbed farewell, with messages to all inquiring friends, and a tiresome distribution of property of little value.

* * *

I should like to hear a Mozart symphony played in a small hall by a small orchestra of Symphony men. I believe its beauties would then stand out in bolder relief, and that which is now dull and hopelessly old fashioned might seem pleasingly archaic. As played last night the first movement, with the exception of the Figaro suggestion, was a good deal of a bore, and there was the thought of sincere and laborious sawing of wood. The andante, a song of sweet melancholy, might have been sung with more delicacy. Thoroughly charming was the minuet. As for the finale it is one of the great masterpieces; not because it is a remarkable solution of a difficult task, but because it is brilliantly beautiful.

* * *

Mr. Apthorp says in the program book: "The name 'Jupiter' probably referred to the (supposable) 'thunder and lightning' *fusées* of the strings and wood wind in the opening measures of the first movement. At least, very similar *fusées* precede the general cry of '*Odi il tuon*'! (Hear the thunder!) in the first finale of *Don Giovanni*." And he afterward says: "A yearning phrase, ascending by two successive semitones, followed by a brighter, almost rollicking one—is it Jove laughing at lovers' perjuries?"

Otto Jahn says—"W. A. Mozart," 1859, Vol. IV., p. 135—"Somebody has given this symphony the title 'Jupiter.' I know not when or where. This was to describe the majesty and the brilliany of the symphony rather than to indicate profound symbolism."

* * *

I should not speak thus rudely of Mr. Apthorp's inaccuracy, inexplicable omissions, or opinions, if his articles were published in a newspaper. But he is the editor of the program book of the Symphony Orchestra. This book is alleged by some to be of educational value. At the end of the season bound copies of it are advertised for sale. But there is never a table of errata at the end of the volume.

An occasional slip is pardonable. When number after number of this program book is noticeable for wildness in dates or other statements of fact, when an insufficient or no explanation is given of new works, Mr. Apthorp's attention should be called to his indifference or laziness. The hearer who wishes to find out something about the overture to Gwendoline will not be consoled by a technical analysis of the Jupiter Symphony, which is of no use to musicians and is unintelligible to the average concert goer.

The program book is a nuisance the moment it becomes analytical. A page or too of the important facts concerning the composers and their musical intentions should be sufficient.

The program book to-day in Music Hall prevents many people from real enjoyment of the music. They read. They do not listen.

And all this would probably be true if the program book were written by anyone else on the same general lines. Mr. Apthorp is a very intelligent man in many ways. It would be well for him to reflect that modern music has righteous claims; that a piece is not necessarily bad because it was written by a Frenchman, Russian or Italian in 1895 or 1896; that a little definite information about a new work makes more for musical righteousness than weary pages about "half cadence on the dominant of the dominant" and "a strong subsidiary of brilliant passage work," especially when the weary pages treat of as familiar a work as the Jupiter Symphony.

PHILIP HALE.

MUSICAL NOTES.

Madame Melba, who will be the soloist at the opening concert of the Boston Symphony Orchestra, on Tuesday evening, November 10, sailed from Europe on Saturday last. It is against the fixed standard of the management to make any change in its scale of prices under any circumstances, and none will be made on the occasion of Mme. Melba's appearance. A policy like this is warmly to be commended.

The Philharmonic programme in the Acad-

Ledger. Oct 31st,

THE EVENING TELEGRAPH
704 CHESTNUT Street,
PHILADELPHIA.

SATURDAY, OCTOBER 31, 1896.

Madame Melba, who sailed from Europe last Saturday, will be the soloist at the opening concert for the season of the Boston Symphony Orchestra, which will take place at the Academy of Music on Tuesday evening, November 10. Although Melba is such a great and such a high-priced attraction, there will be no advance of price at the concert at which she appears. That would be against the fixed policy of the management.

HOME JOURNAL

SATURDAY, OCTOBER 31, 1896.

EMMANUEL CHABRIER, Peter Ilyitch Tschaikowsky, Anton Dvorak, and Wolfgang Amadeus Mozart were the composers chosen for the second symphony concert in Music Hall last Saturday evening. The concert had for its most noteworthy feature the re-appearance here of Mr. Martinus Sieveking, who performed the Tschaikowsky concerto, No. 1, in B flat minor, op. 23. A renewed experience with this work confirms the impression at its initial hearing in Boston. The work is not a masterpiece of the highest type, but it is nevertheless a masterpiece. One seeks without finding in it any such impassioned and original harmony, effective contrasts, grand climaxes and unique points of architecture as may be found for example in the distinctly modern concertos of Grieg, Saint-Saëns and Paderewski. Its thematic contents are wholly unobjectionable. Its melodies are one and all tuneful and ear-catching without being commonplace; refined and dignified, as well as being quite invariably pleasing, but in no single instance transcendently so. In its points of adaptation to a typical virtuoso's technique its effective octave passages constitute about two-thirds of all the startling virtuosity it contains.

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Mr. Sieveking's success with the work was admirable. Nor is this to be wondered at when, taken in connection with the most sensational feature of the concerto, as above noted, the octave playing of Mr. Sieveking has not been equalled here by any pianist who has visited us with the possible exception of D'Albert. Such rapid, clear and brilliant octave playing as Mr. Sieveking exhibits would seem quite impossible to surpass. Considered as a whole, his performance was lacking in neither strength nor dignity of style. Whenever the opportunity presented itself he did not fail to display the even more commendable attribute of his technical proficiency in impelling his right and left hands as it fairly seemed, to converse with each other, and that with rare freedom, perspicuity and ease. His performance was otherwise characterized by an integrity of purpose, manly intelligence, facility of execution, and refined expression, which, though such qualities in each particular detail were not superlatively well manifested, nevertheless contributed their own important share in rendering his perfomance artistically effective and delightful. At the conclusion of the concerto the prolonged applause showered upon Mr. Sieveking testified unmistakably to the appreciation he received from one of the most critical and intelligent of symphony concert audiences.

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The concert had for one principal novelty the overture to "Gwendoline," by Emmanuel Chabrier, a work which a musician so conservative in his tastes as cian so conservative in his tastes as Mr. Paur might not have been expected to indorse. The "Gwendoline" overture is in no single feature so great as in the brazen disclosure of how the late Richard Wagner, perforce of circumstances beyond his control, has been compelled to furnish Chabrier with the principal suggestions of his incoherent and overcrowded score. In the harmonic endowment of the work the composer has been most exasperatingly wild, giddy and frantic, but, alas, neither graceful nor beautiful. In fact, there is an ill-disguised rottenness at the very core of this overture, while the bizarre effects of the score are often of the most noisy and blatant description.

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The overture doubtless caused more comment than any other selection on the programme. As regards any important expression of such comment, the attitude taken by Mr. B. E. Woolf is, to say the least, interesting. How such music as Chabrier's, such fill up and burst orchestration, such sound and fury signifying nothing, would have sounded to the learned and brilliant critic ten years ago, one can only infer from the premises and points of view of his musical criticisms at that time. If, however, he really enjoys the overture in question, and there would appear to be no doubt of it, one can only hope that he has no intention of deserting the grand old party of Bach, Mozart, Haydn, Beethoven and Brahms, with which he has been so ably identified, and that he has no real intention of becoming identified with any such schemes for the free and unlimited orchestration of brass as he has heretofore so steadfastly renounced. Another esteemed contemporary says of the orchestration to Gwendoline, that it is "more distinct even in its spasms than is the orchestration of Wagner." This is all very true; but, as this contemporary will allow, it is neither the highest nor the healthiest order of orchestration that is attended with "spasms."

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How any such spasmless authorities on musical art as Messrs. W. and H. can really enjoy such "spasms of orchestration" as are experienced by them in the "Gwendoline" overture is inexplicable. Yet information has come to the effect that this very same convulsive and hysterical music with all its free and unlimited orchestration of brass "so distinct in its spasms" will "well bear repetition."

The Musical Courier.

NEW YORK, WEDNESDAY, OCTOBER 28, 1896.

The program of the second Symphony concert, given last night, was as follows:

Overture to Gwendoline (First time in Boston.)	Chabrier
Concerto for piano, No. 1, B flat minor	Tschaikowsky
Slavonic Rhapsody, No. 3, A flat major (First time in Boston.)	Dvorák
Symphony, C major (Jupiter)	Mozart

Boston knows little of Chabrier's music. A few tunes in The Merry Monarch, the operetta lifted from L'Etoile; the España, played by the Philharmonic Orchestra at the Tremont Theatre January 14, 1892, and the beautiful, sensuous prelude to Act II. of Gwendoline, played at a Symphony concert October 13, 1894, and repeated at an afternoon concert in Music Hall. I do not believe that any pianist has played here a piano piece of Chabrier, and I doubt if a singer, local or stranger, has sung a song by him.

* * *

I do not like to growl, and I am fond of Mr. Apthorp, as critic and man. Nevertheless I wish that in the program book of last night he had seen fit to tell the audience something about Chabrier's opera and overture.

There were "Gleanings from the Court Library in Utopia," extracts from the writings of Finocchi, Schwartemag, Fungolfactor, Scriblerus, Montgomery, Bullycarp, and the other authors invented by Mr. Apthorp. I am told that several readers have searched for these works in the Public Library, and that Mr. Otto Roth asked Mr. Apthorp in ecstasy of admiration, "When do you find time for reading such out-of-the-way and learned volumes?" While I often enjoy the jests and the sentiments of Mr. Apthorp thus masked, I am unable to forget that the chief object of a program book is to furnish information concerning the pieces played or sung.

A panoramic program book, with a full explanation of what the music "means," is inevitably a nuisance, and an injury to the composer. But when the overture to Gwendoline is played, in view of the fact that the opera is unknown here, a few words about the story of the opera might well have prepared the hearers for the overture. As it was, the music must have come to many like a slap in the face.

You probably know the libretto of Catulle Mendès. *Gwendoline*, the daughter of *Armel*, dreams that she is borne over the sea by a Dane. As she tells her dream the Danes descend on the coast of Britain. The leader *Harald* loves *Gwendoline* at sight and she loves him. At the marriage ceremony *Armel* gives *Gwendoline* a dagger that she may kill at night the man in her arms. For when the Danes are deep in drunken sleep there is to be butchery. *Gwendline* loves *Harald*. She warns him. He laughs as he holds her warm. There are shrieks without. *Armel* slays *Harald*. *Gwendoline* stabs herself, and falls on the body of her husband of a night.

The prelude to Act II. is *Gwendoline*. The overture is *Harald*. It opens in a burst of barbaric rage, the first theme being associated in the opera with the swoop of the Danes. Disharmonic trumpet fanfares produce extraordinary effect. The second theme, eminently French in melody and rhythm, is the idea of *Harald's* song, in which he describes to *Gwendoline* the joys of his adventurous life and the enviable fate reserved for him to be carried at the last by Valkyries to Valhalla. This theme is given at first to the English horn, horn and violas. The Gwendoline motiv is used sparingly. The finale is the Valhalla cantus firmus declaimed gigantically combined with a development of *Gwendoline's* legend.

I cannot describe even in painfully sought phrases the impression made by this tumultuous overture. To some the music seemed no doubt brutal, anarchistic. But the polyphony is clear and skillfully worked; the harmonic treatment is daring and original; there is furious swing; there is full, heroic blood, and the orchestration is gorgeous, dazzling, marvelously sonorous, at the same time distinct.

However deeply Chabrier had studied Wagner, however passionately he admired him, he did not give up his birthright. In a hundred passages you recognize the Frenchman; thoroughly French; to the nails a Frenchman. Nor is he ever merely a clever echo of Wagner. This ventripotent composer, this "Falstaff of Wagnerism," as "Willy" called him some years ago in Paris, had a voice of his own—a mighty voice.

* * *

The first performance in public of Tschaikowsky's piano concerto in B flat minor was in Music Hall, Boston, by von Bülow, October 25, 1875, when Mr. Lang conducted the orchestra. The concerto has been played here by Mr. Lang, Mrs. Hopekirk and Miss Aus der Ohe. Mr. Apthorp says in the program book: "It was last played here by Mme. Helen Hopekirk." The statement is incorrect. Mrs. Hopekirk played it in 1891; Miss Aus der Ohe played it in 1892, January 6, at a Young People's Popular Concert, and she played it superbly.

It seems to me that Mr. Martinus Sieveking, who played it last night, made an error in judgment when he cut out the allegro vivace assai in the second movement. This jig tune is eminently and essentially Tschaikowskian. Some call it vulgar. But it is not thin-lipped vulgarity; it is the animal vulgarity of a great man. It is of kin to the vulgarity of Shakespeare, Rabelais, Aristophanes. It is the vulgarity of a remarkable race.

The performance of the long-winded cadenza, although it afforded an opportunity for personal display, did not restore equilibrium, so far as the composition itself is concerned.

The characteristics of Mr. Sieveking's performance were unusual strength modestly exerted without apparent effort, fluency and brilliancy in bravura passages. The finale would have gained if it had been taken at a more furious pace. The applause that followed the performance was long continued, enthusiastic and, above all, honest.

* * *

Dvorák's third rhapsody, first played at a Sinfonie soirée of the Royal Orchestra, Berlin, September 20, 1879, was one of the first works that called the attention of musicians to Dvorák. Looking over files of German music journals to find out about this first performance I came across a sniffing review of Dvorák's Dumka for piano published about the time of the concert at Berlin.

This rhapsodie is not one of Dvorák's best works for orchestra. Its chief merit is the orchestration. The themes are pretty enough, but they are worked to death. There is the fatal exuberance of Schubert, which delays the end. The finale of this rhapsody is a veritable deathbed farewell, with messages to all inquiring friends, and a tiresome distribution of property of little value.

* * *

I should like to hear a Mozart symphony played in a small hall by a small orchestra of Symphony men. I believe its beauties would then stand out in bolder relief, and that which is now dull and hopelessly old fashioned might seem pleasingly archaic. As played last night the first movement, with the exception of the Figaro suggestion, was a good deal of a bore, and there was the thought of sincere and laborious sawing of wood. The andante, a song of sweet melancholy, might have been sung with more delicacy. Thoroughly charming was the minuet. As for the finale it is one of the great masterpieces; not because it is a remarkable solution of a difficult task, but because it is brilliantly beautiful.

* * *

Mr. Apthorp says in the program book: "The name 'Jupiter' probably referred to the (supposable) 'thunder and lightning' *fusées* of the strings and wood wind in the opening measures of the first movement. At least, very similar *fusées* precede the general cry of '*Odi il tuon*'! (Hear the thunder!) in the first finale of *Don Giovanni*." And he afterward says: "A yearning phrase, ascending by two successive semitones, followed by a brighter, almost rollicking one—is it Jove laughing at lovers' perjuries?"

Otto Jahn says—"W. A. Mozart," 1859, Vol. IV., p. 135—"Somebody has given this symphony the title 'Jupiter.' I know not when or where. This was to describe the majesty and the brilliany of the symphony rather than to indicate profound symbolism."

* * *

I should not speak thus rudely of Mr. Apthorp's inaccuracy, inexplicable omissions, or opinions, if his articles were published in a newspaper. But he is the editor of the program book of the Symphony Orchestra. This book is alleged by some to be of educational value. At the end of the season bound copies of it are advertised for sale. But there is never a table of errata at the end of the volume.

An occasional slip is pardonable. When number after number of this program book is noticeable for wildness in dates or other statements of fact, when an insufficient or no explanation is given of new works, Mr. Apthorp's attention should be called to his indifference or laziness. The hearer who wishes to find out something about the overture to Gwendoline will not be consoled by a technical analysis of the Jupiter Symphony, which is of no use to musicians and is unintelligible to the average concert goer.

The program book is a nuisance the moment it becomes analytical. A page or too of the important facts concerning the composers and their musical intentions should be sufficient.

The program book to-day in Music Hall prevents many people from real enjoyment of the music. They read. They do not listen.

And all this would probably be true if the program book were written by anyone else on the same general lines. Mr. Apthorp is a very intelligent man in many ways. It would be well for him to reflect that modern music has righteous claims; that a piece is not necessarily bad because it was written by a Frenchman, Russian or Italian in 1895 or 1896; that a little definite information about a new work makes more for musical righteousness than weary pages about "half cadence on the dominant of the dominant" and "a strong subsidiary of brilliant passage work," especially when the weary pages treat of as familiar a work as the Jupiter Symphony.

PHILIP HALE.

MUSICAL NOTES.

Madame Melba, who will be the soloist at the opening concert of the Boston Symphony Orchestra, on Tuesday evening, November 10, sailed from Europe on Saturday last. It is against the fixed standard of the management to make any change in its scale of prices under any circumstances, and none will be made on the occasion of Mme. Melba's appearance. A policy like this is warmly to be commended.

The Philharmonic programme in the Acad-

THE EVENING TELEGRAPH

704 CHESTNUT Street,
PHILADELPHIA.

SATURDAY, OCTOBER 31, 1896.

Madame Melba, who sailed from Europe last Saturday, will be the soloist at the opening concert for the season of the Boston Symphony Orchestra, which will take place at the Academy of Music on Tuesday evening, November 10. Although Melba is such a great and such a high-priced attraction, there will be no advance of price at the concert at which she appears. That would be against the fixed policy of the management.

HOME JOURNAL

SATURDAY, OCTOBER 31, 1896.

EMMANUEL CHABRIER, Peter Ilyitch Tschaikowsky, Anton Dvorak, and Wolfgang Amadeus Mozart were the composers chosen for the second symphony concert in Music Hall last Saturday evening. The concert had for its most noteworthy feature the re-appearance here of Mr. Martinus Sieveking, who performed the Tschaikowsky concerto, No. 1, in B flat minor, op. 23. A renewed experience with this work confirms the impression at its initial hearing in Boston. The work is not a masterpiece of the highest type, but it is nevertheless a masterpiece. One seeks without finding in it any such impassioned and original harmony, effective contrasts, grand climaxes and unique points of architecture as may be found for example in the distinctly modern concertos of Grieg, Saint-Saëns and Paderewski. Its thematic contents are wholly unobjectionable. Its melodies are one and all tuneful and ear-catching without being commonplace; refined and dignified, as well as being quite invariably pleasing, but in no single instance transcendently so. In its points of adaptation to a typical virtuoso's technique its effective octave passages constitute about two-thirds of all the startling virtuosity it contains.

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Mr. Sieveking's success with the work was admirable. Nor is this to be wondered at when, taken in connection with the most sensational feature of the concerto, as above noted, the octave playing of Mr. Sieveking has not been equalled here by any pianist who has visited us with the possible exception of D'Albert. Such rapid, clear and brilliant octave playing as Mr. Sieveking exhibits would seem quite impossible to surpass. Considered as a whole, his performance was lacking in neither strength nor dignity of style. Whenever the opportunity presented itself he did not fail to display the even more commendable attribute of his technical proficiency in impelling his right and left hands as it fairly seemed, to converse with each other, and that with rare freedom, perspicuity and ease. His performance was otherwise characterized by an integrity of purpose, manly intelligence, facility of execution, and refined expression, which, though such qualities in each particular detail were not superlatively well manifested, nevertheless contributed their own important share in rendering his perfomance artistically effective and delightful. At the conclusion of the concerto the prolonged applause showered upon Mr. Sieveking testified unmistakably to the appreciation he received from one of the most critical and intelligent of symphony concert audiences.

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The sale of single tickets for the first concert by the Boston Symphony Orchestra at the Academy of Music opens this (Saturday) morning, October 31st, at 8:30 o'clock, at Chandler's, and at the Brooklyn Institute, 502 Fulton street.

Soloist:

MME. MELBA.

Concert Monday, Nov. 9.

MME. MELBA COMING.

Sails From Europe To-day—Will Sing at the Opening Symphony Concert.

The sale of single seats for the initial concert by the Boston Symphony orchestra at the Academy of Music, November 9, opens to-morrow morning at 8:30 o'clock. Seats may be purchased either at Chandler's, 300 Fulton stree, or at the ticket office of the Brooklyn institute, 502 Fulton stret.

Manager C. A. Ellis of the Boston Symphony organisation, has secured Mme. Nella Melba, who created such a furor when she appeared last years, as the soloist for the first concert. The prima donna sails from Liverpool to-day ,accompanied by Manager Ellis, and will arrive in New York Thursday, November 5. Mr. Ellis has been very fortunate in making arrangements with European singers to appear with the Boston Symphony, but the full list of those he has engaged cannot be made known until he reaches America.

Mme. Melba will have two numbers in the concert of November 9, and the programme otherwise will be one of the strongest presented by Mr. Paur's musicians in recent years. On the Saturday afternoon preceding, Mr. Henry E. Krehbiel, the well known musical critic, will give the first of his lectures under the auspices of the institute on the selections to be played at the concerts. These lectures will be open both to philharmonic ticket holders and to members of the Brooklyn institute, and will form an excellent preparation for the proper enjoyment of the concerts.

The Boston Symphony orchestra [illegible] a very large audience at [illegible] of its 15th season in [illegible] Wednesday evening. It was the opening of the musical season as well. Mr. Paur, upon entering, found his music stand completely covered with smilax, which hung in graceful festoons nearly to its base. Here and there a red carnation was inserted, and at the left corner was a large white chrysanthemum. Mr. Paur has always had some such floral greeting upon the opening of his Providence season.

There were many new faces in the audience, but several of the familiar Symphony attendants were not in their customary seats. Those still lingering in the country did not come up to town for the concert, and, as they also neglected to secure their season seats until the last moment, they will not hear the orchestral strains from their familiar chairs. Only a few were in their usual locations, and these were those accustomed to sit in the balcony.

In the centre of the hall was a mass of strange faces, including several parties of young misses in blue silk blouses, and hatless. Miss Madeleine Goddard's was one of the few familiar faces in the front rows. She was gowned in white silk, with a pink floral spot, a bodice massed with white lace, and a pretty capote of gold embroidery, pink roses and white ribbon bows.

Among others present were Mr. and Mrs. Charles M. Smith, Mr. Frank Smith, Mr. and Mrs. George E. Smith, Mr. Howard O. Sturges, Mrs. Sharpe, Mr. Lucian Sharpe, the Misses Pegram, Mr. Frank Hinckley, Miss Marguerite Dwight, Mr. J. O. Ames, Mrs. H. W. Campbell, Jr., Miss Child and party, Mrs. George H. Corliss, Miss Corliss, Dr. Jules Jordan, Mr. and Mrs. Julian Herreshoff, Mr. and Mrs. Alfred Metcalf, Mr. William Dorrance, Miss Reeves, Dr. Ham, Miss Annette Ham, who has recently returned from a summer in Europe; Mr. and Mrs. W. W. White, Mr. and Mrs. Alfred Metcalf, Mr. and Mrs. Irving P. Irons, Mr. and Mrs. Charles H. Child, Miss Clara Child, Mr. and Mrs. Charles Bailey.

The absence of the younger set was very noticeable. There were very few of the young men present, but very many of the yet-to-come-out set, with matrons or chaperones.

Only the lights over the musicians were on to their greatest capacity, so the audience sat in a dim light during the concert, and was not strikingly enthusiastic at any time.

The chief interest centred in the piano soloist, Mr. Martinus Sieveking, who played the brilliant concerto by Tschaikowsky. Unlike other male solo pianists, his hair was short, his attire faultless and his manner had not the least suggestion of the solo musician. He played the first movement so brilliantly that Mr. Paur not only applauded him with his baton, but his brother artists joined with the audience in their enthusiasm. He evidently found his solo a very trying one, as he appreciated the intervals between the movements. He was recalled several times at the conclusion of his number, creating the only genuine enthusiasm of the evening.

The allegro movement of the Mozart symphony failed to awaken much enthusiasm, but the andante grew upon the audience, which was in just the mood to appreciate the shading and interpretation that Mr. Paur gave to Weber's familiar "Invitation to the Dance."

The concert was over in season for the orchestra to catch the 10 o'clock train for Boston, accompanied by Mr. Comee, who returned from a hurried visit to Washington to be present at the opening of the season.

The second concert will be given Wednesday evening, Nov. 25, Thanksgiving week.

The Boston Symphony concert Wednesday evening called out the only large assemblage of the week. There was nothing else to attract except the opening of the new theatre, which men only attended.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
SUNDAY MORNING, NOVEMBER 1, 1896.
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THE SYMPHONY CONCERT.

The Symphony concert given last evening quite surpassed the two previous ones. The principal number given was a symphony by Mrs. H. H. A. Beach in E minor, termed "Gaelic."

The work is built on many rather than few themes, and the composer has musicianly manner.

Each movement was enthusiastically applauded, and at the conclusion of the number Mrs. Beach was obliged to acknowledge the ovation several times from her seat on the floor.

Guiseppe Campanari was the soloist of the evening. Of his singing last evening nothing but the warmest praise can be given.

At the next concert Mme. Melba will be the soloist, and the prelude to act II. of Max Schilling's "Ingwelde" will be heard for the first time.

NOVEMBER 1. 1896.

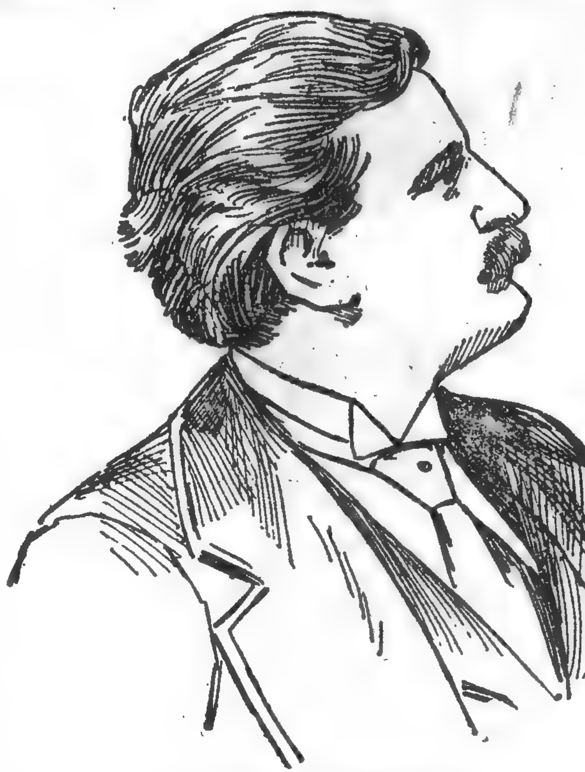
The Austrian Pianist Calls on His Old Friend Joseffy.

WILL PLAY IN BROOKLYN SOON.

He Looks Ruddy and Hearty and Is Prepared for a Continental Tour—Mme. Melba's Surprise—She Was Not Expected to Arrive for Several Days Yet. The Brooklyn Institute Planning a Series of Chamber Music Concerts.

Moriz Rosenthal, the noted Austrian pianist, arrived from Europe on the Hamburg-American liner Augusta Victoria yesterday morning. He was met by his manager for the continetal tour, Mr. Henry Wolfsohn, and went to the Windsor hotel, New York, where he received the representatives of the press between 12 and 1. Later in the afternoon he took a flying trip to Tarrytown, N. Y., to visit his old chum and fellow pianist, Rafael Joseffy.

Rosenthal looked the picture of health. His complexion was of a ruddy bronze, which put one in mind of the rosy cheeked German emigrants which arrive by the score at Ellis island. His eye was clear and his tremendous muscle was, if anything, more marked than when he visited America seven years ago. At the press reception Rosenthal gave those present an opportunity to test the quality of his arm muscle. Neither Corbett nor Fitzsimmons need have been ashamed of it. Rosenthal has gained this great muscular power by hard practice, and it is this which enables him to perform his sensational feats on the piano.


MORIZ ROSENTHAL.

The artist was asked by an Eagle reporter to detail his plans for the season of 1896-7. He said, in response to the inquiry:

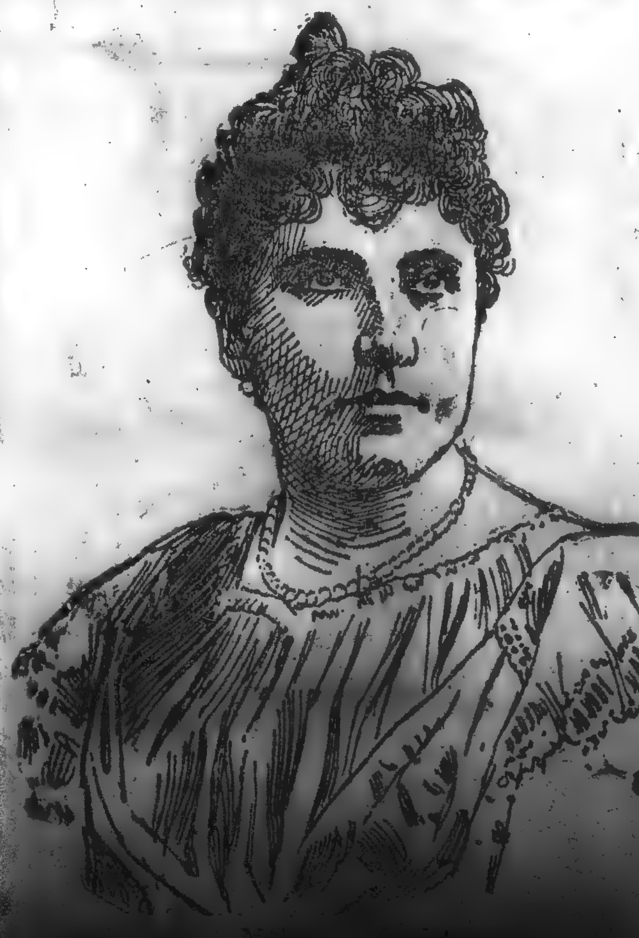
"My first appearance in America will be in orchestral concert at Carnegie Music hall, Tuesday evening, November 10, in which I shall have two orchestral numbers and one in solo. After that I expect to go West and shall not come East again until my appearance in your city with the Boston Symphony orchestra on December 11. In January and February I shall give recitals in New York, Brooklyn, Boston and other cities. There is a possibility of my going to California, my manager, Mr. Wolfsohn, having received some very flattering offers from that quarter, but I have not formed my plans as yet. It will all depend on the success of the concerts in the East."

"Have you played in public recently?"

"No, I have not," replied Rosenthal. "My last European appearance was in March and most of my time since then has been devoted to preparations for the American tour. You may say that I have prepared seven complete recital programmes without repetition of any composition in any one of them, and I expect to give most of these in New York and Boston; that is," added Mr. Rosenthal, with a twinkle in his eye, "if the public is kindly enough disposed to listen to me. You know all we artists are at the mercy of the public. During my last tour American audiences received me so enthusiastically that I am inclined to think that the experience of seven years ago will be repeated."

Mme. Nella Melba, who is to sing at the opening Boston Symphony concert in this city on November 9, was a passenger on the Campania yesterday. Mme. Melba's arrival here was a good deal of a surprise to her American friends, who had not expected to see her before Thursday, November 5. Manager C. A. Ellis said that she had changed her plans before sailing.

Melba's immediate destination is Boston, where she will lend eclat to two concerts of the Boston Symphony season in the home city of that superb organization. She will make her bow in Boston on November 6 and 7; will then come to Brooklyn with the Symphony orchestra and make her initial appearance in the metropolitan district at our Academy of Music, thence journeying to Philadelphia and Baltimore, in which cities she [illegible] at the opening of the [illegible] opera season [illegible] New York.



Melba said yesterday that she remembers with keen pleasure the ovation that Brooklynites gave her last season. She has had a good vacation from work the last two months and is in good singing form.

The department of music of the Brooklyn institute sent out this week the announcement of a series of four chamber music concerts to be given at Association hall on the evening of Wednesday, November 25; Monday, December 14; Wednesday, December 23, and Thursday, January 7. The first concert will be given by the New York Philharmonic club, including the following artists: Eugene Weiner, flute; William Hoffmann, first violin; Frank S. Porte, second violin; Paul Mende, viola; Gustav Hornberger, cello, and Henry Lehman, double bass. The club will be assisted by Miss Inez Grenelli, soprano.

The second concert will be given by the Kneisel string quartet of Boston, Mr. Franz Kneisel, leader. The New York Ladies trio will give the third, assisted by Mr. Mackenzie Gordon, tenor, and the series will be concluded by the Dannreuther string quartet, of which Mr. Gustav Dannreuther is director and first violin. Mozart's famous quintet will be one of the numbers at the latter concert.

The first concert of the Boston Symphony will be given at the Academy on Monday evening, the 9th. Mr. Paur will conduct, of course, and the soloist will be Mme. Melba. The programme is pleasantly diversified with music that is not too heavy and contains one novelty here, the prelude by Max Schillings. Mme. Melba's songs, too, are far outside the hackneyed concert list, the Mozart Aria having fallen completely out of the repertory of modern singers—perhaps because only two or three of them could sing it—and the Massenet has been seldom sung in this country. The complete list is:

Overture to "Genoveva," in C minor, Op. 81 ....Robert Schumann
Aria, "L'amero saro Costante,"
from "I. Re Pastore" Wolfgang Amadeus Mozart
(With violin obligato.)
Mme. Melba.
Symphony in G minor (Koechel, 550)......... ....Wolfgang Amadeus Mozart
I. Allegro molto (G minor)....................4-4
II. Andante (E flat major) 6-8
III. Menuetto: Allegro (G minor) 3-4
IV. Finale: Allegro assai (G minor)......4-4
Intermission.
Prelude to Act II, "Ingwelde" ....Max Schillings
(First time at these concerts.)
Aria, "Sevillana" ....Jules Massenet
Mme. Melba.
"Invitation to the Dance".Karl Maria von Weber
(Scored for orchestra by Hector Berlioz.)

Gazette
BOSTON, SUNDAY MORNING, NOV. 1.

The Symphony Concert.

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Symphony, E-minor, "Gaelic," op.32............ Mrs. H. H. A. Beach
(MS. First time")
Air from "Herodiade"....................Massenet
Variations on a Haydn Theme.............Brahms
Prologue to "Pagliacchi"..............Leoncavallo
Overture to "Der Freischutz"...............Weber
Soloist, Mr. G. Campanari.

Much interest was manifested to hear Mrs. Beach's symphony, and expectation was not disappointed, for the work has many merits and sets off Mrs. Beach's talents in a new light. The symphony gives no indication that it was written by a woman; there is no weakness on the side of sentiment; there is no affectation and no pettiness.

On the other hand, it cannot be claimed that the symphony is a masterpiece, however many may be the merits that it possesses, for it has no special art message to deliver; that is, it does not say anything new, and gives hardly any evidence that it was composed through overfulness of imagination, or from the irresistible impulse of creative genius. It is a venture of the intellect rather than of the heart, and one detects the symptoms of heroic struggling rather than of victory. It is also to be noted that at times the composer is dazed by the variety of the resources at her disposal, and seems to choose at random, rather than through the wisdom gained by experience or the instinct touched by inspiration. The result is that the tone coloring is not always effective; the master touch is absent,—that sure, wise touch that plunges the color into the one only place where it belongs, and leaves it there without niggling it into insignificance.

From a true art standpoint a symphony is either a masterpiece or it is nothing. It is the highest product of musical evolution; the touchstone of mastership. Creative genius must be the blood that circulates through the veins to give it vitality; it must glow with beauty even though it wail like a Titan in agony, or smile with the serenity of a passionless god. It must have large passion, large feeling, large dignity or large cheerfulness.

Mrs. Beach's symphony possesses so many excellent characteristics that one feels no hesitation in treating it with full critical freedom, and to do less would be to underestimate it and its composer. We add, then, that the work is stronger on its technical than on its creative side; it is the well-considered handiwork of a painstaking, diligent student. The treatment is sometimes impressive, as in the working out of the themes of the third movement; there is everywhere evidence of careful thought and of ingenuity; but while everything is done correctly, everything is not always done impressively. The effects are sometimes labored, and they are not always reached with a masterful directness or certainty. The last movement, that is not without brilliancy, gives more than one suggestion of this seeming striving after an effect that is not fully attained; this laborious struggling for a climax that does not seem worthy of the labor expended in reaching it.

As the work of a student who, we are told, "studied counterpoint, fugue, musical form and instrumentation by herself," the symphony is deserving of very high praise; for, even though it gives no hint at inspiration, it is a thoughtful and carefully considered piece of work, showing ingenuity and a rare feeling for orchestral effect,—though this effect is not rarely produced by the contrasting of forte with piano. There can be no doubt that most of the faults are due to inexperience, and there is enough talent in evidence to more than excuse the faults. The symphony is fully equal in worth to many produced by the composer's Boston contemporaries, and gives, in addition, more promise of future excellence. The work was played with the utmost care and finish by the orchestra, and was greeted with the liveliest enthusiasm.

In his contributions to the programme Mr. Campanari again revealed himself as the sincere and conscientious artist. The Massenet air was sung with largeness, feeling and finish; and as for Tonio's prologue, Mr. Campanari has already given it more than once as an evidence of his dramatic skill.

Mme. Melba will be the soloist at the next concert.

[41]

Brooklyn Daily Eagle
FRIDAY EVENING, OCTOBER 30, 1896.

The sale of single tickets for the first concert by the Boston Symphony Orchestra at the Academy of Music opens this (Saturday) morning, October 31st, at 8:30 o'clock, at Chandler's, and at the Brooklyn Institute, 502 Fulton street.

Soloist:

MME. MELBA.

Concert Monday, Nov. 9.

MME. MELBA COMING.

Sails From Europe To-day—Will Sing at the Opening Symphony Concert.

The sale of single seats for the initial concert by the Boston Symphony orchestra at the Academy of Music, November 9, opens to-morrow morning at 8:30 o'clock. Seats may be purchased either at Chandler's, 300 Fulton stree, or at the ticket office of the Brooklyn institute, 502 Fulton stret.

Manager C. A. Ellis of the Boston Symphony organization, has secured Mme. Nella Melba, who created such a furor when she appeared last years, as the soloist for the first concert. The prima donna sails from Liverpool to-day ,accompanied by Manager Ellis, and will arrive in New York Thursday, November 5. Mr. Ellis has been very fortunate in making arrangements with European singers to appear with the Boston Symphony, but the full list of those he has engaged cannot be made known until he reaches America.

Mme. Melba will have two numbers in the concert of November 9, and the programme otherwise will be one of the strongest presented by Mr. Paur's musicians in recent years. On the Saturday afternoon preceding, Mr. Henry E. Krehbiel, the well known musical critic, will give the first of his lectures under the auspices of the institute on the selections to be played at the concerts. These lectures will be open both to philharmonic ticket holders and to members of the Brooklyn institute, and will form an excellent preparation for the proper enjoyment of the concerts.

PROVIDENCE SOCIAL [illegible]

The Boston Symphony orchestra had a very large audience at the opening of its 15th season in Providence Wednesday evening. It was the opening of the musical season as well.

Mr. Paur, upon entering, found his music stand completely covered with smilax, which hung in graceful festoons nearly to its base. Here and there a red carnation was inserted, and at the left corner was a large white chrysanthemum. Mr. Paur has always had some such floral greeting upon the opening of his Providence season.

There were many new faces in the audience, but several of the familiar Symphony attendants were not in their customary seats. Those still lingering in the country did not come up to town for the concert, and, as they also neglected to secure their season seats until the last moment, they will not hear the orchestral strains from their familiar chairs. Only a few were in their usual locations, and these were those accustomed to sit in the balcony.

In the centre of the hall was a mass of strange faces, including several parties of young misses in blue silk blouses, and hatless. Miss Madeleine Goddard's was one of the few familiar faces in the front rows. She was gowned in white silk, with a pink floral spot, a bodice massed with white lace, and a pretty capote of gold embroidery, pink roses and white ribbon bows.

Among others present were Mr. and Mrs. Charles M. Smith, Mr. Frank Smith, Mr. and Mrs. George E. Smith, Mr. Howard O. Sturges, Mrs. Sharpe, Mr. Lucian Sharpe, the Misses Pegram, Mr. Frank Hinckley, Miss Marguerite Dwight, Mr. J. O. Ames, Mrs. H. W. Campbell, Jr., Miss Child and party, Mrs. George H. Corliss, Miss Corliss, Dr. Jules Jordan, Mr. and Mrs. Julian Herreshoff, Mr. and Mrs. Alfred Metcalf, Mr. William Dorrance, Miss Reeves, Dr. Ham, Miss Annette Ham, who has recently returned from a summer in Europe; Mr. and Mrs. W. W. White, Mr. and Mrs. Alfred Metcalf, Mr. and Mrs. Irving P. Irons, Mr. and Mrs. Charles H. Child, Miss Clara Child, Mr. and Mrs. Charles Bailey.

The absence of the younger set was very noticeable. There were very few of the young men present, but very many of the yet-to-come-out set, with matrons or chaperones.

Only the lights over the musicians were on to their greatest capacity, so the audience sat in a dim light during the concert, and was not strikingly enthusiastic at any time.

The chief interest centred in the piano soloist, Mr. Martinus Sieveking, who played the brilliant concerto by Tschaikowsky. Unlike other male solo pianists, his hair was short, his attire faultless and his manner had not the least suggestion of the solo musician. He played the first movement so brilliantly that Mr. Paur not only applauded him with his baton, but his brother artists joined with the audience in their enthusiasm. He evidently found his solo a very trying one, as he appreciated the intervals between the movements. He was recalled several times at the conclusion of his number, creating the only genuine enthusiasm of the evening.

The allegro movement of the Mozart symphony failed to awaken much enthusiasm, but the andante grew upon the audience, which was in just the mood to appreciate the shading and interpretation that Mr. Paur gave to Weber's familiar "Invitation to the Dance."

The concert was over in season for the orchestra to catch the 10 o'clock train for Boston, accompanied by Mr. Comee, who returned from a hurried visit to Washington to be present at the opening of the season.

The second concert will be given Wednesday evening, Nov. 25, Thanksgiving week.

The Boston Symphony concert Wednesday evening called out the only large assemblage of the week. There was nothing else to attract except the opening of the new theatre, which men only attended.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
SUNDAY MORNING, NOVEMBER 1, 1896.
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THE SYMPHONY CONCERT.

The Symphony concert given last evening quite surpassed the two previous ones. The principal number given was a symphony by Mrs. H. H. A. Beach in E minor, termed "Gaelic."

The work is built on many rather than few themes, and the composer has musicianly manner.

Each movement was enthusiastically applauded, and at the conclusion of the number Mrs. Beach was obliged to acknowledge the ovation several times from her seat on the floor.

Guiseppe Campanari was the soloist of the evening. Of his singing last evening nothing but the warmest praise can be given.

At the next concert Mme. Melba will be the soloist, and the prelude to act II. of Max Schilling's "Ingwelde" will be heard for the first time.

Brooklyn Daily Eagle
NOVEMBER 1, 1896.

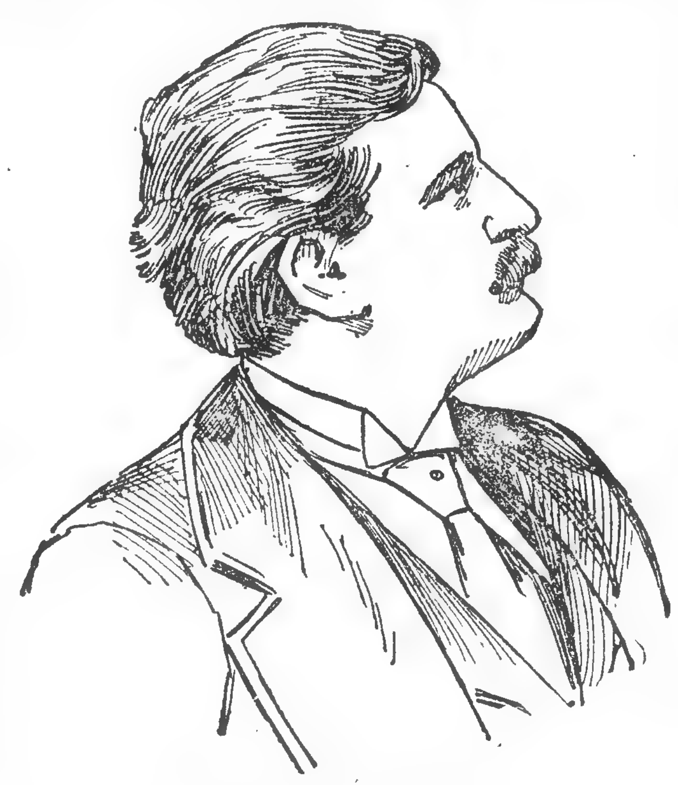
The Austrian Pianist Calls on His Old Friend Joseffy.

WILL PLAY IN BROOKLYN SOON.

He Looks Ruddy and Hearty and Is Prepared for a Continental Tour—Mme. Melba's Surprise—She Was Not Expected to Arrive for Several Days Yet. The Brooklyn Institute Planning a Series of Chamber Music Concerts.

Moriz Rosenthal, the noted Austrian pianist, arrived from Europe on the Hamburg-American liner Augusta Victoria yesterday morning. He was met by his manager for the contineṭal tour, Mr. Henry Wolfsohn, and went to the Windsor hotel, New York, where he received the representatives of the press between 12 and 1. Later in the afternoon he took a flying trip to Tarrytown, N. Y., to visit his old chum and fellow pianist, Rafael Joseffy.

Rosenthal looked the picture of health. His complexion was of a ruddy bronze, which put one in mind of the rosy cheeked German emigrants which arrive by the score at Ellis island. His eye was clear and his tremendous muscle was, if anything, more marked than when he visited America seven years ago. At the press reception Rosenthal gave those present an opportunity to test the quality of his arm muscle. Neither Corbett nor Fitzsimmons need have been ashamed of it. Rosenthal has gained this great muscular power by hard practice, and it is this which enables him to perform his sensational feats on the piano.



MORIZ ROSENTHAL.

The artist was asked by an Eagle reporter to detail his plans for the season of 1896-7. He said, in response to the inquiry:

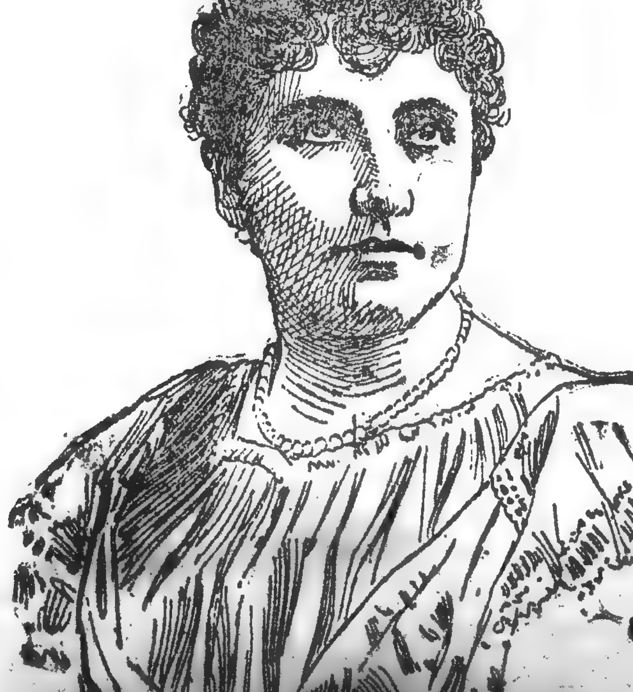
"My first appearance in America will be in orchestral concert at Carnegie Music hall, Tuesday evening, November 10, in which I shall have two orchestral numbers and one in solo. After that I expect to go West and shall not come East again until my appearance in your city with the Boston Symphony orchestra on December 11. In January and February I shall give recitals in New York, Brooklyn, Boston and other cities. There is a possibility of my going to California, my manager, Mr. Wolfsohn, having received some very flattering offers from that quarter, but I have not formed my plans as yet. It will all depend on the success of the concerts in the East."

"Have you played in public recently?"

"No, I have not," replied Rosenthal. "My last European appearance was in March and most of my time since then has been devoted to preparations for the American tour. You may say that I have prepared seven complete recital programmes without repetition of any composition in any one of them, and I expect to give most of these in New York and Boston; that is," added Mr. Rosenthal, with a twinkle in his eye, "if the public is kindly enough disposed to listen to me. You know all we artists are at the mercy of the public. During my last tour American audiences received me so enthusiastically that I am inclined to think that the experience of seven years ago will be repeated."

Mme. Nella Melba, who is to sing at the opening Boston Symphony concert in this city on November 9, was a passenger on the Campania yesterday. Mme. Melba's arrival here was a good deal of a surprise to her American friends, who had not expected to see her before Thursday, November 5. Manager C. A. Ellis said that she had changed her plans before sailing.

Melba's immediate destination is Boston, where she will lend eclat to two concerts of the Boston Symphony season in the home city of that superb organization. She will make her bow in Boston on November 6 and 7; will then come to Brooklyn with the Symphony orchestra and make her initial appearance in the metropolitan district at our Academy of Music, thence journeying to Philadelphia and Baltimore, in which cities she will be heard with [illegible] on the two succeeding days. On Monday evening, November 16, Melba will sing in "Faust" at the opening of the grand opera season in New York.



Melba said yesterday that she remembered with keen pleasure the ovation that Brooklynites gave her last season. She has had a good vacation from work the last two months and is in good singing form.

The department of music of the Brooklyn institute sent out this week the announcement of a series of four chamber music concerts to be given at Association hall on the evening of Wednesday, November 25; Monday, December 14; Wednesday, December 23, and Thursday, January 7. The first concert will be given by the New York Philharmonic club, including the following artists: Eugene Weiner, flute; William Hoffmann, first violin; Frank S. Porte, second violin; Paul Mende, viola; Gustav Hornberger, cello, and Henry Lehman, double bass. The club will be assisted by Miss Inez Grenelli, soprano.

The second concert will be given by the Kneisel string quartet of Boston, Mr. Franz Kneisel, leader. The New York Ladies trio will give the third, assisted by Mr. Mackenzie Gordon, tenor, and the series will be concluded by the Dannreuther string quartet, of which Mr. Gustav Dannreuther is director and first violin. Mozart's famous quintet will be one of the numbers at the latter concert.

The first concert of the Boston Symphony will be given at the Academy on Monday evening, the 9th. Mr. Paur will conduct, of course, and the soloist will be Mme. Melba. The programme is pleasantly diversified with music that is not too heavy and contains one novelty here, the prelude by Max Schillings. Mme. Melba's songs, too, are far outside the hackneyed concert list, the Mozart Aria having fallen completely out of the repertory of modern singers—perhaps because only two or three of them could sing it —and the Massenet has been seldom sung in this country. The complete list is:

Overture to "Genoveva," in C minor, Op. 81 ....Robert Schumann
Aria, "L'amero saro Costante,"
from "Il Re Pastore" Wolfgang Amadeus Mozart
(With violin obligato.)
Mme. Melba.
Symphony in G minor (Koechel, 550)......... ....Wolfgang Amadeus Mozart
I. Allegro molto (G minor)....................4-4
II. Andante (E flat major) 6-8
III. Menuetto: Allegro (G minor) 3-4
IV. Finale: Allegro assai (G minor)......4-4
Intermission.
Prelude to Act II, "Ingwelde" ....Max Schillings
(First time at these concerts.)
Aria, "Sevillana" ....Jules Massenet
Mme. Melba.
"Invitation to the Dance".Karl Maria von Weber
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Variations on a Haydn Theme.............Brahms
Prologue to "Pagliacchi"..............Leoncavallo
Overture to "Der Freischutz"..............Weber
Soloist, Mr. G. Campanari.

Much interest was manifested to hear Mrs. Beach's symphony, and expectation was not disappointed, for the work has many merits and sets off Mrs. Beach's talents in a new light. The symphony gives no indication that it was written by a woman; there is no weakness on the side of sentiment; there is no affectation and no pettiness.

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As the work of a student who, we are told, "studied counterpoint, fugue, musical form and instrumentation by herself," the symphony is deserving of very high praise; for, even though it gives no hint at inspiration, it is a thoughtful and carefully considered piece of work, showing ingenuity and a rare feeling for orchestral effect,—though this effect is not rarely produced by the contrasting of forte with piano. There can be no doubt that most of the faults are due to inexperience, and there is enough talent in evidence to more than excuse the faults. The symphony is fully equal in worth to many produced by the composer's Boston contemporaries, and gives, in addition, more promise of future excellence. The work was played with the utmost care and finish by the orchestra, and was greeted with the liveliest enthusiasm.

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Mme. Melba will be the soloist at the next concert.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. C., NO. 124.

SUNDAY, NOV. 1, 1896.

A WORK OF DECIDED WORTH.

Initial Concert Performance of Mrs. Beach's "Gaelic."

Given at Last Evening's Symphony Concert—Applause Both Spontaneous and Enthusiastic—Brahms Variations on a Haydn Theme Among Other Features.

The programme for the Boston Symphony orchestra concert last evening was:

Symphony, E-minor, "Gaelic" .... Mrs. H. H. A. Beach
Aria, "Herodiade" .... Massenet
Variations on a theme by Haydn ...... Brahms
Aria, "I Pagliacci" .... Leoncavallo
Overture, "Der Freyschutz" .... Weber

Mr. Giuseppe Campanari was the soloist.

The chief point of interest was, of course, Mrs. Beach's symphony, which had its first concert performance. It is not often that a woman undertakes to compose a symphony, and the works in this class from that source might be counted on the fingers of one hand, and none of them has achieved more than a success of the moment, or, in other words, has not made a tour of the musical world. Perhaps Mrs. Beach's may have better fortune. It is built on a large model, and is wholly modern in style and treatment.

Place aux dames may well be the cry when a woman produces a work of such dimensions, and, all things considered, as creditable a work as this one is; but there is no allowance called for, and there are no apologies to be made on the ground of the composer's sex, for her symphony has not the faintest trace of effeminacy, but is distinctly and thoroughly masculine in effect, and for a first essay in an exacting task may be heartily and justly praised.

The various movements, with the exception of the second, are somewhat longer than the brevity of their themes warrants, and there is also over much of noisy orchestration that is frequently confused and confusing—a failing that, curiously enough, characterizes the scoring of most women composers—but in every direction Mrs. Beach shows a perfect knowledge of the technique of writing for the orchestra, and with experience will obtain a finer sense of discretion in regard to the temptation that besets a young composer to instrument too heavily.

On the whole, the treatment is made of more importance than are the materials with which it deals, and the work often has more of the aspect of a fantasie than of a symphony, and in the opening movement the composer has not made her intention quite clear. It abounds in well conceived and brilliant effects, and the Gaelic theme is charmingly introduced and gracefully used, but, taken altogether, the movement, despite the unflagging vigor with which it is carried on, its force and its occasional impressiveness, sinks too often to noisiness, of which the meaning is vague and which leads nowhere in particular.

The second movement is thoroughly charming, with its graceful Scottish theme, alla Siciliana, daintily and effectively given forth by the wind instruments, and breaking into a piquant and spirited scherzo, through which the first theme breaks with delightful results every now and then, until the first theme returns in its original form, to be more elaborately treated. This is the best and most thoroughly satisfying part of the symphony, and is a little masterpiece in its way in sentiment and orchestration.

The slow movement has some admirable moments, especially in its warm and flowing Gaelic theme, and in the skill with which it is contrapuntally used on its repetition, but it is spun out to a length that becomes at last tiresome, and notably in the prolongation of the close, which is delayed long after it has ceased to interest.

The finale opens with immense vigor, which is sustained without a break to the end, and the fiery pace at which it moves and the massive body of tone that the orchestra is made to produce are stirring in their way, but what is said is often obscured by the noisy way of saying it, and is now and again buried under the volume of brassy tone that blares under and even over it.

Still, when all that there is of fault-finding to utter has been uttered, there can be no question that the symphony has decided worth, creditable alike to the ambition, the knowledge and the skill of the composer, and a work that entitles her to rank prominently and honorably among our native composers. It never falls into triviality, but is steadily high-reaching, dignified and virile, and of an able musicianship that is beyond all question. It was listened to with attentive interest, and at its close the applause was spontaneous and enthusiastic, the stormy call for the composer being responded to by her from her seat in the auditorium.

The Brahms variations were heard again with pleasure, especially under the beautiful rendering accorded them by Mr. Paur and the orchestra. Mr. Campanari, who was greeted on his first appearance with prolonged plaudits, sang the Massenet air with splendid warmth, breadth of style and just dramatic sentiment, and was recalled four times, amid a tornado of applause. His delivery of the "Pagliacci" prologue was a noble bit of declamation of which the climax was worked up to with an effect that was fairly thrilling in its force and emphasis. Once more was he recalled again and again.

There will be no concert next Saturday, but a week later the following programme will be given:

Overture, "Richard III.," Volkmann; aria from "Il Re Pastore," Mozart; prelude to act II. "Ingewelde," Max Schilling, first time; aria from "Lucia," Donizetti; symphony C-major, No. 2, Schumann. Mme. Melba is to be the soloist.

MME. MELBA ARRIVES.

Among the passengers in the Campania, which arrived Friday, was Mme. Melba, the Australian prima donna, who is to sing again at the Metropolitan in New York this season. Since leaving here last spring Mme. Melba has sung in Paris and London. At the close of the Covent Garden season she took a cottage on the Thames through August, and recently she has been sojourning at her home in Paris. She is in excellent health, and eager to get back to work once more. Her rentree at the Metropolitan will be made on the [illegible]

[illegible] to appear in some new roles during the season, but did not care last night to say what they would be.

Before the opening of the opera season she will sing in concert with the Boston Symphony orchestra, in Boston, on Nov. 6 and 7; in Brooklyn, Nov. 9; in Philadelphia, Nov. 10, and in Baltimore, Nov. 11. She has a tempting offer to go to South America next spring, which she will accept if she can get her contract with the Covent Garden management cancelled. In October next she intends to make a concert tour through the English provinces.

Boston Sunday Globe.

SUNDAY, NOV. 1, 1896.

Campanari Soloist at the Symphony Concert.

The usual large audiences were present at the Symphony rehearsal Friday afternoon and the concert last evening. The following uncommonly enjoyable program was superbly interpreted under Mr Paur's direction:

Symphony in E minor, Gaelic, op 32 (MS, first time) .... Mrs H H A Beach
Air, Vision Fugitive, from Herodiade, Jules Massenet
Variations on a theme by Josef Haydn (Chorale Sancti Antoni), in B flat major, op 56a .... Johannes Brahms
Prologue to Pagliacci ..... Ruggiero Leoncavallo
Overture to Der Freischutz, Karl Maria von Weber

The specially interesting feature of the concert was the performance of Mrs Beach's symphony, played from manuscript for the first time in public. It is the most pretentious composition that this talented musician has attempted, and its production entitles her to a high rank among American composers.

Boston is justly proud of her, and yesterday's audience gave emphatic expression of its appreciation. The usually undemonstrative rehearsal audience broke away from tradition and applauded with uncontrolled enthusiasm.

After the performance Mrs Beach responded to the imperative demands for her appearance by standing in the center aisle, bowing and smiling recognition of the demonstrative and long-continued plaudits.

Mrs Beach has been prominent in local musical circles for a number of years. She has won most fame as a pianiste, but she has also earned an enviable reputation as a composer. She has been a prolific writer, and among her larger works are a mass in E flat major, a scena and aria, "Eilende Wolken," a festival jubilate for chorus and orchestra and several cantatas. She has also written more than 60 shorter works for pianoforte and voice.

She was born in New Hampshire in 1867, and most of her musical education has been obtained in Boston. She has played several times with the symphony orchestra and her annual recitals are among the welcome musical events of the season.

Her "Gaelic" symphony is a splendid work. It is both scholarly and entertaining, qualities not always blended in the writings of the greatest masters. It is constructed in a thoroughly musicianly manner; its themes are melodious, well contrasted and clearly defined; most of them are new and all are treated with artistic effect.

The scoring is very elaborate, at times rather too elaborate, but this is a fault common with modern composers, and is, perhaps, to be expected. Indeed, Mrs Beach's work is of such general excellence that it would be hypercritical to enlarge upon its very few shortcomings.

The symphony is in four movements, Allegro con fuoco, Alla Sicicilina and Allegro vivace, Lento con molto and final, Allegro molto. There are some striking effects in the first movement, but over-elaboration tends at times to blur the meaning of the tonal pictures. The second movement is thoroughly delightful, and pleased the audience most of all. The themes are deliciously melodious, and the graceful Siciliano is treated in the daintiest fashion imaginable. The third movement is notable for artistic treatment of Gaelic folk songs, and the finale is impressive for power and brilliancy.

Sig Campanari was greeted with much enthusiasm, and his singing stirred the audience to demonstrative expressions of delight. He is a thorough artist, and deserves all the favor that has been accorded him. He is, perhaps, the best baritone on the operatic stage today; he is certainly foremost among singers residing in America.

The natural modesty and retiring disposition of the man delayed the recognition due him. Had he been constituted as is the average operatic singer he would long ago have won the fame which has finally come to him.

He sang the air from "Herodiade" with magnificent effect, but it was his spirited and expressive interpretation of the "Pagliacci" that received greatest applause from the audience. It was a superb effort.

The orchestra gave a fine performance of Brahams' interesting, but over-long, variations on a theme by Haydn, and interpreted the "Freischutz" overture with splendid effect.

Mme Melba will be the soloist at this week's Symphony concert. The program will be as follows:

Overture, "Richard III," Richard Volkmann; aria, "L'amero saro Costante," from "Il Re Pastore," Mozart, violin obligato, Mr Franz Kneisel; prelude to act II, "Ingwelde," (first time at these concerts), Max Schillings; aria from "Lucia," Donizetti; symphony in C major, No. 2, Schumann.

Established

The Official Paper o

The Official Paper of the City.

DAY MORNING, NOV. 2, 1896.

MUSICAL MATTERS.

The New Symphony of Mrs. Beach, the American Composer.

Mrs. H. H. A. Beach is the foremost American composer among women, yet it is a far cry, even from such a high position in art, to the successful creation of symphonies; neither the male nor the female native composers have as yet produced a musical composition in this large, heroic form, that is going to stand the test of time. The reason for this is not far to seek; there is no form in which such versatility is demanded as in the symphony.

It is the combination of intellectuality and emotion, it is to present variety in unity, it is to give all possible learning in the development which forms the gist of the sonata-allegro (the first movement), the perfection of emotional expression in its slow movement, brightness and popularity in its Scherzo, and technical brilliancy of scoring and a well-workedup climax in its finale. Small wonder that almost every composer is partially overthrown by some of these manifold requirements. A Paine (foremost of all American composers) may give learned development of themes, a Chadwick the spontaneity and brilliancy of a true Scherzo, a Beach the delicate beauty and tenderness of a slow movement, but the musical "Admirable Crichton," who is to shine in all these fields has not yet appeared in the native symphonic repertoire.

The new symphony by Mrs. Beach, entitled "Gaelic" (and upon rather slight grounds), could not have been more advantageously placed upon the programme; it began the concert, was followed by a song, which in turn was succeeded by some Brahms' variations which in no way competed with the scope and purpose of the symphonic work; and it was admirably played too. The first movement was what the German would call "Regelrecht," not breaking any rule in either succession of keys or relation of parts and themes; but it did not present a development of ideas that could be characterized by any higher term than "ingenious," and there was an amount of chromatic agitation everywhere present that seemed to lack a reasonable cause. This storm and stress began in the very first measure and was not absent from the coda. There seemed to be a determination to be powerful, at all hazards. There was some complex work in the mingling of rhythms that suggested midnight oil and musical arithmetic, but the subordinate theme was a charming bit of melody, and the coda was very martial and combative.

The Scherzo was much better, so much better that we hope that it may have a hearing in future concert programmes apart from the rest of the work. It is popular music in the best sense, and it was wise to put it in the second place (the Scherzo is usually third), for it formed an admirable foil to the agitation of the first movement. It was entitled "Alla Siciliana," but was rather slow in its theme for a true Siciliana—the dance-song of the Sicilian peasantry is generally about allegretto in tempo, and is usually 6-8 rhythm. The melody, not very Gaelic in character, was very attractive, and was excellently played by the oboe, appearing afterwards upon the English horn. This beautiful theme was finely treated through the movement, being varied with a freedom that brought it well into the field of actual thematic development. This was brilliantly done in an allegro episode, which seemed to have the Scherzo character far more than the opening theme, although it occupied the place of the conventional "Trio." The return of the slow theme now took place upon the English horn, and after a short duet between oboe and English horn, the movement had a very dainty ending. It evoked the most spontaneous applause of all of the movements, and the composer was compelled to bow her acknowledgments from her seat.

The third movement (the slow one) had also its beautiful moments, but was carried to far too great a length.

It began with a heroic crash and then settled down to permanent melancholy, beginning with a charming theme upon the violoncello. A mysterious pizzicato on the contrabasses seemed bigger with impending fate than the glorious one which came later, and much more effectively, in the "Freischuetz" overture, but it brought forth nothing more important than a sentimental violin solo. There were a few touches of hexachordal scale treatment here which seemed to endeavor to justify the Gaelic title. There were some bold points of scoring in this movement, notably a duet between bass clarinette in the deepest register, and violin in the highest, an effect not more successful here than the similar union of the pedal tones of the bass trombone and the highest notes of the piccolo in Berlioz's "Requiem." In both cases the effort was probably made to express vast emptiness, but the result was scarcely attained. The solo on the bass clarinette was very finely played. The movement, if it were shorter, would be as successful as its predecessor.

The finale gave a little of the Gaelic lilt almost buried under heavy scoring, and swerved between meditation and rhapsody thereafter. The figure treatment was here somewhat monotonous and the climaxes were not finely wrought up. In the final appearance of the theme with all the resources of the orchestra, the intention to be very grand was too obvious to be very successful. The one perfect gem of the work, the second movement, holds forth so much of promise that one hopes that the composer will write some further movements in the lighter and freer forms rather than exhaust her muse in such heavy self-imposed tasks as symphonic composition. The work was received with cordial appreciation, and the composer was obliged to bow again and again. Yet the reviewer can only wish that the allegro and the finale had reached the high level of the two central movements.

It was a delight to welcome back Giuseppe Campanari to the scenes of his former labors. It is a pretty musical romance that the man who used to sit among the violoncellos should have risen to the rank of a vocal star and be the solo artist where he had recently been lost in the ensemble work. He received a royal welcome and deserved it, for, perhaps inspired by the surroundings, his old companions behind and plenty of his old friends before him, he sang superbly and his broad, virile, baritone voice never seemed so resonant. The baritone aria from Massenet's "Herodiade," and the prologue from "I Pagliacci" were his two numbers, and after each the applause was practically a furore. Yet the "Pagliacci" number scarcely fitted to its symphonic surroundings.

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It was a foregone conclusion that the chief interest of the evening, as regards orchestral work, should centre in Mrs. Beach's new symphony, and it is a matter of felicitation that the interest here grew on well towards enthusiasm. That slender and anaemic young maiden,—the American Muse—should bow her thanks to Mr. Paur for the encouragement that he has given her.

Louis C. Elson.

Munsey's Nov.

THE FOUNDER OF A WELL KNOWN ORCHESTRA.

The existence of one of the foremost of American orchestras, the Boston Symphony, is due to the disinterested generosity of a Boston banker, who spent $200,000 to set it upon its feet. Owing to the modesty of this gentleman—Mr. Henry L. Higginson—some confusion has arisen in the public mind. "Mr. Higginson of Boston" is identified by most people as Thomas Wentworth Higginson, the well known author. The latter lives in Cambridge, not in Boston, and he is a cousin of the founder of the orchestra. The literary Mr. Higginson is kept very busy at times trying to establish his relative's identity for the benefit of correspondents who write to him for information upon musical subjects.

Henry L. Higginson keeps his own personality in the background, and during the years when the Symphony orchestra depended upon his financial backing his name was seldom mentioned in connection with it. The money he spent will never return to him, but the orchestra is now self supporting.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. G., NO. 124.

SUNDAY, NOV. 1, 1896.

A WORK OF DECIDED WORTH.

Initial Concert Performance of Mrs. Beach's "Gaelic."

Given at Last Evening's Symphony Concert—Applause Both Spontaneous and Enthusiastic—Brahms Variations on a Haydn Theme Among Other Features.

The programme for the Boston Symphony orchestra concert last evening was:

Symphony, E-minor, "Gaelic"........... Mrs. H. H. A. Beach
Aria, "Herodiade"..................Massenet
Variations on a theme by Haydn......Brahms
Aria, "I Pagliacci"..............Leoncavallo
Overture, "Der Freyschutz"............Weber

Mr. Giuseppe Campanari was the soloist.

The chief point of interest was, of course, Mrs. Beach's symphony, which had its first concert performance. It is not often that a woman undertakes to compose a symphony, and the works in this class from that source might be counted on the fingers of one hand, and none of them has achieved more than a success of the moment, or, in other words, has not made a tour of the musical world. Perhaps Mrs. Beach's may have better fortune. It is built on a large model, and is wholly modern in style and treatment.

Place aux dames may well be the cry when a woman produces a work of such dimensions, and, all things considered, as creditable a work as this one is; but there is no allowance called for, and there are no apologies to be made on the ground of the composer's sex, for her symphony has not the faintest trace of effeminacy, but is distinctly and thoroughly masculine in effect, and for a first essay in an exacting task may be heartily and justly praised.

The various movements, with the exception of the second, are somewhat longer than the brevity of their themes warrants, and there is also over much of noisy orchestration that is frequently confused and confusing—a failing that, curiously enough, characterizes the scoring of most women composers—but in every direction Mrs. Beach shows a perfect knowledge of the technique of writing for the orchestra, and with experience will obtain a finer sense of discretion in regard to the temptation that besets a young composer to instrument too heavily.

On the whole, the treatment is made of more importance than are the materials with which it deals, and the work often has more of the aspect of a fantasie than of a symphony, and in the opening movement the composer has not made her intention quite clear. It abounds in well conceived and brilliant effects, and the Gaelic theme is charmingly introduced and gracefully used, but, taken altogether, the movement, despite the unflagging vigor with which it is carried on, its force and its occasional impressiveness, sinks too often to noisiness, of which the meaning is vague and which leads nowhere in particular.

The second movement is thoroughly charming, with its graceful Scottish theme, alla Siciliana, daintily and effectively given forth by the wind instruments, and breaking into a piquant and spirited scherzo, through which the first theme breaks with delightful results every now and then, until the first theme returns in its original form, to be more elaborately treated. This is the best and most thoroughly satisfying part of the symphony, and is a little masterpiece in its way in sentiment and orchestration.

The slow movement has some admirable moments, especially in its warm and flowing Gaelic theme, and in the skill with which it is contrapuntally used on its repetition, but it is spun out to a length that becomes at last tiresome, and notably in the prolongation of the close, which is delayed long after it has ceased to interest.

The finale opens with immense vigor, which is sustained without a break to the end, and the fiery pace at which it moves and the massive body of tone that the orchestra is made to produce are stirring in their way, but what is said is often obscured by the noisy way of saying it, and is now and again buried under the volume of brassy tone that blares under and even over it.

Still, when all that there is of faultfinding to utter has been uttered, there can be no question that the symphony has decided worth, creditable alike to the ambition, the knowledge and the skill of the composer, and a work that entitles her to rank prominently and honorably among our native composers. It never falls into triviality, but is steadily high-reaching, dignified and virile, and of an able musicianship that is beyond all question. It was listened to with attentive interest, and at its close the applause was spontaneous and enthusiastic, the stormy call for the composer being responded to by her from her seat in the auditorium.

The Brahms variations were heard again with pleasure, especially under the beautiful rendering accorded them by Mr. Paur and the orchestra. Mr. Campanari, who was greeted on his first appearance with prolonged plaudits, sang the Massenet air with splendid warmth, breadth of style and just dramatic sentiment, and was recalled four times, amid a tornado of applause. His delivery of the "Pagliacci" prologue was a noble bit of declamation of which the climax was worked up to with an effect that was fairly thrilling in its force and emphasis. Once more was he recalled again and again.

There will be no concert next Saturday, but a week later the following programme will be given:

Overture, "Richard III.," Volkmann; aria from "Il Re Pastore," Mozart; prelude to act II. "Ingewelde," Max Schilling, first time; aria from "Lucia," Donizetti; symphony C-major, No. 2, Schumann. Mme. Melba is to be the soloist.

MME. MELBA ARRIVES.

Among the passengers in the Campania, which arrived Friday, was Mme. Melba, the Australian prima donna, who is to sing again at the Metropolitan in New York this season. Since leaving here last spring Mme. Melba has sung in Paris and London. At the close of the Covent Garden season she took a cottage on the Thames through August, and recently she has been sojourning at her home in Paris. She is in excellent health, and eager to get back to work once more. Her rentree at the Metropolitan will be made on the

Marguerite, in "Faust." She expects to appear in some new roles during the season, but did not care last night to say what they would be.

Before the opening of the opera season she will sing in concert with the Boston Symphony orchestra, in Boston, on Nov. 6 and 7; in Brooklyn, Nov. 9; in Philadelphia, Nov. 10, and in Baltimore, Nov. 11. She has a tempting offer to go to South America next spring, which she will accept if she can get her contract with the Covent Garden management cancelled. In October next she intends to make a concert tour through the English provinces.

Boston Sunday Globe.

SUNDAY, NOV. 1, 1896.

Campanari Soloist at the Symphony Concert.

The usual large audiences were present at the Symphony rehearsal Friday afternoon and the concert last evening. The following uncommonly enjoyable program was superbly interpreted under Mr Paur's direction:

Symphony in E minor, Gaelic, op 32 (MS, first time)...............Mrs H H A Beach
Air, Vision Fugitive, from Herodiade, Jules Massenet
Variations on a theme by Josef Haydn (Chorale Sancti Antoni), in B flat major, op 56a.....................Johannes Brahms
Prologue to Pagliacci.....Ruggiero Leoncavallo
Overture to Der Freischutz, Karl Maria von Weber

The specially interesting feature of the concert was the performance of Mrs Beach's symphony, played from manuscript for the first time in public. It is the most pretentious composition that this talented musician has attempted, and its production entitles her to a high rank among American composers.

Boston is justly proud of her, and yesterday's audience gave emphatic expression of its appreciation. The usually undemonstrative rehearsal audience broke away from tradition and applauded with uncontrolled enthusiasm.

After the performance Mrs Beach responded to the imperative demands for her appearance by standing in the center aisle, bowing and smiling recognition of the demonstrative and long-continued plaudits.

Mrs Beach has been prominent in local musical circles for a number of years. She has won most fame as a pianiste, but she has also earned an enviable reputation as a composer. She has been a prolific writer, and among her larger works are a mass in E flat major, a scena and aria, "Eilende Wolken," a festival jubilate for chorus and orchestra and several cantatas. She has also written more than 60 shorter works for pianoforte and voice.

She was born in New Hampshire in 1867, and most of her musical education has been obtained in Boston. She has played several times with the symphony orchestra and her annual recitals are among the welcome musical events of the season.

Her "Gaelic" symphony is a splendid work. It is both scholarly and entertaining, qualities not always blended in the writings of the greatest masters. It is constructed in a thoroughly musicianly manner; its themes are melodious, well contrasted and clearly defined; most of them are new and all are treated with artistic effect.

The scoring is very elaborate, at times rather too elaborate, but this is a fault common with modern composers, and is, perhaps, to be expected. Indeed, Mrs Beach's work is of such general excellence that it would be hypercritical to enlarge upon its very few shortcomings.

The symphony is in four movements, Allegro con fuoco, Alla Sicicilina and Allegro vivace, Lento con molto and final, Allegro molto. There are some striking effects in the first movement, but over-elaboration tends at times to blur the meaning of the tonal pictures. The second movement is thoroughly delightful, and pleased the audience most of all. The themes are deliciously melodious, and the graceful Siciliano is treated in the daintiest fashion imaginable. The third movement is notable for artistic treatment of Gaelic folk songs, and the finale is impressive for power and brilliancy.

Sig Campanari was greeted with much enthusiasm, and his singing stirred the audience to demonstrative expressions of delight. He is a thorough artist, and deserves all the favor that has been accorded him. He is, perhaps, the best baritone on the operatic stage today; he is certainly foremost among singers residing in America.

The natural modesty and retiring disposition of the man delayed the recognition due him. Had he been constituted as is the average operatic singer he would long ago have won the fame which has finally come to him.

He sang the air from "Herodiade" with magnificent effect, but it was his spirited and expressive interpretation of the "Pagliacci" that received greatest applause from the audience. It was a superb effort.

The orchestra gave a fine performance of Brahams' interesting, but over-long, variations on a theme by Haydn, and interpreted the "Freischutz" overture with splendid effect.

Mme Melba will be the soloist at this week's Symphony concert. The program will be as follows:

Overture, "Richard III," Richard Volkmann; aria, "L'amero saro Costante," from "Il Re Pastore," Mozart, violin obligato, Mr Franz Kneisel; prelude to act II, "Ingwelde," (first time at these concerts), Max Schillings; aria from "Lucia," Donizetti; symphony in C major, No. 2, Schumann.

BOSTON DAILY AD[illegible]
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The Official Paper of the [illegible]
The Official Paper of the City.

[illegible]DAY MORNING, NOV. 2, 1896.

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It is the combination of intellectuality and emotion, it is to present variety in unity, it is to give all possible learning in the development which forms the gist of the sonata-allegro (the first movement), the perfection of emotional expression in its slow movement, brightness and popularity in its Scherzo, and technical brilliancy of scoring and a well-workedup climax in its finale. Small wonder that almost every composer is partially overthrown by some of these manifold requirements. A Paine (foremost of all American composers) may give learned development of themes, a Chadwick the spontaneity and brilliancy of a true Scherzo, a Beach the delicate beauty and tenderness of a slow movement, but the musical "Admirable Crichton," who is to shine in all these fields has not yet appeared in the native symphonic repertoire.

The new symphony by Mrs. Beach, entitled "Gaelic" (and upon rather slight grounds), could not have been more advantageously placed upon the programme; it began the concert, was followed by a song, which in turn was succeeded by some Brahms' variations which in no way competed with the scope and purpose of the symphonic work; and it was admirably played too. The first movement was what the German would call "Regelrecht," not breaking any rule in either succession of keys or relation of parts and themes; but it did not present a development of ideas that could be characterized by any higher term than "ingenious," and there was an amount of chromatic agitation everywhere present that seemed to lack a reasonable cause. This storm and stress began in the very first measure and was not absent from the coda. There seemed to be a determination to be powerful, at all hazards. There was some complex work in the mingling of rhythms that suggested midnight oil and musical arithmetic, but the subordinate theme was a charming bit of melody, and the coda was very martial and combative.

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Louis C. Elson.

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Boston Journal.

SUNDAY, NOVEMBER 1, 1896.

Mrs. Beach's Symphony Produced Last Night in Music Hall—The Overwhelming Triumph of Campanari.

The program of the third Symphony Concert last night in Music Hall, Mr. Paur, conductor, was as follows:

Symphony in E minor, "Gaelic," op. 32 (MS.) first time.......................Beach
Air, "Vision Fugitive," from "Hérodiade".................................Massenet
Mr. Campanari.
Variations on a theme by Josef Haydn.... Brahms
Prologue to "Pagliacci"...........Leoncavallo
Mr. Campanari.
Overture to "Der Freischütz".........Weber

Mrs. Beach is by no means the first woman who has written a symphony. A French woman, an admirable musician, wrote three, which were performed in Paris. Three English women have written symphonies, two of which have surely been performed in London. There are German women whose names appear in the catalogue of symphony writers. The most remarkable was Aline Hundt, a pupil of Liszt, whose symphony in G minor was played at Berlin in the spring of 1871, and conducted by her in a manner that won the praise of critics who were prepared to scoff.

But any consideration of the part played by woman in the history of orchestral works must be reserved for the Wednesday article.

Other thoughts suggested by the symphony of Mrs. Beach must be reserved till then. The election is just now the one important thing, and Art must sit quietly in the background.

* * *

It is fortunately not necessary to say of the "Gaelic" symphony, "This is a creditable work for a woman." Such patronage is uncalled for, and it would be offensive. Nor is it necessary to say, "A praiseworthy endeavor." The endeavor is of little importance in art. The result is more to the purpose.

The crowded news columns only allow today the record of a few impressions. Let me say frankly that this symphony is the fullest exhibition of Mrs. Beach's indisputable talent. I think it should be ranked as a whole above her Mass, which was performed by the Handel and Haydn. The themes themselves may or may not be of importance; we will talk this over together later; certainly the treatment of them in the first, second and fourth movements often excites honest admiration and gives genuine pleasure. I except the slow movement; for it seems the most labored and at the same time the weakest.

First of all this music, as a rule, sounds well. For the jest is true, that there is music which is better than it sounds. Charming ideas of Schumann, for instance, are often shockingly dressed in orchestral robes. But in this symphony of Mrs. Beach there is the evidence of orchestral instinct rather than the suspicion of loose experimenting. Some composers treat an orchestra as a child fools with a new box of blocks. There are grotesque combinations, impossible architectural devices. The child is surprised and delighted. Mrs. Beach wrote in this instance as though she were sure of the effects she had thought out. You do not at once feel that piano music has been fitted this way and that way and anyway to the orchestra.

Occasionally she is noisy rather than sonorous. Here she is eminently feminine. A woman who writes for orchestra thinks, "I must be virile at any cost." What Saint-Saëns said of Augusta Holmès is true of the sex.

Of the four movements, the second now stands out in sharpest relief. There is plenty of good stuff in the first; there is an elemental swing as well as a force that almost approaches grandeur in the finale; there are many excellent things in the detail on which I would fain dwell, but the scherzo is to me the most complete, rounded and truly musical of the movements.

Mrs. Beach, who was applauded heartily, acknowledged the tribute of the audience modestly.

* * *

Mr. Campanari was welcomed with unusual warmth and applauded enthusiastically after each appearance. His voice seems to grow steadily in power, which is kept under artistic control. He is more the master of the crescendo and the climax than he was when he first left the orchestra for the lyric stage. He shows a nicer appreciation of finesse, as in the air from Massenet's opera. So, too, in the prologue to "Pagliacci" the dramatic points were admirably accentuated, and in the great passage beginning "E voi, piuttosto" the noble organ of the singer inspired by the unfeigned passion of the man produced an irresistible, overwhelming effect.

I regret to say that the accompaniments to these airs were led by Mr. Paur without intelligence and played by the orchestra in a slovenly manner.

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The program of the Symphony concert Saturday will be as follows: Volkmann, overture "Richard III."; aria from Mozart's "Il Re Pastore"; prelude to act II., "Ingewelde," Schillings; aria from "Lucia di Lammermoor"; Schumann's Symphony No. 2, C major. Mrs. Melba will be the singer.

PHILIP HALE.

MELBA RETURNS.

Among the passengers on the Campania, which arrived in New York on Friday evening, was Mme. Melba, the Australian prima donna, who is to sing again at the Metropolitan this season.

Since last spring Melba has sung in Paris and London. At the close of the Covent Garden season she took a cottage on the Thames through August, and recently she has been sojourning at her home in Paris. She is in excellent health and says that she is eager to get back to work once more.

Her reentree at the Metropolitan will be made on the opening night of the season, Nov. 16, as Marguerite, in "Faust." She expects to appear in some new roles during the season.

Before the opening of the opera season she will sing in concert, with the Boston Symphony Orchestra, in this city, on Nov. 6 and 7; in Brooklyn, Nov. 9; in Philadelphia, Nov. 10, and in Baltimore Nov. 11. She has a tempting offer to go to South America next spring, which she will accept if she can get her contract with the Covent Garden management canceled. In October next she intends to make a concert tour through the English provinces.

The Boston Traveler

MONDAY, NOVEMBER 2, 1896.

THE SYMPHONY.

FIRST PERFORMANCE OF MRS. BEACH'S LARGE WORK, "GAELIC."

It Is in Many Respects a Remarkable Production — Campanari a Success.

Sixteenth season, Boston Symphony Orchestra; third concert. The programme:

Symphony, E-minor, "Gaelic"..............
Mrs. H. H. A. Beach
Aria, "Herodiade" ....Massenet
Variations on a theme by Haydn........Brahms
Aria, "I Pagliacci"...............Leoncavallo
Overture, "Der Freyschutz"............Weber

A new symphony by a woman, and that woman Mrs. H. H. A. Beach, by all odds the foremost composer of her sex in America, was the point of Saturday's concert. This woman of genius is doing as much for music as any of her brothers of the present, and that the best orchestra in the land should produce her largest and most ambitious work was an eminently fit and proper thing on the part of Mr. Paur.

The first and most permanent impression made by the symphony is its complete strength and masculinity. If some learned, but perhaps not fully informed foreign musician, had been present and could have read H. H. A. Beach, minus the "Mrs.," he would at no time have had the least suspicion that he was listening to the output of a feminine mind; breadth, massiveness and sonority distinguish the work from beginning to end. Everything is written large, and in that very largeness lies the chief fault of a remarkably effective and noble production. Mere power of sound sometimes obscures the thought that one feels must lie underneath, and the resources of the full modern orchestra are so overtaxed as to make the whole rather cloudy. This is especially true in the "working-out" of the first and last movements.

The best movement, because fullest of beauty and clarity of expression, is the second, which opens with a very charming "Siciliano" in which the horns, strings and wood-wind are given excellent things. The dainty allegro vivace, which bursts in again and again, is pure and genuine music, worthy of any of the great symphonic composers. The slow movement has more of the Celtic than the Gaelic flavor—they are not precisely the same, musically considered—and has moments of attractiveness, which are overbalanced, however, by excessive elaboration and a general dullness. The last movement promises well with its fine and free beginning, but exhilaration is succeeded by a species of disappointment at the besetting fault of over-exertion. But with its shortcomings, the symphony is a thing of nobility and high musicianship, and is an event of importance in the musical world. It was finely played throughout, and was received with unstinted applause.

Mr. Campanari sang the lovely "Herodiade" air, and the "Pagliacci" prologue with great beauty of tone and phrasing, and thoroughly dramatic comprehension. Never has he appeared to better advantage in Boston. His voice is smoother, more easily controlled, and better fitted for "bel canto" as time goes on. His work aroused the greatest enthusiasm.

The Brahms variations on the Haydn "St. Anthony" theme are beginning to pall with repetition. Somehow it is not pleasing to hear the graceful air tossed about into such vortexes of contrapuntal developments as Brahms so well knows how to create. All very skilful, learned, instinctive in theory, but as a whole not very attractive in practise.

The "Freischutz" overture is in direct contrast. It is repeated religiously each year, yet it always has a fresh message of beauty and suggestiveness. That peerless horn quartette is in itself a liberal education as to the possibilities of the instrument, and Weber's preeminence in its use. The overture went with enormous splendor and complete finish.

Boston Transcript

MONDAY, NOVEMBER 2, 1896.

Music Hall: Boston Symphony Orchestra

The third symphony concert was given in the Music Hall last Saturday evening, the programme being as follows:

Mrs. H. H. A. Beach: Symphony in E minor, "Gaelic" (MS.), opus 32.
(First time.)
Massenet: Aria, "Vision fuggitiva," from "Erodiade."
Brahms: Variations on a Theme by Josef Haydn, in B-flat major, opus 56a.
Leoncavallo: Prologue to "Pagliacci."
Weber: Overture to "Der Freischütz."
Mr. G. Campanari was the singer.

We have more than once permitted ourself to note a certain change that has come about, of late years, in the use of a term, common in musical criticism; a change indicative of an altered point of view. Time was when, in speaking of a composer's technique, one meant his skill in counterpoint, part-writing, musical development; but when people use this term nowadays, they seem generally to mean nothing more than his skill in the art of instrumentation. As we have said, this altered use of a term indicates a change in musical point of view; it was perhaps necessary, in order that criticism should keep pace with the march of the art of composition in our day. For the most conspicuous conquests of modern musical technique have undeniably been made in the field of orchestration. And, now and then, one comes across an instance which proves how indispensable to composers a highly developed technique of this sort has become. There is no denying that the growth of the modern orchestra has afforded composers quite unprecedented means of producing beautiful and striking effects of coloring; but it should not be forgotten that these increased means have brought with them increased difficulties also. To handle the vast modern orchestra effectively is far more complicated and difficult a matter than to handle the old orchestra of Mozart's and Beethoven's day; it requires a vastly more developed technique. And, sad to say, the facilities young composers have nowadays for acquiring and perfecting this technique are, in one particular, not quite so common as of yore.

It was the merest coincidence that the present writer, in preparing the programme-book for this third Symphony concert, put in an "Entr'acte" on modern orchestration and the influence sheer dollars and cents had had upon one phase of its growth; the article in question had no intended reference to Mrs. Beach's symphony—indeed, it was written before the writer knew that this or any other modern symphony was to be played at the concert. But Mrs. Beach's symphony happens to bring us back to a point emphasized in that "Entr'acte": the influence of dollars and cents upon the modern art of orchestration—and in quite another way from the one therein mentioned. A fine orchestral technique—like all other sorts of technical skill—is not to be acquired by merely theoretical means. You cannot learn it from a book; you cannot acquire it from even the most careful and exhaustive study of the scores of the great masters of the art. Exactly the same case hardly ever presents itself twice; in scoring your own composition, you continually come across passages which present new problems, to which the example of your predecessors does not fully apply. And these problems you have to solve for yourself. They can, in general, be satisfactorily solved only by empirical means—by trying it on. Unless the composer can actually hear the effect of what he has written, can hear it actually performed by an orchestra, he will be considerably in the dark as to what he has really done. That is, the young composer, one who has not yet had a long instructive experience in hearing his own works played.

Now, in the old days, it was no very difficult matter for such a composer to have his compositions "tried over" by an orchestra. Overtures and even symphonies were of moderate length then; and, with the older style of instrumentation, it was by no means indispensable to the composer's purpose that they should be tried over by a large band. A basis of two double basses (with the other strings to correspond) was all-sufficient to enable an intelligent young writer, well up in the rudiments of instrumentation, to judge of the effect of his scoreing. And such a trial was not so difficult to procure. It was no doubt owing to this that composers—like Mendelssohn, for instance—were content to write so many symphonies before giving a single one to the public. They could write symphonies for practice, and this practice was fruitful of the best results, because it was not carried on in silence. But, to get a serviceable orchestra to try over a huge modern score—that is quite another matter. To fill the wind-parts alone takes nearly as many players as would have made up a full band in the older days; then, as one of the most ticklish points in modern orchestration is the exact dynamic balance of the parts, the young composer today would need a full complement of strings—making, in all, a band of eighty or ninety players—to enable him to judge rightly of the effect. Added to this, Mrs. Beach's symphony—to take it as a not unfair example—takes full three quarters of an hour to play through. To have such a work tried over to good purpose makes no slight demand upon the time and good nature of eighty or ninety men! Unless the young composer is willing (and able) to pay for it; and just think of what that would come to! For a young composer today to hear his symphony, he must have it publicly performed, not merely tried over in private. This is perhaps one reason why composers nowadays give their first attempts to the public so much more than they did formerly.

We have been led to this somewhat overlong preamble by our experience last Saturday evening in listening to Mrs. Beach's new symphony. A work of its style and scope is not to be judged after but one hearing. Suffice it to say here that there were many things in it which made us feel that it was a work well worthy of careful consideration; not a work to be crowned nor condemned off-hand. The admirable beauty and true inspiration of the last part of the second movement would have been enough in itself to assure us of this. A composer who can write so is to be taken seriously. But, as we are not yet in condition to speak intelligently about this [illegible] in detail, let [illegible] ourself to the most salient impression the work made upon us; especially as we feel pretty sure that this impression is, in the main, an accurate one.

In this "Gaelic" symphony—and notably in the first and last movements—Mrs. Beach has ventured to attempt one of the most terribly difficult tasks in all orchestral writing: to score exceedingly complex polyphonic and contrapuntal developments for full modern orchestra, and in the extreme modern style. As far as we know, tasks of similar difficulty have been attempted by comparatively few modern composers—let Wagner, Tschaikowsky and Richard Strauss be mentioned as conspicuous among them, and they are among the great crowned masters of modern orchestration! Men like Goldmark, for instance, who shine by the splendor of their mass-effects in orchestral coloring, have seldom attempted anything so complicated. Their writing is in general far more homophonic in character. Old Bach, or even Mozart, would have told you that it was no joke to score intricate polyphonic writing so that it should be clear to the listener even with the modest volume of tone of their small orchestra. Think, then, what it must be to score such writing—where themes and counter-themes cross each other simultaneously, amid a complex web of elaborate figural accompaniment—so that it shall seem clear, and the parts well balanced, through the deafening din of the full modern orchestra! To accomplish such a task demands the ne plus ultra of modern orchestral science, to be acquired only by conspicuous specific talent, developed by long and arduous practical experience. Mrs. Beach has tackled the task bravely, with the superb confidence of youth; at times with not-to-be-expected success. But in general the effect of her scoring—though often brilliant and gorgeous in coloring—is not clear. Her several parts too often stand in one another's light, instead of mutually helping each other toward a clear total effect. We got more light on her symphony by reading the score, and cursorily, at that, than we did from hearing it. The work was very cordially received by the audience, and the young composer had to bow her acknowledgments more than once from her seat on the floor of the hall.

Brahms's admirable variations and Weber's ever-wonderful "Freischütz" overture were capitally played and thoroughly enjoyed. Perhaps never before have we heard those great C-major chords in the coda of the overture start forth with such dazzling brilliancy.

Mr. Campanari fairly outdid himself. What a grand, vital singer the man has become—and, mark this, on a basis of sound musicianship! Those past years of 'cello-playing in orchestra and quartet were not wasted; they made Mr. Campanari so thoroughly at home in music that he has now only his voice and expression to think of! His singing carried everything before it; seldom has the Music Hall been the scene of greater enthusiasm. If any distinction is to be drawn, we liked him more completely in the "Pagliacci" prologue than in the air by Massenet. Of the latter he gave an "Italian version" in more senses than one. He sang it not only in Italian, but like an Italian. And with this we have no inclination to quarrel. When the text of a song is translated, it is perhaps just as well to translate the song all through—as Angelo Mariani, who conducted the first performance of "Lohengrin" in Bologna, said, "Marchesi has well translated the text into Italian; and I have succeeded in getting both singers and orchestra to translate the music into Italian, as well." Gounod once expressed his dissatisfaction at the effect of the opening measures of Faust's garden-aria in the Italian version; "Those wide-open vowels of 'Salve dimora casta e pura' sound brutal to me, compared with the French 'Salut, demeure chaste et pure,'" said he. If Mr. Campanari's singing of "Vision fuggitiva" was superb in its virile fire and passion, superb in its breadth of style, it still gave one but little suggestion of the more subtile, imaginative seductiveness of Massenet's "Vision fugitive" in its truest estate. But in the "Pagliacci" prologue the singer was on native soil, as it were; anything more completely splendid than his singing of it were hard to imagine.

The next programme is Volkmann, overture to "Richard III."; Mozart, aria, "L'Amero, saro costante," with violin obbligato, from "Il Rè Pastore"; Max Schillings, prelude to act II. of "Ingwelde" (first time in Boston); Donizetti, aria from "Lucia di Lammermoor"; Schumann, symphony No. 2, in C major, opus 61. Mme. Melba will be the singer.

[illegible], NOVEMBER 4, 1896.

A [illegible] of "motion pictures" is on view every week in Hamilton Place coming and going to and from the Symphony rehearsals and concerts, in the last twenty minutes before the concerts begin there is a procession of elegant turnouts and fashionably dressed women that are seen nowhere else on Boston streets. The artists in costumes and millinery stop work to gaze from the windows looking on the place and steal ideas from the imported finery on fashionable heads and shoulders. Nothing in this year's fashions is so noticeable as the collapse in sleeves. They reached their balloon-like proportions by slow degrees—like a vegetable growth—but the shrinkage has been sudden and some are worn quite tight except for a small ruffle at the shoulders. White is very conspicuous this year in vests and revers, in frills and bows, and light grays are much worn. The contrasts in color in hats and waists are more startling than ever; livid purples are much worn and every possible combination in blue and green in hats and waists, changeable mixtures of the two in silks and ribbons, and the two colors, in bows and feathers, in frills and velvet band. It is impossible to make a hat too large or two full of spikes or feathers. Mrs. Jack Gardiner is always watched for as her carriage with its driver and footman in light liveries drives up at the last moment. Her costumes are always worth looking at. At the first rehearsal she wore a simply made gown of rich dove-colored silk with white chiffon vest and a small bonnet of unobtrusive colors. She has always immaculate gloves on her hands which are famous for their beauty; though not a handsome woman she has an attractive face, happy and good-humored, and her figure is trim and graceful. She is public-spirited and generous as well as a leader in fashionable functions and a liberal patron of art. For the Symphony course she has always two seats for both rehearsals and concerts—for the latter the seats are in the balcony overlooking the stage on the left. At the last concerts a symphony by Mrs. H. H. A. Beach had its first performance from the manuscript; it was enthusiastically received and the young composer was obliged to rise in her seat and bow her thanks. Mrs. Beach was born in New Hampshire in 1857 and before her marriage to Dr. Beach was known as Miss Amy Marcy Cheney, a musical genius and a pianist of remarkable ability. She received her education in this country and has been an enthusiastic and industrious student.

MUSIC HALL.

Mme. Melba sailed from Europe last Saturday, and will arrive in ample time to make her first appearance in this country with the Boston Symphony Orchestra in Boston, Brooklyn, Philadelphia and Baltimore. Her appearance with the orchestra in this city will be at the first concert of the series of five to be given in Music Hall Wednesday evening, November 11. Season tickets for all the five concerts are placed at prices which are frequently paid to hear Melba alone. Mme. Carreno, Mr. Pol Plancon, Mr. Carl Hahir and Mr. Ben. Davis, in a programme composed entirely of Wagner selections, complete as attractive a list as was ever offered by the Boston Symphony Orchestra in this city. No increase in the price of single tickets will be made at any of the concerts.

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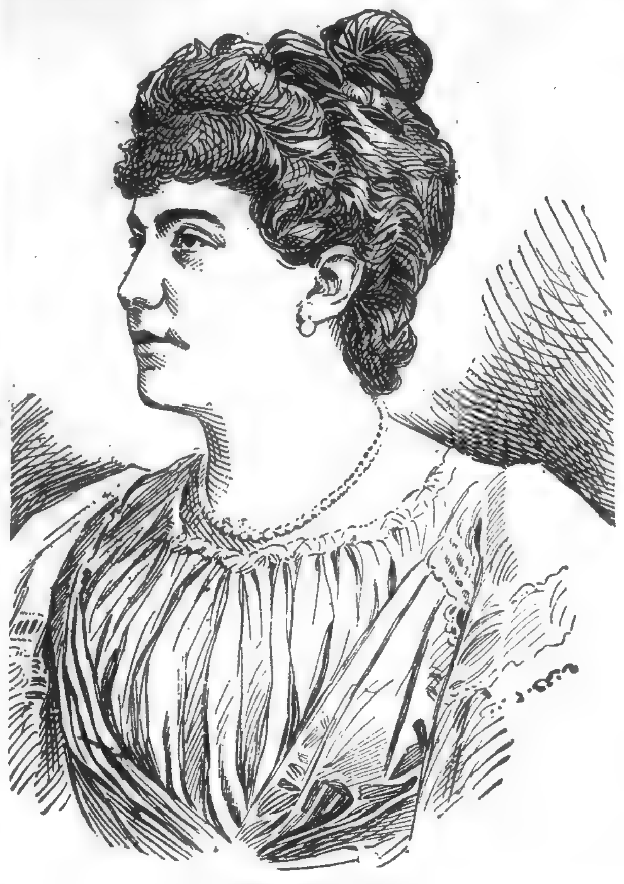
The Boston Symphony Orchestra.

Mme. Melba sailed from Europe last Saturday, and will arrive in ample time to make her first appearance in this country with the Boston Symphony Orchestra, in Boston, Brooklyn, Philadelphia and Baltimore. Her appearance with the orchestra in this city will be at the first concert series of five to be given in Music Hall, the date of which is November 11. Mme. Carreno, whose reappearance after several years' absence in Europe, during which time she has both matured and improved to such an extent that today she easily ranks among the foremost pianists of the world; Mr. Pol Plançon, like Melba, a member of the Metropolitan Opera Company, of New York; Mr. Carl Halir, the leading classical violinist of Europe today, and Mr. Ben Davies, the popular tenor, in a program composed entirely of Wagner selections, completes as attractive a list as was ever offered by the Boston Symphony Orchestra in this city.

The Boston Symphony Orchestra Concerts.

Mme. Melba sailed from Enrope last Saturday, and will arrive in ample time to make her first appearances in this country with the Boston Symphony Orchestra, in Boston, Brooklyn, Philadelphia and Baltimore. Her appearance with the orchestra in this city, will be at the first concert of the series of five, to be given in Music Hall,



MME. MELBA.

the date of which is Wednesday evening November, 11th. It should be borne in mind by patrons of the concerts, that season tickets for all five concerts. are placed at prices which are frequently paid to hear Melba alone. Mme, Carrono, whose reappearance after several years absence in Europe, during which time she has matured and improved to such an extent that she easily ranks among the foremost pianists of the world; Mr. Pol Plancon, like Melba, a member of the Metropolitan Opera Company of New York; Mr. Carl Halir, the leading classical violinist of Europe today; and Mr. Ben Davies, the popular tenor in a programe composed entirely of Wagner selections, completes as attractive a list as was ever offered by the Boston Symphony Orchestra in this city. No increase in the price of single tickets will be made at any of the concerts, a policy which has been steadily maintained by the Management of the Boston Symphony Orchestra from the beginning.

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THE BALTIMORE NEWS.

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SATURDAY EVENING, OCT. 31, 1896.

MME. MELBA ON THE OCEAN.

Will Soon Come to Baltimore With the Symphony Orchestra.

Mme. Melba sailed from Southampton last Saturday and will arrive in plenty of time to fill her engagements with the Boston Symphony Orchestra in Baltimore, Boston, Brooklyn and Philadelphia. Manager Strakosch of Music Hall says it is a marvel that she will come, for nobody, he declares ever heard Mme. Melba for $1.50 before. He says the price of a whole season ticket for the symphony concerts has been the price for Mme. Melba hitherto. The other soloists who will appear with the orchestra this year in Baltimore are: Mme. Carreno, Pol. Plancon, Carl Halir and Ben Davies.

According to Assistant Manager F. R. Comee the orchestra first appeared in Baltimore April 12, 1886, at the Academy of Music. Carl Faelten and Fritz Giese were the soloists. Wilhelm Gericke was the director. Franz Kneizel, who has been prominent in the Kneizel concerts, was one of the performers. Beethoven's overture "Lenora" was the first number of the programme. Professor anr Mme. Burmenister of this city occupied the upper left hand proscenium box and gave cordial approvement of the renditions of the orchestra. The Baltimore history of the orchestra is not clear in the following seasons, but in 1889-90 it appeared in Lyceum Hall for five concerts with Nikisch as director. The next season with the same director five concerts were given in the old Concordia Opera House. In 1891-92 six concerts were given under Nikisch in the Academy Concert Hall. The next season the same director had charge of the one concert given at Ford's Opera House.

In 1893-94 Director Paur took charge and gave five matinees at Ford's Opera House. In the season of 1894-95 Music Hall was opened with a great crowd. Mme. Melba was the principal attraction along with Plancon, Scalchi and Mauguiere. Since then the orchestra has given regular concerts at Music Hall. Among the prominent soloists it has brought to Baltimore have been Mme. Melba, Mme. Nordica, Mme. Materna, Miss Emma Juch, Mr. Eugene D'Albert, Mr. Joseffy, Mr. Ben Davies, Mr. Pol. Plancon and Mr. Campanari.

Gericke, the first director who came with the orchestra to Baltimore, is now living in Vienna, having retired from active work. Nikisch is now conducting in Leipsic. Herschel was the orchestra's first conductor, but he never came to Baltimore, for the orchestra had not then begun to travel outside of New England.

Gazette.

BOSTON SUNDAY MORNING, NOV. 8.

The Symphony Concert.

The fourth concert of the season was given by the Symphony Orchestra last evening in Music Hall. The programme was:

Overture, "Richard III." .... Volkmann
Aria, "L'amero saro Costante" .... Mozart
Mme. Melba.
Prelude to Act II., "Ingwelde" ..... Max Schillings
(First time at these concerts.)
"Sevillana," from "Don Cæsar" .... Massenet
Mme. Melba.
Symphony, C major, No. 2 .... Schumann

A very large and enthusiastic audience listened to this concert, although it must be confessed that Schumann was not the magnet, nor a love of music for music's sake the cause of the excitement. The reception given to Mme. Melba before she opened her charmed lips demonstrated that hero-worship was the gravitative force that filled Music Hall to its sitting and standing limits.

He would be a lucky critic who could find anything new to say of Mme. Melba's singing, or who could find an unused adjective to describe the beauty of her voice or the graciousness of her art. It is dainty, graceful singing that in swallow-flight just breasts the surface of tragic depths, and then wings its way into the upper sunlight; it is singing in which art so closely simulates artlessness that one is in danger of praising the voice at the expense of the artist. The Mozart aria was an example of this; it was sung with fine simplicity, sparkling fluency and grace. It may not have been exactly Mozart for depth and large sincerity are not the characteristics of modern singing, but it was a very delightful piece of work. In the Massenet selection Mme. Melba was in her happiest mood; there were infinite grace, archness, spirit and daintiness. The music was on the level of Mme. Melba's talents, and these were poured forth with the lavishness of a spendthrift who has no fear of bankruptcy. The audience yielded to the spell and applauded with enthusiastic prodigality. It was a most brilliant and well deserved triumph.

The Prelude by Max Schillings seemed somewhat heavy and dull, rather than brilliant; but in its proper place it is, doubtless, a very attractive piece of work.

The Schumann symphony received a delightfully artistic and finished interpretation, and demonstrated once again, if demonstration were needed, the high and masterful art of the Symphony Orchestra, and the rare skill, large experience, keen insight and faultless taste of the Symphony Orchestra's conductor.

Boston Sunday Globe.

SUNDAY, NOV. 8, 1896.

Mme Melba at the Symphony.

The Symphony audiences last week were of unusually large proportions, the special attraction being Mme Melba, who made her first appearance this season since her return from Europe. The famous soprano sang an aria from Mozart's opera, "Il Re Pastore," and "Sevillana," from Massenet's "Don Cæsar," the latter number rearranged by the composer for Mme Melba. The orchestral numbers of the program were the overture to Richard III, by Volkmann; prelude to Max Shillings' opera, "Ingwelde," and the Schumann symphony No. 2, in C major. Mme Melba's vocal skill has received so many tributes of praise in past seasons that the vocabulary of encomiums is pretty thoroughly exhausted now, and it would be almost impossible to find new superlatives to express one's opinions of her wonderful vocalism. Her auditors were not satisfied with hearing and seeing her upon the platform, but, gathering by hundreds in the hallway below and at the entrances, they waited for a parting glance at the artist.

The Mozart number was sung with fine dramatic expression and tenderness. The phrasing was perfect, the tones nearly faultless, and the blending of the voice with the violin obligato superbly played by Mr Kneisel was beautiful in effect and execution. The aria loses somewhat in impressiveness when given in concert form, but despite this drawback Mme Melba's triumph was indisputable, and the enraptured audience recalled her a half dozen times at the close. Mr Kneisel was obliged to bow his acknowledgments with Melba. In the florid "Sevillana" madam was heard to even better advantage than in Mozart's aria, and the trills, runs and sustained high notes seemed almost matchless in brilliancy and purity. The delicacy and clearness of the bravura passages were unclouded, and, when it is said that Melba "appeared at her best," the hackneyed phrase conveys the idea as well as any other form of expression. With a half dozen more recalls and a repetition of the aria, gaining another half dozen, Melba finally retired from the scenes of another triumph.

The work of the orchestra was generally of the usual high order of merit. Volkmann's battle picture was given with good effect. The solemn harmony of the introduction was treated with a sonorous dignity that formed a striking contrast with the whirlwind passages of the strings. In "Ingwelde" the composer, Max Schillings, has shown some evidences of Wagner's influence in treatment of the prelude, the excerp on the program. The melody in the introduction was sweetly sung by the strings, and afterward by the horns, and the cellos performed their part with pleasing effect. The triplets by the flutes deserve commendatory words, too. In fact, the various contingents gave forth their isolated phrases most admirably in every instance. Throughout the work its sympathetic quality was charmingly presented by Mr Paur.

The Schumann symphony was well defined in all of its phases. The remarkably dexterous work of the violins in the second movement, the closing coda. the contrasting rush of the strings against the forte chords of the other instruments, and the accentuation of the "motto" phrases are specially worthy of mention.

There will be no concerts this week. Mr Moriz Rosenthal will be the soloist at next week's performances. The program will be as follows: Overture, "Barber of Bagdad," Peter Cornelius; concerto for pianoforte in E minor, No. 1, Chopin; entr'acte, "Heimchen am Heerd," Goldmark; symphony, "From the New World," Dvorak.

Boston Courier.

SUNDAY MORNING, NOV. 8, 1896.

THE FOURTH SYMPHONY CONCERT, ETC.

Said an epigrammatic acquaintance early in the week,—"Boston seems to be quite lost in joy over the two M's—McKinley and Melba." That was about true, for the announcement of that superb singer as the soloist in the fourth Symphony programme was received with such practical enthusiasm that every possible seat or admission ticket was purchased upon the instant of sale, with hundreds of would-be hearers left empty and unsatisfied.

Mme. Melba's appearance was hailed with most flattering demonstrations, and she was recalled impetuously again and again after her songs—indeed, at the rehearsal at least, she was fain to repeat her second selection in order to restore tranquility and gratify appeal. She effected her entrance in the flowing and bland love song from Mozart's "Il Re Pastore," which begins directly with the words, "L'amero, saro costante"—from a man's scene, to be sure, but sung in the composer's day, as many other such were sung, by a soprano voice, quite in contrast to the older dramatic practice which appointed boys to enact female roles. Mme. Melba's perfect vocal articulation, her absolute ease and limpidity of delivery, her invariable command of her art and her technique, her exquisite tonality and her subordination of all display to the simple spirit of the music, united in a delightful illustration of how a Mozart air should be rendered—as a smooth, suave song, and not as a declamation or a set of broken emotional phrases. For her other number Mme. Melba had threatened to give the "Mad" scene from "Lucia di Lammermoor," which she now sings incomparably well, but which there seems to be no occasion for producing any more just at present. However, she revised her intention and substituted something which Boston had never heard, and which we understand only she has sung—the "Sevillana," composed as part of the incidental music written for a revival of "Don Cæsar de Bazan" at the Theatre Francais by Massenet and since reconstructed as a soprano air.

It is a song of fascination and delight, of festivity and love. It now pulses with the nervous swiftness of a bolero and now lingers with a longing languor. It flashes, sparkles and flies or caresses, persuades and soothes. The orchestral score is instinct with vivacity and ardor and tinted with the most various tone-colors, the bass drum, the cymbals, the triangles and the castanets softly accenting many a bar with characteristic beat. Not great music, of course, but gay, picturesque, significant and seductive to a degree. Mme. Melba sang it deliciously and some of her swift turns of fanciful expression were quite quaint. A dream of humor was perceptible here and there, and in the sentimental passages her growing dramatic understanding showed itself in a fair freedom which came close to abandon. The executive phrases were beautiful, soft and bright, and the delicacy blending with decision and distinctness wherewith she attained and maintained the high D at the end sent all the audience into raptures. So her re-entree resolved itself into the expected joy and success.

One other novelty beside that "Sevillana" was on the programme, being the prelude to the second act of Max Schillings's opera of "Ingwelde," which has been meeting some favor in Germany. This is supposed to prepare the listener for a scene in which a young bride casts "a mournful glance, full of pathetic yearning after happiness and peace" upon her brother-in-law, who is a Scandinavian skald. He thereupon gets up and improvises a melody which is said to "waft him upward to sacred inspiration." Thereupon the bride smiles her thanks and all the sons of the Thorstein (whosoever they may be) are satisfied. The prelude is thoroughly Wagnerian in the general drift of its thought and treatment. It is pleasant, pretty enough, peaceful and "sacredly inspired" to immense resonance in the brass choir, reaching a voluminous central climax and then dying down—probably to give the singers a chance when the curtain goes up. It is worth hearing once as a sample of the Schillings style, but it is not worth much more than his name signifies and need not be repeated.

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HOWARD MALCOM TICKNOR.

PORTLAND [illegible]SCRIPT

PORTLAND, NOVEMBER 4, 1896.

A series of "motion pictures" is on view every week in Hamilton Place coming and going to and from the Symphony rehearsals and concerts, in the last twenty minutes before the concerts begin there is a procession of elegant turnouts and fashionably dressed women that are seen nowhere else on Boston streets. The artists in costumes and millinery stop work to gaze from the windows looking on the place and steal ideas from the imported finery on fashionable heads and shoulders. Nothing in this year's fashions is so noticeable as the collapse in sleeves. They reached their balloon-like proportions by slow degrees—like a vegetable growth—but the shrinkage has been sudden and some are worn quite tight except for a small ruffle at the shoulders. White is very conspicuous this year in vests and revers, in frills and bows, and light grays are much worn. The contrasts in color in hats and waists are more startling than ever; livid purples are much worn and every possible combination in blue and green in hats and waists, changeable mixtures of the two in silks and ribbons, and the two colors, in bows and feathers, in frills and velvet band. It is impossible to make a hat too large or two full of spikes or feathers. Mrs. Jack Gardiner is always watched for as her carriage with its driver and footman in light liveries drives up at the last moment. Her costumes are always worth looking at. At the first rehearsal she wore a simply made gown of rich dove-colored silk with white chiffon vest and a small bonnet of unobtrusive colors. She has always immaculate gloves on her hands which are famous for their beauty; though not a handsome woman she has an attractive face, happy and good-humored, and her figure is trim and graceful. She is public-spirited and generous as well as a leader in fashionable functions and a liberal patron of art. For the Symphony course she has always two seats for both rehearsals and concerts—for the latter the seats are in the balcony overlooking the stage on the left. At the last concerts a symphony by Mrs. H. H. A. Beach had its first performance from the manuscript; it was enthusiastically received and the young composer was obliged to rise in her seat and bow her thanks. Mrs. Beach was born in New Hampshire in 1857 and before her marriage to Dr. Beach was known as Miss Amy Marcy Cheney, a musical genius and a pianist of remarkable ability. She received her education in this country and has been an enthusiastic and industrious student.

MUSIC HALL.

Mme. Melba sailed from Europe last Saturday, and will arrive in ample time to make her first appearance in this country with the Boston Symphony Orchestra in Boston, Brooklyn, Philadelphia and Baltimore. Her appearance with the orchestra in this city will be at the first concert of the series of five to be given in Music Hall Wednesday evening, November 11. Season tickets for all the five concerts are placed at prices which are frequently paid to hear Melba alone. Mme. Carreno, Mr. Pol Plancon, Mr. Carl Hahir and Mr. Ben. Davis, in a programme composed entirely of Wagner selections, complete as attractive a list as was ever offered by the Boston Symphony Orchestra in this city. No increase in the price of single tickets will be made at any of the concerts. Lewist Commcl

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The Boston Symphony Orchestra Concerts.

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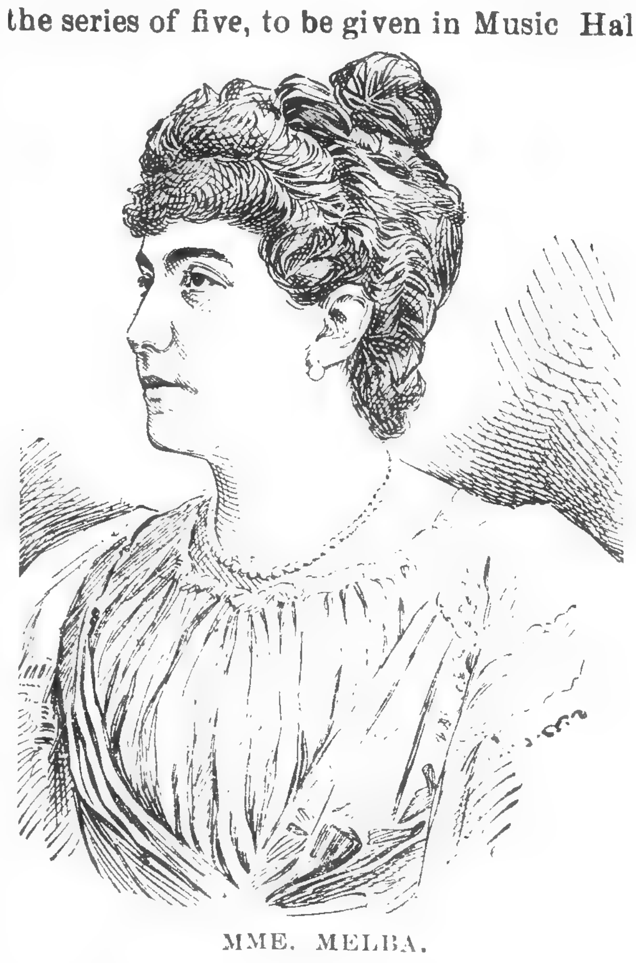

MME. MELBA.

Ev. Rec.

THE BALTIMORE NEWS.

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SATURDAY EVENING, OCT. 31, 1896.

MME. MELBA ON THE OCEAN.

Will Soon Come to Baltimore With the Symphony Orchestra.

Mme. Melba sailed from Southampton last Saturday and will arrive in plenty of time to fill her engagements with the Boston Symphony Orchestra in Baltimore, Boston, Brooklyn and Philadelphia. Manager Strakosch of Music Hall says it is a marvel that she will come, for nobody, he declares ever heard Mme. Melba for $1.50 before. He says the price of a whole season ticket for the symphony concerts has been the price for Mme. Melba hitherto. The other soloists who will appear with the orchestra this year in Baltimore are: Mme. Carreno, Pol. Plancon, Carl Halir and Ben Davies.

According to Assistant Manager F. R. Comee the orchestra first appeared in Baltimore April 12, 1886, at the Academy of Music. Carl Fealten and Fritz Giese were the soloists. Wilhelm Gericke was the director. Franz Kneizel, who has been prominent in the Kneizel concerts, was one of the performers. Beethoven's overture "Lenora" was the first number of the programme. Professor anr Mme. Burmenister of this city occupied the upper left hand proscenium box and gave cordial approvement of the renditions of the orchestra. The Baltimore history of the orchestra is not clear in the following seasons, but in 1889-90 it appeared in Lyceum Hall for five concerts with Nikisch as director. The next season with the same director five concerts were given in the old Concordia Opera House. In 1891-92 six concerts were given under Nikisch in the Academy Concert Hall. The next season the same director had charge of the one concert given at Ford's Opera House.

In 1893-94 Director Paur took charge and gave five matinees at Ford's Opera House. In the season of 1894-95 Music Hall was opened with a great crowd. Mme. Melba was the principal attraction along with Plancon, Scalchi and Mauguiere. Since then the orchestra has given regular concerts at Music Hall. Among the prominent soloists it has brought to Baltimore have been Mme. Melba, Mme. Nordica, Mme. Materna, Miss Emma Juch, Mr. Eugene D'Albert, Mr. Joseffy, Mr. Ben Davies, Mr. Pol. Plancon and Mr. Campanari.

Gericke, the first director who came with the orchestra to Baltimore, is now living in Vienna, having retired from active work. Nikisch is now conducting in Leipsic. Herschel was the orchestra's first conductor, but he never came to Baltimore, for the orchestra had not then begun to travel outside of New England.

Gazette

BOSTON SUNDAY MORNING, NOV. 8.

The Symphony Concert.

The fourth concert of the season was given by the Symphony Orchestra last evening in Music Hall. The programme was:

Overture, "Richard III.".................Volkmann
Aria, "L'amero saro Costante".............Mozart
Mme. Melba.
Prelude to Act II., "Ingwelde".....Max Schillings
(First time at these concerts.)
"Sevillana," from "Don Cæsar"..........Massenet
Mme. Melba.
Symphony, C major, No. 2 ....Schumann

A very large and enthusiastic audience listened to this concert, although it must be confessed that Schumann was not the magnet, nor a love of music for music's sake the cause of the excitement. The reception given to Mme. Melba before she opened her charmed lips demonstrated that hero-worship was the gravitative force that filled Music Hall to its sitting and standing limits.

He would be a lucky critic who could find anything new to say of Mme. Melba's singing, or who could find an unused adjective to describe the beauty of her voice or the graciousness of her art. It is dainty, graceful singing that in swallow-flight just breasts the surface of tragic depths, and then wings its way into the upper sunlight; it is singing in which art so closely simulates artlessness that one is in danger of praising the voice at the expense of the artist. The Mozart aria was an example of this; it was sung with fine simplicity, sparkling fluency and grace. It may not have been exactly Mozart for depth and large sincerity are not the characteristics of modern singing, but it was a very delightful piece of work. In the Massenet selection Mme. Melba was in her happiest mood; there were infinite grace, archness, spirit and daintiness. The music was on the level of Mme. Melba's talents, and these were poured forth with the lavishness of a spendthrift who has no fear of bankruptcy. The audience yielded to the spell and applauded with enthusiastic prodigality. It was a most brilliant and well deserved triumph.

The Prelude by Max Schillings seemed somewhat heavy and dull, rather than brilliant; but in its proper place it is, doubtless, a very attractive piece of work.

The Schumann symphony received a delightfully artistic and finished interpretation, and demonstrated once again, if demonstration were needed, the high and masterful art of the Symphony Orchestra, and the rare skill, large experience, keen insight and faultless taste of the Symphony Orchestra's conductor.

Boston Sunday Globe.

SUNDAY, NOV. 8, 1896.

Mme Melba at the Symphony.

The Symphony audiences last week were of unusually large proportions, the special attraction being Mme Melba, who made her first appearance this season since her return from Europe. The famous soprano sang an aria from Mozart's opera, "Il Re Pastore," and "Sevillana," from Massenet's "Don Cæsar," the latter number rearranged by the composer for Mme Melba. The orchestral numbers of the program were the overture to Richard III, by Volkmann; prelude to Max Shillings' opera, "Ingwelde," and the Schumann symphony No. 2, in C major. Mme Melba's vocal skill has received so many tributes of praise in past seasons that the vocabulary of encomiums is pretty thoroughly exhausted now, and it would be almost impossible to find new superlatives to express one's opinions of her wonderful vocalism. Her auditors were not satisfied with hearing and seeing her upon the platform, but, gathering by hundreds in the hallway below and at the entrances, they waited for a parting glance at the artist.

The Mozart number was sung with fine dramatic expression and tenderness. The phrasing was perfect, the tones nearly faultless, and the blending of the voice with the violin obligato superbly played by Mr Kneisel was beautiful in effect and execution. The aria loses somewhat in impressiveness when given in concert form, but despite this drawback Mme Melba's triumph was indisputable, and the enraptured audience recalled her a half dozen times at the close. Mr Kneisel was obliged to bow his acknowledgments with Melba. In the florid "Sevillana" madam was heard to even better advantage than in Mozart's aria, and the trills, runs and sustained high notes seemed almost matchless in brilliancy and purity. The delicacy and clearness of the bravura passages were unclouded, and, when it is said that Melba "appeared at her best," the hackneyed phrase conveys the idea as well as any other form of expression. With a half dozen more recalls and a repetition of the aria, gaining another half dozen, Melba finally retired from the scenes of another triumph.

The work of the orchestra was generally of the usual high order of merit. Volkmann's battle picture was given with good effect. The solemn harmony of the introduction was treated with a sonorous dignity that formed a striking contrast with the whirlwind passages of the strings. In "Ingwelde" the composer, Max Schillings, has shown some evidences of Wagner's influence in treatment of the prelude, the excerp on the program. The melody in the introduction was sweetly sung by the strings, and afterward by the horns, and the cellos performed their part with pleasing effect. The triplets by the flutes deserve commendatory words, too. In fact, the various contingents gave forth their isolated phrases most admirably in every instance. Throughout the work its sympathetic quality was charmingly presented by Mr Paur.

The Schumann symphony was well defined in all of its phases. The remarkably dexterous work of the violins in the second movement, the closing coda. the contrasting rush of the strings against the forte chords of the other instruments, and the accentuation of the "motto" phrases are specially worthy of mention.

There will be no concerts this week. Mr Moriz Rosenthal will be the soloist at next week's performances. The program will be as follows: Overture, "Barber of Bagdad," Peter Cornelius; concerto for pianoforte in E minor, No. 1, Chopin; entr'acte, "Heimchen am Heerd," Goldmark; symphony, "From the New World," Dvorak.

Boston Courier.

SUNDAY MORNING, NOV. 8, 1896.

THE FOURTH SYMPHONY CONCERT, ETC.

Said an epigrammatic acquaintance early in the week,—"Boston seems to be quite lost in joy over the two M's—McKinley and Melba." That was about true, for the announcement of that superb singer as the soloist in the fourth Symphony programme was received with such practical enthusiasm that every possible seat or admission ticket was purchased upon the instant of sale, with hundreds of would-be hearers left empty and unsatisfied.

Mme. Melba's appearance was hailed with most flattering demonstrations, and she was recalled impetuously again and again after her songs—indeed, at the rehearsal at least, she was fain to repeat her second selection in order to restore tranquility and gratify appeal. She effected her entrance in the flowing and bland love song from Mozart's "Il Re Pastore," which begins directly with the words, "L'amero, saro costante"—from a man's scene, to be sure, but sung in the composer's day, as many other such were sung, by a soprano voice, quite in contrast to the older dramatic practice which appointed boys to enact female roles. Mme. Melba's perfect vocal articulation, her absolute ease and limpidity of delivery, her invariable command of her art and her technique, her exquisite tonality and her subordination of all display to the simple spirit of the music, united in a delightful illustration of how a Mozart air should be rendered—as a smooth, suave song, and not as a declamation or a set of broken emotional phrases. For her other number Mme. Melba had threatened to give the "Mad" scene from "Lucia di Lammermoor," which she now sings incomparably well, but which there seems to be no occasion for producing any more just at present. However, she revised her intention and substituted something which Boston had never heard, and which we understand only she has sung—the "Sevillana," composed as part of the incidental music written for a revival of "Don Cæsar de Bazan" at the Theatre Francais by Massenet and since reconstructed as a soprano air.

It is a song of fascination and delight, of festivity and love. It now pulses with the nervous swiftness of a bolero and now lingers with a longing languor. It flashes, sparkles and flies or caresses, persuades and soothes. The orchestral score is instinct with vivacity and ardor and tinted with the most various tone-colors, the bass drum, the cymbals, the triangles and the castanets softly accenting many a bar with characteristic beat. Not great music, of course, but gay, picturesque, significant and seductive to a degree. Mme. Melba sang it deliciously and some of her swift turns of fanciful expression were quite quaint. A dream of humor was perceptible here and there, and in the sentimental passages her growing dramatic understanding showed itself in a fair freedom which came close to abandon. The executive phrases were beautiful, soft and bright, and the delicacy blending with decision and distinctness wherewith she attained and maintained the high D at the end sent all the audience into raptures. So her re-entree resolved itself into the expected joy and success.

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HOWARD MALCOM TICKNOR.

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State
The Official Paper of the City.

MONDAY MORNING, NOV. 9, 1896.

Melba, the Celebrated Soprano, at the Symphony Concert.

It would be a fallacy to suppose that the tremendous audience of Saturday came to Music Hall merely because of orchestral attractions. While there are many persons in Boston who love the symphony concerts, the great mass of any public will always prefer a brilliant voice to any symphony that ever was written, and it was to Melba that the great concourse was mainly due; it was a symphony concert more in name than in reality, for the interest was almost wholly centred upon the celebrated soprano and her two numbers; yet it was gratifying to note that there was no great exodus after the vocal numbers were finished.

Mme. Melba was in best of voice, and was heard to the very best advantage; the Mozart aria in which she first appeared—"L'amero saro costante"—suited her voice perfectly, and the limpid passages of the tender aria were given with crystal clearness. This aria departs from the old custom of supporting a soprano with flute passages (Mozart never enjoyed writing for flute), and gives to the solo violin the task of forming a counterpoise to the vocalist. Mr. Franz Kneisel accomplished his duty in a commendable manner, his obbligato balancing exquisitely against the tones of the singer. The orchestral support was also commendable, and the entire ensemble was almost without flaw.

Mme. Melba's intonation was impeccable, and even the most difficult phrases were given with seeming ease and with that pleasing timbre of voice of which this singer is the best living exponent. Naturally the enthusiasm was of the most fervid character, and recalls, floral tributes, orchestral applause, and all the other adjuncts of triumphal success attended the Diva, who forced Mr. Kneisel to take his share in the ovation. Her second number was a "Sevillana," by Massenet, which seemed first cousin to a "Carmen" seguidilla. All the Spanish abandon and frenzy was present in this number, with the usual background of strong rhythm, and the conventional contrast of dejection in minor was not lacking. The brilliant ending, with a very pure D in alt thrown in as climax, could not fail to arouse the public, and recall upon recall followed, until the rule of the concerts was again broken, and the number repeated. It was a most brilliant exhibition of vocal virtuosity.

And now, having paid our homage to the bright particular star of the occasion, we turn to the orchestra numbers in a futile endeavor to draw them from their temporary eclipse. The first of these was a noble work nobly performed. Volkmann's "Richard III." overture is probably the very finest orchestral work which this composer has left to the world. His symphonies are more compact and strict, but the orchestral grandeur which speaks in this overture is not in either of them.

One may look in vain, however, for definite Shakespearian ideas in the work; a brooding and melancholy monarch and a tragic death on Bosworth Field are all that clearly appear in its measures. More than this, there is an anachronism in the overture which can never be passed easily by; it was as much a blunder for Volkmann to introduce "The Campbells are Comin'" on an English battlefield as for Shakespeare to place a seacoast in Bohemia, and, apart from the geographical error, it may be remembered that the battle of Bosworth was fought in 1485, while "The Campbells are Comin'" was not composed until 1568! But such an error in no degree militates against the enjoyment of the music, and the shocks of battle, the death of Richard, the trumpet fanfares of triumph, were each and all given with graphic power, the work forming a fitting introduction to a very exciting programme.

Less clear in its meaning (at all events after two hearings) was Max Schillings' prelude to act II. of "Ingwelde." Persons who have heard the work several times assure the reviewer that it is very effective music; for himself, not having undergone repeated inoculation, he can only say that it seems a thing of shreds and patches, containing many beautiful fragments but nothing that his memory could retain or delight in.

It has many points of effective scoring, after the modern vein, with almost all possible instruments called into requisition; it begins with rhapsody upon the harp (and Mr. Schuecker was excellent) and it ends with ecstasy upon the same instrument aided and abetted by the violins in high harmonics, a la "Lohengrin" prelude. There is considerable figure treatment and probably each of the figures has its special meaning, as yet unrevealed to the writer. Of course, the preluding of the Skald Bran, the sorrow of Ingwelde, and the bardic rhapsody are sufficiently well indicated; there is a romantic horn melody (it was finely played) and one broad climax. Further acquaintance may reveal new beauties.

Noblest and loftiest of all, there came at the end of the concert Schumann's second symphony. No man ever wrote his autobiography so clearly in tones as Schumann has done. This symphony is an outcome of the unhappy part of Schumann's life and it reflects sorrow, contention and strife in many of its measures. Schumann himself says that he sketched it during a period of great mental stress and physical agony, and one need not join the ranks of the "intention-seekers" to find a reflex of the composer's circumstances in the work.

The lofty introduction was very broadly given, the brasses, trumpets, horns and trombone, playing without that assertiveness which too often spoils this part of the composition; an introduction full of sombre mystery and suggestive of impending fate. To the reviewer it always suggests the mysterious brooding which is found in Franz's song, "Es Klingt in der Luft." It evidently meant a great deal to Schumann, this "Sostenuto Assai," for its thoughts reapper in almost every one of the succeeding movements, a species of continuity in which Schumann was the rival of Beethoven. This opening phrase is the very heart of the symphony. A slight break in performance marred its first entrance, but the trumpets nobly redeemed themselves before the end of the work, giving their difficult passages with incisive power.

The Scherzo, which here comes in the rather unusual second place, is by no means a playful affair. Schumann was never playful in the Mendelssohnian sense, still less in the grotesque Beethoven manner; [illegible] activity, dash, are here in full store, [illegible] lightheartedness. The use of the [illegible] trio, a new thing in the scherzo movements of that time, was undoubtedly a carrying-out of a Beethoven idea, for that master had used this form in his seventh symphony (and in the Minuet of his fourth)—"Scherzo"—"Trio"—"Scherzo"—"Trio"—over again—"Scherzo" to end with. From this to the introduction of a second trio in the fourth division, instead of a repetition of the same one, was not a very great step, although a great improvement. The performance was altogether admirable, especially in the capricious returning passages which serve to bring back the "Scherzo" on its second and third appearances.

If the Scherzo is not a true Scherzo, at least the Adagio is one of the truest of slow movements; not Beethoven himself could form a broader slow theme than Schumann, and in these days when slow movements are almost wholly given over to formless ecstasy, it is a rare delight to listen to a true Adagio.

The finale was given with electrifying effect, barring a trifling excess of power in the Coda, one of the best readings it has ever received in Boston. The strings displayed a wonderful virtuosity, and if the brasses were a little too loud, at least they were always in tune and without breaks. It is a very difficult movement to play, for Schumann indulges in syncopations here to his heart's content, and he was the greatest syncopater of them all! Yet the complex construction brought forth no aberrations of tempo in the orchestra and the attacks were steady, the ensemble undisturbed.

Schumann wears about as well as Beethoven. It is strange how a half-century has changed the pedestals of some of the masters! Mendelssohn, whose orchestral works were then held to be the model for all time, especially in England, elbowed out the Schumann symphonies; today the Mendelssohn symphonies seem to have their mawkish moments, while Schumann's works seem to be more virile than ever. The finale of this work, as it was played, seemed to outweigh the whole "Italian Symphony," yet this thought if expressed fifty years ago (when Schumann work was composed) would have awakened a howl of derision almost everywhere.

Louis C. Elson.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, NOVEMBER 8, 1896.

MELBA AT THE SYMPHONY.

Mme. Nellie Melba made her first appearance in Boston this season at the Symphony concert in Music Hall last evening as the soloist of the orchestra. Indeed, it was the initial appearance since her recent return from England, and a very large and friendly audience assembled to bid her welcome. She sang two numbers, the first being Mozart's familiar aria from "Il Re Pastore," in which the violin obligato was played by Franz Kneisel. The second was the "Sevillana" from the "Don Cesar de Bazan" of Jules Massenet, which was given for the first time in this city. In its original form the "Sevillana" was written as an orchestral movement, two solo flutes taking the leading parts, but Massenet afterwards arranged it especially for Mme. Melba for a soprano voice and an orchestra. It is a brilliant composition, the solo part rather rounding out the instrumental portion, which is strikingly Spanish in its style. The vocal work is intricate, making heavy demands on the singer by reason of its rapid and rather florid scoring. Although Melba was in admirable voice, the number taxed her severely, and in one or two instances she was guilty of false intonation. Her efforts were enthusiastically received and a repetition demanded.

Max Schilling's prelude to the second act of "Ingwelde" was heard for the first time at these concerts. It suggests Wagner's famous "Lohengrin" vorspeil and gives a graphic tone picture of the erratic praises of beauty at the Norse banquet. It was given an admirable reading by Mr. Paur.

The other numbers on the programme were Volkmann's overture to "Richard III." and Schumann's second symphony. There will be no rehearsal and concert the coming week.

Boston Journal.

SUNDAY, NOVEMBER 8, 1896.

Fourth Symphony Concert of the Sixteenth Season—Mrs. Melba Sings Airs by Mozart and Massenet.

The program of the Symphony concert last night in Music Hall, Mr. Paur conductor, was as follows:

Overture to Shakspeare's "Richard III.," op. 68..........Volkmann
Aria, "L' amero, saro Costante," from "Il Re Pastore"..........Mozart
Violin Obbligato by Mr. Kneisel.
Prelude to Act II. of "Ingwelde"..........Max Schillings
(First time at these concerts.)
"Sevillana" from "Don César de Bazan" Massenet
(First time in Boston.)
Symphony No. 2, in C major.......Schumann

This concert does not call for extended comment. Mrs. Melba, who was applauded enthusiastically by a very large audience, sang an air from one of Mozart's early operas. When the opera was first produced this air was sung by a male soprano, but another air of Aminta, "Aer tranquilo" was preferred by sopranos, male and female, in Mozart's day. Mrs. Melba displayed beautiful sustained tones, and the cadenza was delivered with brilliancy; but the air itself is as dead, and no doubt as dull, as the other 13 or 14 settings of Metastasio's text.

Mr. Apthorp in the program book says that the Sevillana sung by Melba is taken "from the incidental music written by Massenet, for the revival of Adolphe d' Ennery's 'Don César de Bazan' at the Théatre Francais in Paris. Constant Coquelin was the Don César." Pray in what year was this play acted at the Francais? Revived? Was it ever in the repertory? And when did Coquelin act the part of Don César in Paris?

Massenet did write an opera, entitled "Don César de Bazan," which was given Nov. 30, 1872, at the Opéra-Comique. Bouhy was Don César; Priola was Maritana, and Galli-Marie was Lazarille. The opera was given eight times in '72 and five times in '73. The entr'acte between the second and third acts is a Sevillina, and from this Massenet probably made his arrangement for Melba. She sang it last night with her usual charm and bravura; but the thing itself is cheap, without distinction, not redeemed by a very few graceful orchestral touches. This piece was encored.

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Schilling's prelude to the second act of "Ingewelde" has been played in many German towns. It was produced by Mr. Van der Stucken in Cincinnati, Dec. 13-14, 1895, and I believe it has been played in New York. The opera was first produced at Carlsruhe, Nov. 13, 1894; it was given at Weimar, May 19, 1895, and it was to have been given at Berlin this month.

The prelude is known as "Bran". Bran is a Skald, who I believe is driven finally to murder someone with an axe. Mr. Ernst Otto Nodnagel has written about the opera, seriously and at appalling length. I refer anyone who wishes to wade through his meditations and explanations to the Allgemeine Musik Zeitung of 1895. There are four themes in this prelude: the Dreamer, the Love Charm, the Skald, and Love's Languishing. In the concert-room this "symbolical" music becomes absolute music, and as such it seems to me "kapellmeistermusik" in the style of Wagner, for there is modern "kapellmeistermusik" in the style of Wagner as well as in the style of Hummel, or Mendelssohn. I prefer my Wagner undiluted. This music is an echo, a far-off echo. The themes are of no interest, and the treatment shows the uncertain hand of an adoring Wagnerian. They say that Schilling's symphonic poems "Meergruss" and "Seemorgen" are worthy of more respectful consideration.

⁂

Volkmann's overture to "Richard III." does not gain by repeated hearings. The wailing and the gnashing of teeth are cruelly prolonged, and the Battle of Bosworth Field is but a tawdry panorama. The depicture of the fall of Richard—with the kind assistance of the orchestra—was done long ago by Litolff and a drum in his "Robespierre" overture. Mr. Paur would do well to let this piece sleep on the shelf for a while with the overtures of Weber, and Beethoven's "Zur Weihe des Hauses." There are so many things that might not be played. There are also so many things that are not known here and might be played.

⁂

The glory of Schumann's Symphony in C is the wondrous Adagio. To hear this repays one for sitting through the first two movements. And in this Adagio the orchestra was heard to supreme advantage.

⁂

There will be no concert Saturday. The program of the next concert, Nov. 21, is as follows: Cornelius, overture, "Barber of Bagdad;" Chopin, concerto for piano in E Minor, No. 1; Goldmark, Entr'acte, "The Cricket on the Hearth;" Dvorak, Symphony, "From the New World." Mr. Moritz Rosenthal will be the pianist.

PHILIP HALE.

Mr. Apthorp, in the Program Book of the Third Symphony concert, says of "Hérodiade," first given at the Monnaie in Brussels Dec. 19, 1881: "It had a success of a season; but when given at the Opéra Italien in Paris on Jan. 30, 1884, after being partially rewritten by the composer, it failed completely."

It was given 55 times that season at Brussels, and it was given 10 times at the Opéra Italien during the season of '84. There was talk of giving it in London soon after its performance at Brussels, but there was a great outcry against "the irreverent treatment of a Scriptural subject;" there were letters to the Times, and the British Matron would not have "French [illegible] [illegible] Germany, [illegible] 1895, at Breslau.

I find [illegible] of a performance of "Vision F[illegible]" at a Symphony concert before [illegible] of Mr. Campanari, Oct. 31 ult. But the air of Salomé from the same opera has been sung at these concerts by Fursch-Madi, Dec. 23, 1886; Mrs. Henschel, April 16, 1892; Nordica, Oct. 21, 1893, and Miss Trebelli, April 21, 1894.

"Vision fugitive" is sung by Hérode to Salomé in the Temple. Saint-Saëns says of the air: "This act (II.) also contains a declaration of love which is extremely gallant. The melody is penetrating. It seems to me I have heard it before. But where? I cannot tell. It is true I have not searched carefully. Why should I spoil my pleasure?"

Manoury first sang it at the Monnaie. He was then receiving $750 a month, while Emma Calvé, who was in the company, was receiving only $140 a month. In Paris the part of Hérode was sung by Maurel.

⁂

The Boston Traveler

MONDAY, NOVEMBER 9, 1896.

A Great Audience Hears Melba Sing. A Novelty by Schilling.

Sixteenth season Boston Symphony; fourth concert. The programme:

Overture to Shakespeare's "Richard III.," op. 68..........Volkmann
Aria, "L' amero saro Costante," from "Il Re Pastore"..........Mozart
Violin Obligato by Mr. Kneisel.
Prelude to Act II. of "Ingwelde"........Max Schilling
(First time at these concerts).
"Sevillana" from "Don Cesar de Bazan" Massenet
(First time in Boston.)
Symphony No. 2, in C major........Schumann

Of course the appearance of the golden-throated Melba as soloist augmented the usual large Symphony audience to the most enormous proportions allowed by the city ordinances, and her peerless art was appreciated to the full. She was in unsurpassed voice; indeed, she seems never to be less perfect at one time than another in that respect. And, wonder of wonders, she sang unfamiliar things. The Mozart aria from his early opera, "Il Re Pastore," is a guileless and smoothly-flowing piece of work, which does not inspire any particular interest nor emotion. It has a cadenza, which Melba delivered with pearly beauty and some sustained notes, taken with ease and entire loveliness of tone. The Massanet selection, a "Sevillana," based upon an entr'acte from "Don Cesar de Bazan," is made more entertaining, and has marked brilliancy and something akin to passion. It went with enchanting dash and piquancy, and the audience was so demonstrative that Mme. Melba finally brought back a song and gave it to pianoforte accompaniment.

Schilling's prelude to his "Ingwelde," the instrumental novelty of the concert, is somewhat difficult of judgment torn from its operatic surroundings and sequences. Considered absolutely, it seems but a pale and uninspired copy of Wagnerian methods. The "motives" have no great charm, nor does the orchestration, rich enough after a fashion, betoken any genius of expression. Spite of the magnificent treatment it received from Mr. Paur and his men, it failed to show cause why it should ever be repeated.

That Volkmann never really penetrated beyond the surface of the character of Richard III. his overture of that name shows clearly. The misshapen king did not always shout and tear his hair, we are certain; the battle of Bosworth Field was, of course, noisy, but Volkmann's orchestral picture is not convincing. The work has now been heard enough for a long time.

The Schumann Symphony, with its superlatively beautiful adagio, closed the concert with distinction. More and more does it testify to the genius of the man, the undying fire that will always thrill the soul of the listener. And when to its native worth is added such a superb performance as it was given by the orchestra, the result is impossible of too much praise.

THE BOSTON TIMES

BOSTON, SUNDAY, NOV. 8, 1896.

THE SYMPHONY CONCERTS.

As many were turned away as gained entrance at the Symphony rehearsal Friday afternoon and the concert last evening. Mme. Melba was the soloist and a royal ovation she received.

Mr. Moriz Rosenthal will be the soloist at this week's concerts and the programme will be:

Overture........"Barber of Bagdad"................................Peter Cornelius
Concerto for Piano in E minor No. 1....Chopin
Entr'acte.."Heimchen am Heerd"..Goldmark
Symphyony...."From the New World"..Dvorak

Madame Teresa Carreno's tour throughout the United States under the direction of Rudolph Aronson promises well for the great pianiste. Receptions will be tendered her in almost every city en route. In Boston she is to be the guest of Mr. and Mrs. Emil Paur. In Chicago she is to be entertained by Mrs. Dr. Watson, in Milwaukee the Woman's club of Wisconsin will honor her, and in New York the Manuscript society will give her a reception the day after her arrival from Europe, January 6, 1897.

The Boston Symphony orchestra will be heard in the Metropolitan opera house, New York, on Nov. 13, Dec. 10, Jan. 21, Feb. 25 and March 25.

VOL. C., NO. 131.

DAY, NOV. 8, 1896.

IN CHARMING VOICE.

Delighted Music Lovers at Last Night's Symphony Concert.

Heard in Mozart Aria, "L'Amero Saro Costante," and an Operatic Bit by Massenet—Schumann Symphony No. 2 in C Major Among Other Features of the Programme.

The programme for last evening's concert by the Boston Symphony orchestra in Music Hall was:

Overture, "Richard III."..........Volkmann
Aria, "L'Amero Saro Costante," from "Il Re Pastore"..........Mozart
Prelude to act 2 of "Ingwelde"..Max Schillings
"Sevillana," from "Don Caesar de Basan" Massenet
Symphony No. 2, C major..........Schumann

Mme. Melba was the soloist. The audience filled every available seat and standing place in the hall.

The Volkmann overture does not, on repeated hearings, become any clearer as a logically conceived introduction to Shakespeare's tragedy. If the general color of the music is to be applied to the humpbacked tyrant, it would seem that he was an amiably-cantabile sort of person, given to sudden outbursts of brassy rage, during which he lost his head so completely as to insist upon his band playing the Scotch tune, "The Campbells Are Coming," under the mistaken idea that it was an old English war song.

Considered as music, pure and simple, and without any reference to the play to which it was intended as a descriptive prelude, it is admirable, and often strikingly original in tone color and charming in the skill and effectiveness with which its melodious second theme is treated. Its reading and performance brought out every merit that the work possesses, and emphasized clearly all the interest that is in it.

The Schillings prelude was heard for the first time at these concerts. It is so close an imitation of Wagner's manner that it can scarcely be called original; but it lacks the easy flow and the continuity that mark Wagner in the same vein, and also his mastery of method. There is in it much of dreary vagueness. and is disjointed in effect, and suggests Lady Macbeth's "The attempt, and not the deed, confounds us." There is enough and to spare of restless passion, of sensuousness, of perturbed spirit, of noise, of chromatic harmonies, ceaseless and startling modulations, of melody that constantly breaks off short and never comes to an end, and in addition the inevitable surging through a long series of crescendo sequences up to the customary stormy climax and the as inevitable dimuendo to nowhere in particular—and then?

What is it all about except rich orchestration abused, of laboriously-slavish imitation that necessarily says nothing new and nothing that has not been better said by Mr. Schillings' model? The composer is only 28 years of age, and has before him time enough to become cured of the bad habit of dealing out Wagner at second hand; and also to discover that the reformer of opera has so completely exhausted all that his system of musical art could express that he left absolutely nothing to anybody else to extract from it. It was played superbly, but aroused no enthusiasm, which is strange, seeing that it so closely resembles what is applauded frenziedly when it bears the name of Wagner.

The Schumann symphony, in its clearness and serenity, was a welcome relief after the other orchestral selections of the evening. The work received full justice through the brilliant, beautifully phrased and sympathetically accented reading given it by Mr. Paur and the really magnificent performance by the orchestra. The scherzo, in particular, has rarely had a more thoughtful, finely colored and fascinating interpretation than it received on this occasion, and there were some slight changes in the time, here and there, that were delightful in effect, and so judiciously conceived that they can be accepted without the faintest demur.

Mme. Melba, who was rapturously welcomed, sang both her selections in the highest style or her art. She is to be complimented on having found a way to add new things to her repertory, and for having sung them so charmingly.

The Mozart air, which, by the way, has a violin obbligato, which was deliciously played by Mr. Kneisel, suggests the composer's "Dove sono" and his other opera airs in kind, and has the genuine Mozart flow, grace and tenderness. It is not strikingly interesting, except as an example of the composer's art when he was but 19 years of age, but it is perfectly written for the voice, and enables the singer to display her skill in the difficult art of sustained sostenuto singing.

After its performance Mme. Melba was wildly recalled some four or five times, on each of which occasions she took Mr. Kneisel's hand and led him forward, to his blushing embarrassment after the first time. At length the audience began to titter, which was not unnatural, for the situation began to take on something of absurdity.

The Massenet Sevillana is a sparkling and "catching" bit of brilliant operatic conventionality, effective and plaudit-winning, and dashing in effect. The orchestration is of more solid interest than the tune. Here Mme. Melba had an opportunity to display her familiar skill in coloratur, trilling and cadenza work, and she improved it as only she can. A turmoil of applause followed, and after her fourth recall she reappeared, and, flourishing the piano part of the song at Mr. Paur, rendered it impossible for him to refrain from breaking through the iron rule of these concerts, "no encores." Her repetition of the song was as perfect vocalization and method as was her first rendering of it, and drew forth quite as vigorous a demonstration of approval.

There will be no rehearsal and concert this week. The programme for the next concert is:

Overture, "The Barber of Bagdad," Cornelius; concerto for piano in E minor, Chopin; Entr' Acte, "The Cricket on the Hearth," Goldmark; symphony, "From the New World," Dvorak. Mr. Moriz Rosenthal is to be the soloist.

Library of Utopia."

Treasures Which Mr. Apthorp Has Failed to Unearth—"Fra Diavolo" at the Castle Square Theatre—The Mapleson Opera Company—Musical Events Here and There.

From week to week, Mr. William F. Apthorp takes advantage of the profound and enthusiastic studies he has made in "The Court Library of Utopia," by setting forth excerpts from the priceless volumes he has there consulted, in the programme-books of the Boston Symphony orchestra. As delightful and as edifying as these excerpts are, they do scant justice to the storehouse of wisdom from which he has culled them. Some facts about the library itself may not be without interest. It was formed in the year 1574 by one Ernestus Smelfungus, a native of Graefenhaynchen, who, having made a fortune by the manufacture of hand-cheese, of which he is said to have been the inventor, devoted himself to the study of music and achieved reputation as a noted clavicembalist in his day, and is now remembered as the earliest musician of whom history speaks as the possessor of a society pull. The clavicembalo is the name under which the harpsichord was known in Italy, where it was also called gravicembalo, cembalo and harpsichordo. In France it was called clavecin and in Germany, kielfluegel and fluegel. The instrument on which Smelfungus performed was long preserved as a family heirloom, but it eventually fell into the hands of one branch of his descendants that kept a tavern and was utilized as a depository for ham of Westphalia, cheese of Limburg, and sausages of Frankfort, until it was rescued by a musical enthusiast of the period and deposited in the library of Utopia, where it may be seen at the present time by all who can obtain access to it. Mr. Apthorp must have seen it, perhaps even smelt it, when consulting the books over which he has pored so assiduously.

Judging by the cullings that Mr. Apthorp has made from these volumes, it might be imagined that the eminent Smelfungus' bibliomania leaned toward collecting works whose dulness and stupidity were their chief features. Such, however, is not the case. There are much better things in the "Paralipomena" of Diogene Cavafiaschetto, than he has, as yet, brought to light. For example, in the 131st chapter of the 42d volume of this work, under the caption, "How to worship one's self without guile," may be read: "Speak whereof thou knowest that thou knowest rather than whereof thou thinkest that thou knowest, and it will then follow that thou art not likely to trip over thine own guffins into the quagmire of the ridiculous, and thy points becoming untrussed, thou shalt, to thine own grave mortification, provoke the cruel laughter of the bystanders." It was this Cavafiaschetta, who, by the way, did the plumbing for the Doge's palace in Venice, who, on saying to Benvenuto Cellini, "Immortality is a questionable thing," which Mr. Apthorp has quoted in a recent programme book, receives from the famous artist the following retort: "Immortality is a questionable thing? Corpo di Baccho, so is the egg of the barnyard fowl, the which, no man gazing at its shell shall say whether it will bring forth a cock or a hen." This so mortified Cavafiaschetto, who was corroded with vanity, that he hied him at once to a tavern, and in his rage, indulged in the then favorite pastime of pulling a man's leg, for the which, he was, according to the veracious historian, Patricio Mulli Gatorni, challenged to deadly combat with sword and dagger, and slain incontinently. Those were stirring days, in which the blood was always hot and in which human life was little valued. Mr. Apthorp has, no doubt, read these curious facts during his researches in the Utopian library, but they are not known to the general public.

Montgomery Bullycarp, from whose "Transcendental Traveller's Guide," Mr. Apthorp quotes so freely and discriminatingly, was an Englishman who flourished in the reign of Henry VIII, and though the title of the work named does not indicate that he had any musical attainments, a small volume in the Court Library of Utopia, "Musicae artis praecepta," bears his name. It has evidently escaped Mr. Apthorp's notice. This book is a learned treatise on the art of performing on the Guimbarde, called in German Maul-trommel, Mundharmonica or Brummeisen, and in English, jewsharp. It was from this treatise that the soldier in the army of Frederick the Great became so proficient a performer on the instrument that the king, charmed with his playing on two jewsharps at the same time, gave him his discharge and a present of money. Mr. Apthorp should examine this curious old tome, whic he will find far more interesting than "The Transcendental Traveller's Guide." And, by the way, he might write an edifying entr'acte on the strange fact that Wagner, who used all instruments in his scores, neglected to utilize the jewsharp in tutti passages.

Some of Bullycarp's sentences are pregnant with wisdom, as when in this same "Transcendental Traveller's Guide," he says: "There be those, to compare things physical with things intellectual, who march to and fro on the earth with the peeky strut of the bantam and fancy it the majestic pace of the lion; and who imagine their plaintive little cock-a-doodle-do as terrifying as the roar of the more dread-inspiring creature; but these would do well to memory the saying of Demosthenes, who, on hearing that Aeschines had ridiculed him for practising enunciation with pebbles in his mouth, retorted: 'It is not what is in the mouth, but what comes through it from the brains which denote the intelligence of a man.' "

Fungolfactor Scriblerus, for whose writings Mr. Apthorp manifestly has a special regard, possibly because this Roman, while in Greece, furnished the programms with historical and descriptive notes for the Olympian games, was a very fat man, and for that reason attracted the Notice of Nero, who, when short of candles for a festivity, caused Scriblerus to be bound at the summit of a tall post and there set on fire to illuminate the arena. It is recorded that Scriblerus burned with a brilliant light for eleven hours. At the beginning of his "De scribenda arte," quoted by Mr. Apthorp, he states in a brief memoir, that nothing would induce him to put his stylus to vellum on any subject about which he knew aught, and on which he [illegible] all that [illegible] find [illegible] even in his [illegible] cant things, but [illegible] his fidelity to his friends [illegible] for when he resided there, in Athens, was a musical clique that exercised much sway. The leader was famous for blowing his own horn, it then being the fashion to play on other artists' horns, and for his cleverness in inducing his friends to blow it for him when he had other engagements; from which, it soon became an article of faith that it was treasonable to blow anybody else's horn. If Mr. Apthorp had read his Pleuthro Papyrus carefully he would have discovered a chapter entitled "On the Futility of Attempting the Impossible," and in it this sentence, written probably in the decline of life, when the author was brooding over its vanities: "That time which is passed in attempting to prove a fire-cracker a 16-ton cannon is time wasted." It was Papyrus who invented the expression "eviscerating elaborateness in working out," so felicitiously adopted by Mr. Apthorp in describing the finale of Mozart's "Jupiter" symphony. Translated into English it means "disembowelling elaborateness," which is quite picturesque when applied to a fugue.

Enough, however, of the Court Library of Utopia for the present. An occasional return will be made to the subject, for there are many unearthed treasures in it that will well repay being brought to light.

THE HOMESTEAD.

SPRINGFIELD, MASS., NOV. 7, 1896.

Boston Symphony Orchestra.

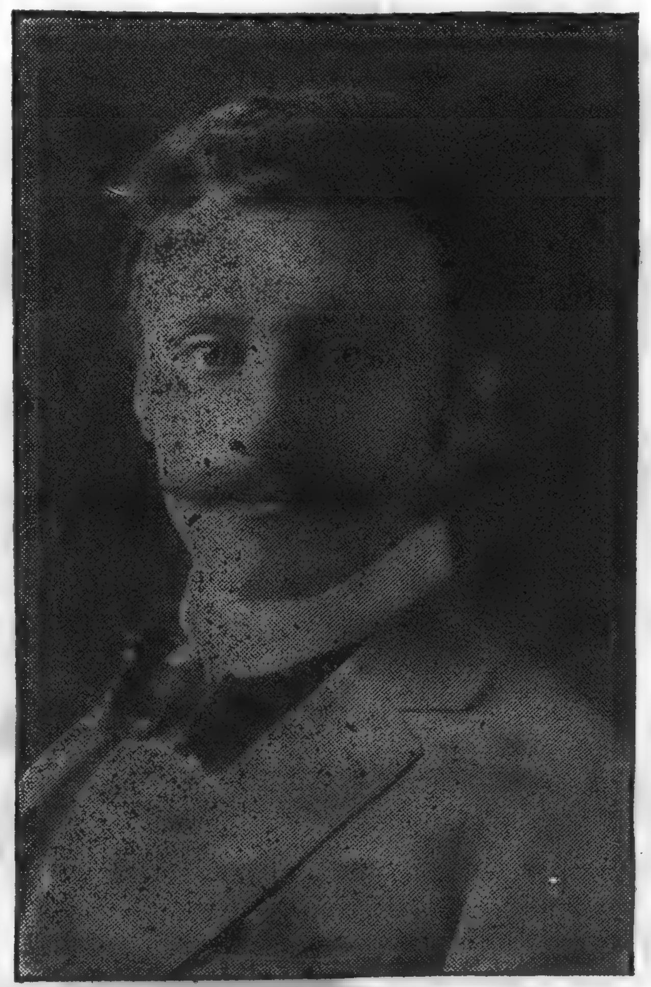
SPRINGFIELD AGAIN FAVORED.

Splendid Concert to Open the Musical Season Next Saturday Evening—Sieveking the Soloist.

The musical season of 1896-7 starts off magnificently with a grand concert next Saturday by the incomparable Boston symphony orchestra. Springfield is to be congratulated that we are to be again favored with a concert by this remarkable orchestra and the patronage of the forthcoming event should be sufficient to establish the concert as an annual institution. It is impossible to overestimate the excellence of the work of this historic organization; its playing is as near perfection as human efforts can hope to attain. These four score of the first musicians of the land are artists, every one of them, and they play as one man.

EMIL PAUR, CONDUCTOR.

When extravagant praise comes from the New York press of a Boston organization, nothing further need be said. Here is what the New York Sun says: "The Boston orchestra is ever the same, from conductor unto conductor, and, under whatever conditions of leadership, still remains the standard by which all other like musical bodies must be measured in this country. By years of association these Boston men have attained not only a precision and unanimity of purpose not surpassed in the world perhaps, but there shines through all this work the light of individual enthusiasm and pure devotion to high ideals, so that they compel, invariably, admiration and respect."



Martinus Sieveking.

Although the Boston Symphony orchestra has been in existence only since 1881, its aggregate of work done has been so much greater than that of any other orchestra in America, not excepting that of the Philharmonic society of New York, with its 54 years of history, that it may be fairly considered as the most representative and effective body of musicians on this side of the water. Maintained as it is by Mr Henry L. Higginson of Boston, who makes good an annual deficit which amounts to a considerable sum, the Boston symphony orchestra makes itself a powerful [illegible] influence, not only in its home [illegible] and Cambridge, but in New York, Brooklyn, Philadelphia, Baltimore and Washington.

The solo artist who will appear at the Springfield concert, Martinus Sieveking, is highly commended as one of the best pianists who have come to this country. Of his recent appearance in Boston with the symphony orchestra the Herald says: "Mr Sieveking was received with great cordiality and renewed the favorable impression made by himself on his previous appearances at these concerts. His selections were highly appreciated, as this was the first time they have ever been given in Boston. Mr Sieveking has fingers of steel and his work is noted for its clearness and he masters all the demands that may be made by modern pianoforte technique. His performance was musically interesting and thoughtful and in the finale his remarkable ability and powers of technique were displayed, with an interesting brilliancy and precision which brought forth well-merited outbursts of applause and he received three as stormy applauses and recalls as any artist has ever received at these concerts."

Last year's concert left little to be desired, but some of our musicians expressed the wish that more new compositions be included in the program of the next concert. The list chosen for this year will satisfy the tastes of the most exacting. They comprise a breadth of composition rarely found in one concert program and are far ahead of any one program given by the orchestra in Boston. The first four numbers are all new compositions with the orchestra and the other two are of such beauty and grandeur as to need no comment.

1 Emanuel Chabrier, overture, Guendoline
2 Tschaikowsky concerto for pianoforte No 1
Intermission.
3 Weber, overture, Abu Hassan
4 Bourganet, Ducrouday, The Burial of Ophelia
5 Weber, Invitation to dance
6 Beethoven, Symphony No 8

It is to the enterprise of Mr Koop of Boston that Springfield is indebted for this concert. Since the concert last spring which proved hardly a financial success he has had confidence that Springfield would support such a splendid concert and it remains for our music-loving people to prove that he has not underestimated the culture of our city.

Subscription tickets for the Boston symphony orchestra concert go on sale Wednesday morning at Steinert's music house and the regular sale will begin at the same place Thursday. Tickets will also be sold in Westfield by H. L. Bradley and at Northampton by Christopher Clark. Springfield ought to outdo herself this year and assure the recurrence of this delightful event.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. C., NO. 131.
SUNDAY, NOV. 8, 1896.

MELBA IN CHARMING VOICE.

Delighted Music Lovers at Last Night's Symphony Concert.

Heard in Mozart Aria, "L'Amero Saro Costante," and an Operatic Bit by Massenet—Schumann Symphony No. 2 in C Major Among Other Features of the Programme.

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Symphony No. 2, C major..........Schumann

Mme. Melba was the soloist. The audience filled every available seat and standing place in the hall.

The Volkmann overture does not, on repeated hearings, become any clearer as a logically conceived introduction to Shakespeare's tragedy. If the general color of the music is to be applied to the humpbacked tyrant, it would seem that he was an amiably-cantabile sort of person, given to sudden outbursts of brassy rage, during which he lost his head so completely as to insist upon his band playing the Scotch tune, "The Campbells Are Coming," under the mistaken idea that it was an old English war song.

Considered as music, pure and simple, and without any reference to the play to which it was intended as a descriptive prelude, it is admirable, and often strikingly original in tone color and charming in the skill and effectiveness with which its melodious second theme is treated. Its reading and performance brought out every merit that the work possesses, and emphasized clearly all the interest that is in it.

The Schillings prelude was heard for the first time at these concerts. It is so close an imitation of Wagner's manner that it can scarcely be called original; but it lacks the easy flow and the continuity that mark Wagner in the same vein, and also his mastery of method. There is in it much of dreary vagueness, and is disjointed in effect, and suggests Lady Macbeth's "The attempt, and not the deed, confounds us." There is enough and to spare of restless passion, of sensuousness, of perturbed spirit, of noise, of chromatic harmonies, ceaseless and startling modulations, of melody that constantly breaks off short and never comes to an end, and in addition the inevitable surging through a long series of crescendo sequences up to the customary stormy climax and the as inevitable dimuendo to nowhere in particular—and then?

What is it all about except rich orchestration abused, of laboriously-slavish imitation that necessarily says nothing new and nothing that has not been better said by Mr. Schillings' model? The composer is only 28 years of age, and has before him time enough to become cured of the bad habit of dealing out Wagner at second hand; and also to discover that the reformer of opera has so completely exhausted all that his system of musical art could express that he left absolutely nothing to anybody else to extract from it. It was played superbly, but aroused no enthusiasm, which is strange, seeing that it so closely resembles what is applauded frenziedly when it bears the name of Wagner.

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The Mozart air, which, by the way, has a violin obbligato, which was deliciously played by Mr. Kneisel, suggests the composer's "Dove sono" and his other opera airs in kind, and has the genuine Mozart flow, grace and tenderness. It is not strikingly interesting, except as an example of the composer's art when he was but 19 years of age, but it is perfectly written for the voice, and enables the singer to display her skill in the difficult art of sustained sostenuto singing.

After its performance Mme. Melba was wildly recalled some four or five times, on each of which occasions she took Mr. Kneisel's hand and led him forward, to his blushing embarrassment after the first time. At length the audience began to titter, which was not unnatural, for the situation began to take on something of absurdity.

The Massenet Sevillana is a sparkling and "catching" bit of brilliant operatic conventionality, effective and plaudit-winning, and darting in effect. The orchestration is of more solid interest than the tune. Here Mme. Melba had an opportunity to display her familiar skill in coloratur, trilling and cadenza work, and she improved it as only she can. A turmoil of applause followed, and after her fourth recall she reappeared, and, flourishing the piano part of the song at Mr. Paur, rendered it impossible for him to refrain from breaking through the iron rule of these concerts, "no encores." Her repetition of the song was as perfect vocalization and method as was her first rendering of it, and drew forth quite as vigorous a demonstration of approval.

There will be no rehearsal and concert this week. The programme for the next concert is:

Overture, "The Barber of Bagdad," Cornelius; concerto for piano in E minor, Chopin; Entr 'Acte, "The Cricket on the Hearth," Goldmark; symphony, "From the New World," Dvorak. Mr. Moriz Rosenthal is to be the soloist.

[illegible]

Extracts from "The Court Library of Utopia."

Treasures Which Mr. Apthorp Has Failed to Unearth—"Fra Diavolo" at the Castle Square Theatre—The Mapleson Opera Company—Musical Events Here and There.

From week to week, Mr. William F. Apthorp takes advantage of the profound and enthusiastic studies he has made in "The Court Library of Utopia," by setting forth excerpts from the priceless volumes he has there consulted, in the programme-books of the Boston Symphony orchestra. As delightful and as edifying as these excerpts are, they do scant justice to the storehouse of wisdom from which he has culled them. Some facts about the library itself may not be without interest. It was formed in the year 1574 by one Ernestus Smelfungus, a native of Graefenhaynchen, who, having made a fortune by the manufacture of hand-cheese, of which he is said to have been the inventor, devoted himself to the study of music and achieved reputation as a noted clavicembalist in his day, and is now remembered as the earliest musician of whom history speaks as the possessor of a society pull. The clavicembalo is the name under which the harpsichord was known in Italy, where it was also called gravicembalo, cembalo and harpsichordo. In France it was called clavecin and in Germany, kielfluegel and fluegel. The instrument on which Smelfungus performed was long preserved as a family heirloom, but it eventually fell into the hands of one branch of his descendants that kept a tavern and was utilized as a depository for ham of Westphalia, cheese of Limburg, and sausages of Frankfort, until it was rescued by a musical enthusiast of the period and deposited in the library of Utopia, where it may be seen at the present time by all who can obtain access to it. Mr. Apthorp must have seen it, perhaps even smelt it, when consulting the books over which he has pored so assiduously.

Judging by the cullings that Mr. Apthorp has made from these volumes, it might be imagined that the eminent Smelfungus' bibliomania leaned toward collecting works whose dulness and stupidity were their chief features. Such, however, is not the case. There are much better things in the "Paralipomena" of Diogene Cavafiaschetto, than he has, as yet, brought to light. For example, in the 131st chapter of the 42d volume of this work, under the caption, "How to worship one's self without guile," may be read: "Speak whereof thou knowest that thou knowest rather than whereof thou thinkest that thou knowest, and it will then follow that thou art not likely to trip over thine own guffins into the quagmire of the ridiculous, and thy points becoming untrussed, thou shalt, to thine own grave mortification, provoke the cruel laughter of the bystanders." It was this Cavafiaschetta, who, by the way, did the plumbing for the Doge's palace in Venice, who, on saying to Benvenuto Cellini, "Immortality is a questionable thing," which Mr. Apthorp has quoted in a recent programme book, receives from the famous artist the following retort: "Immortality is a questionable thing? Corpo di Baccho, so is the egg of the barnyard fowl, the which, no man gazing at its shell shall say whether it will bring forth a cock or a hen." This so mortified Cavafiaschetto, who was corroded with vanity, that he hied him at once to a tavern, and in his rage, indulged in the then favorite pastime of pulling a man's leg, for the which, he was, according to the veracious historian, Patricio Mulli Gatorni, challenged to deadly combat with sword and dagger, and slain incontinently. Those were stirring days, in which the blood was always hot and in which human life was little valued. Mr. Apthorp has, no doubt, read these curious facts during his researches in the Utopian library, but they are not known to the general public.

Montgomery Bullycarp, from whose "Transcendental Traveller's Guide," Mr. Apthorp quotes so freely and discriminatingly, was an Englishman who flourished in the reign of Henry VIII, and though the title of the work named does not indicate that he had any musical attainments, a small volume in the Court Library of Utopia, "Musicae artis praecepta," bears his name. It has evidently escaped Mr. Apthorp's notice. This book is a learned treatise on the art of performing on the Guimbarde, called in German Maul-trommel, Mundharmonica or Brummeisen, and in English, jewsharp. It was from this treatise that the soldier in the army of Frederick the Great became so proficient a performer on the instrument that the king, charmed with his playing on two jewsharps at the same time, gave him his discharge and a present of money. Mr. Apthorp should examine this curious old tome, whic he will find far more interesting than "The Transcendental Traveller's Guide." And, by the way, he might write an edifying entr'acte on the strange fact that Wagner, who used all instruments in his scores, neglected to utilize the jewsharp in tutti passages.

Some of Bullycarp's sentences are pregnant with wisdom, as when in this same "Transcendental Traveller's Guide," he says: "There be those, to compare things physical with things intellectual, who march to and fro on the earth with the peeky strut of the bantam and fancy it the majestic pace of the lion; and who imagine their plaintive little cock-a-doodle-do as terrifying as the roar of the more dread-inspiring creature; but these would do well to memory the saying of Demosthenes, who, on hearing that Aeschines had ridiculed him for practising enunciation with pebbles in his mouth, retorted: 'It is not what is in the mouth, but what comes through it from the brains which denote the intelligence of a man.'"

Fungolfactor Scriblerus, for whose writings Mr. Apthorp manifestly has a special regard, possibly because this Roman, while in Greece, furnished the programms with historical and descriptive notes for the Olympian games, was a very fat man, and for that reason attracted the Notice of Nero, who, when short of candles for a festivity, caused Scriblerus to be bound at the summit of a tall post and there set on fire to illuminate the arena. It is recorded that Scriblerus burned with a brilliant light for eleven hours. At the beginning of his "De sentienda arte," quoted by Mr. Apthorp, he states in a brief memoir, that nothing would induce him to put his stylus to vellum on any subject about which he knew aught, and of which he could not find all that he desired to find

"Pleutro Papyrus [illegible] thiana" Mr. [illegible] ly, was much [illegible] for the [illegible] quency with which he used Persian, Arabic, Greek and other foreign words, even in the writing of the most insignificant things, but this was forgiven for his fidelity to his friends. In Athens, when he resided there, was a musical clique that exercised much sway. The leader was famous for blowing his own horn, it then being the fashion to play on other artists' horns, and for his cleverness in inducing his friends to blow it for him when he had other engagements; from which, it soon became an article of faith that it was treasonable to blow anybody else's horn. If Mr. Apthorp had read his Pleuthro Papyrus carefully he would have discovered a chapter entitled "On the Futility of Attempting the Impossible," and in it this sentence, written probably in the decline of life, when the author was brooding over its vanities: "That time which is passed in attempting to prove a fire-cracker a 16-ton cannon is time wasted." It was Papyrus who invented the expression "eviscerating elaborateness in working out," so felicitiously adopted by Mr. Apthorp in describing the finale of Mozart's "Jupiter" symphony. Translated into English it means "disembowelling elaborateness," which is quite picturesque when applied to a fugue.

Enough, however, of the Court Library of Utopia for the present. An occasional return will be made to the subject, for there are many unearthed treasures in it that will well repay being brought to light.

THE HOMESTEAD.
SPRINGFIELD, MASS., NOV. 7, 1896.

Boston Symphony Orchestra.

SPRINGFIELD AGAIN FAVORED.

Splendid Concert to Open the Musical Season Next Saturday Evening—Sieveking the Soloist.

The musical season of 1896-7 starts off magnificently with a grand concert next Saturday by the incomparable Boston symphony orchestra. Springfield is to be congratulated that we are to be again favored with a concert by this remarkable orchestra and the patronage of the forthcoming event should be sufficient to establish the concert as an annual institution. It is impossible to overestimate the excellence of the work of this historic organization; its playing is as near perfection as human efforts can hope to attain. These four score of the first musicians of the land are artists, every one of them, and they play as one man.

EMIL PAUR, CONDUCTOR.

When extravagant praise comes from the New York press of a Boston organization, nothing further need be said. Here is what the New York Sun says: "The Boston orchestra is ever the same, from conductor unto conductor, and, under whatever conditions of leadership, still remains the standard by which all other like musical bodies must be measured in this country. By years of association these Boston men have attained not only a precision and unanimity of purpose not surpassed in the world perhaps, but there shines through all this work the light of individual enthusiasm and pure devotion to high ideals, so that they compel, invariably, admiration and respect."

Martinus Sieveking.

Although the Boston Symphony orchestra has been in existence only since 1881, its aggregate of work done has been so much greater than that of any other orchestra in America, not excepting that of the Philharmonic society of New York, with its 54 years of history, that it may be fairly considered as the most representative and effective body of musicians on this side of the water. Maintained as it is by Mr Henry L. Higginson of Boston, who makes good an annual deficit which amounts to a considerable sum, the Boston symphony orchestra makes itself a powerful musical influence, not only in its home city and Cambridge, but in New York, Brooklyn, Philadelphia, Baltimore and Washington.

The solo artist who will appear at the Springfield concert, Martinus Sieveking, is highly commended as one of the best pianists who have come to this country. Of his recent appearance in Boston with the symphony orchestra the Herald says: "Mr Sieveking was received with great cordiality and renewed the favorable impression made by himself on his previous appearances at these concerts. His selections were highly appreciated, as this was the first time they have ever been given in Boston. Mr Sieveking has fingers of steel and his work is noted for its clearness and he masters all the demands that may be made by modern pianoforte technique. His performance was musically interesting and thoughtful and in the finale his remarkable ability and powers of technique were displayed, with an interesting brilliancy and precision which brought forth well-merited outbursts of applause and he received three as stormy applauses and recalls as any artist has ever received at these concerts."

Last year's concert left little to be desired, but some of our musicians expressed the wish that more new compositions be included in the program of the next concert. The list chosen for this year will satisfy the tastes of the most exacting. They comprise a breadth of composition rarely found in one concert program and are far ahead of any one program given by the orchestra in Boston. The first four numbers are all new compositions with the orchestra and the other two are of such beauty and grandeur as to need no comment.

1 Emanuel Chabrier, overture, Guendoline
2 Tschaikowsky concerto for pianoforte No 1
Intermission.
3 Weber, overture, Abu Hassan
4 Bourganet, Ducrouday, The Burial of Ophelia
5 Weber, Invitation to dance
6 Beethoven, Symphony No 8

It is to the enterprise of Mr Koop of Boston that Springfield is indebted for this concert. Since the concert last spring which proved hardly a financial success he has had confidence that Springfield would support such a splendid concert and it remains for our music-loving people to prove that he has not underestimated the culture of our city.

Subscription tickets for the Boston symphony orchestra concert go on sale Wednesday morning at Steinert's music house and the regular sale will begin at the same place Thursday. Tickets will also be sold in Westfield by H. L. Bradley and at Northampton by Christopher Clark. Springfield ought to outdo herself this year and assure the recurrence of this delightful event.

American Art Journal.

NEW YORK, SATURDAY, NOV. 7, 1896.

MRS. BEACH'S SYMPHONY.

As she reponded from her seat in the center of Music Hall, at the third Boston Symphony matinee, Mrs. H. H. A. Beach had every reason to be proud of the reception accorded the first production of her Symphony; a beautiful work, especially in the second and third movements. The exquisite Siciliano rouses the question why the whole composition is called Gaelic; albeit other portions suggest the name.

The other instrumental numbers were the eight Brahms variations on the Haydn theme, Sancti Antoni (a name which seems somewhat a mystery), and the Der Freischutz overture. Campanari was the singer, lending his rich tones to the Vision aria, from Massenet's Herod, and to the Pagliacci Prologue, and receiving the warmest applause.

We can hardly do better than append to this report the program account of the Symphony and its composer, not yet thirty years old.

Mrs. Dr. Beach (Amy Marcy Cheney) was born at Henniker, Merrimack County, New Hampshire, September 5, 1867, of very old New England stock.

Her musical talent showed *itself* at the age of four, when musical *ideas* began to take definite shape in her mind; and she soon began little compositions. Even before she had taken any theoretical instruction, her writing was found to be musically correct. She had an accurate ear for absolute pitch. Her musical education was begun by her mother, who taught her the pianoforte; and this education was continued under C. L. Capen, Ernst Perabo and Carl Baermann. She also studied harmony under Prof. J. W. Hill of Wellesley College. After leaving his care she pursued extended and systematic courses of study by herself, in counterpoint, fugue, musical form and instrumentation, making translations of the treatises by Berlioz and Gevaërt. For the last fourteen years she has studied analytically all the best works performed by the Boston Symphony Orchestra, before, during, and after the performance; being advised to this course by Director Gericke. In this her accurate memory and keen ear were great helps.

Her first public appearance as a pianist was in the Boston Music Hall, October 24, 1883, she being then sixteen, when she played Moscheles's G minor Concerto, opus 60, with orchestra. At seventeen she played Chopin's F minor Concerto under Mr. Gericke, and the Mendelssohn D minor Concerto, with Theodore Thomas's orchestra, and she has given recitals of her own works.

With the exception of a couple of songs, all her compositions have been published since her marriage in 1885. The list includes a Mass in E-flat major, brought out by the Handel & Haydn Society in 1892; a scena and aria, Eilende Wolken, with orchestra, sung by Mrs. Alves at a concert of the New York Symphony Society, under Mr. Walter Damrosch, in the same year; a Festival Jubilate for chorus and orchestra, brought out under Mr. Thomas's direction, at the dedication of the Woman's Building at the Columbian Exposition in Chicago; besides over sixty shorter works for pianoforte, voice, violin, several cantatas. Her latest completed composition is a sonata for pianoforte and violin.

The first movement of her Symphony, Allegro con fuoco, in E minor (6-8 time), opens pianissimo, with a tremulous chromatic passage in the strings, which goes on gradually increasing in force and fulness of scoring until it reaches the fortissimo of the full orchestra. This passage may be regarded either as a first member of the first theme, or as a sort of introduction to it. After sixteen measures of this chomatic whizzing, the first theme proper sets in, first in the trumpets, then in the horns, then in the woodwind against a pizzicato accompaniment in the strings. It is developed at some length by the full orchestra (with a sparing use of the trombones, however) and makes way after a measure of ritardando (2-2 time), for a lighter first subsidiary, in which the skipping rhythm of the dotted triplet plays a prominent part. This subsidiary (also in E minor) begins piano and is developed in crescendo to fortissimo. A descending arpeggio passage in the strings leads to a reminiscence of the first theme in the horn, and then the chromatic passage returns, Poco piu tranquilla, in the strings, leading to another hint at the first theme, and then to the entrance of the melodious second theme in the clarinet, the strings keeping up their subdued chromatic whizzing. The second theme is, in its turn, briefly developed. Its tonality is very shifting, beginning in G major, then passing through B major, B minor, C minor, B-flat major, and other keys, until it comes to a closing cadence in G major. It is followed by a brisk little conclusion theme of Gaelic folk-song character (in G major) which enters first in the oboe, then is answered canonically by the flute, and dies away in the strings.

On a return to Tempo primo, the free fantasia begins with the whizzing chromatic phrase of the strings, and is carried through at great length and with much contrapuntal elaboration. It ends with quite the Beethovenish "moment of exhaustion," after which a recitative-like solo of the clarinet leads over to the third part of the movement. This is developed pretty closely on the lines of the first part, and is followed by an extended coda, with which the movement ends.

The second movement opens with a graceful melody, alla Siciliana, in F major (12-8 time), in which the characteristic rhythm and tranquil, flowing grace of the Siciliano are strongly marked. It begins in the horn and strings, and is then further developed by the oboe, clarinets, and bassoons, the flute and horns coming in at one time as the piano swells to forte. Then follows a brisk, tricksy scherzo movement, Allegro vivace in F major (2-4 time), with nimbly scurrying violins, which is very fully developed, little hints at the preceding Siciliano melody cropping up every now and then. Then the slower Siciliano returns in its original shape, and is more extendedly developed than at first, a few measures of the bright Allegro coming back at the end to close the movement. This movement is the one which corresponds to the scherzo in the traditional symphonic form. Considering the character of its two contrasted sections—the slow Siciliano and the brisk, sprightly Allegro vivace—one might almost call it a scherzo between two trios, instead of two scherzos with a trio between them.

The third movement, Lento con molto espressione in E minor (6-4 time), opens with some contrapuntal preluding in the wind instruments, kettle drums, and basses pizzicati, after which a solo violin leads over to the entrance of the first theme. This, a melody of strongly marked Gaelic character,—having the characteristic Keltic closing cadence, from the third degree of the scale to the tonic,—is exposed in elaborate part-writing by the muted strings, with a solo violin and cello, the latter taking the melody. It is followed by a more strenuous second theme, which opens as the little prelude as the beginning of the movement did, and is developed at considerable length. A third theme,—of well-marked folksong character,—which appears after a while in the strings, is in reality nothing else than a counter-theme to the first. The two are much worked up in conjunction; when the counter-theme makes its first appearance in the first violins, the theme is in the 'celli and basses. Then theme and counter-theme appear in the two clarinets. Still the counter-theme is at times treated entirely by itself, and so may not inaptly be called a true third theme. The development and working-out of this movement are extremely elaborate.

The fourth movement, Allegro molto in E minor (2-2 time) is, like the first, in the sonata form. It opens brilliantly with the energetic first theme fortissimo in the full orchestra; and the development of this theme is so protracted and elaborate that it has all the character of actual working out. The same may be said of the development of the martial, folksong-like second theme that follows it,—appearing first in the violas, celli, and bassoons in the dominant, B major, which is also worked out as soon as exposed. There is no real conclusion theme, and the free fantasia is comparatively short, as is not infrequently found to be the case in movements where the themes are very elaborately treated as soon as presented, so that the working out comes largely in the first and third parts, instead of being confined to the free fantasia and coda. In the coda an augmentation of the second theme returns fortissimo in all the strings, except double basses, in unison (not in octaves) reinforced by the trumpets in unison or octaves, against full harmony in the wind instruments; after which the movement comes to a free close in E major.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, and the usual strings. The score bears no dedication.

Boston [illegible]

MONDAY, NOV [illegible]

Music Hall: Boston Symphony Orchestra.

The programme of the fourth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Volkmann: Overture to Shakspeare's "Richard III," opus 68.
Mozart: Aria, "L'amerò, sarò costante," from "Il Rè Pastore."
Violin obbligato by Mr. Franz Kneisel.
Max Schillings: Prelude to Act II. of "Ingwelde."
(First time at these concerts.)
Massenet: Sevillana from "Don César de Bazan."
(First time in Boston.)
Schumann: Symphony No. 2, in C major, opus 61.
Madame Melba was the singer.

Volkmann's "Richard III." overture has been heard here time and again before; somewhat "oftener than in its turn," as some of us might think, for the work is none of the greatest. Enormous sincerity Volkmann certainly had, and no little skill; but these qualities are not quite enough to achieve immortality by themselves, and it has seemed at times as if this overture were in danger of having a rather factitious immortality foisted upon it by over-many performances. But a thoroughly fine performance can cover a multitude of sins, sins far more heinous and numerous than can be laid to the charge of this overture; and the performance last Saturday evening can fairly be called ideal. It almost supplied what of greatness the work itself lacked. We cannot remember ever before hearing this "Richard III." of old Volkmann's placed in so entirely and genially favorable a light. Mr. Paur is to be congratulated upon a wonderfully fine reading.

No musical cyclopædia we know of is young enough to include the name of Max Schillings. He is known to habitual readers of musical periodicals as the composer of "Ingwelde"; and that is about all. The excerpt from that opera played last Saturday tells us somewhat more about him, though so short a story probably does not contain the whole truth. But, judging from this one sample, we should say that Mr. Schillings is an out-and-out Wagnerian (on principle), with a strong touch of Liszt in him (by natural affinity). He is evidently fond of those astonishing modulations which Liszt used to delight in dragging in by the very hair; those modulations which seem to make music actually "see double." The prelude tries as hard as music can to show us the young Skald, Bran, rising to his feet in the midst of a banquet and singing a song in praise of Ingwelde, his brother's betrothed. We could not, however, escape the impression that the "noisy merriment" at the banquet had been carried so far that, when Bran rose to his feet, he saw two Ingweldes before him. The composition gives evidence of no little skill in orchestration and thematic development, according to the modern manner. But seldom have we heard anything the expression of which seemed so foiled by oppressive self-consciousness. The performance was wonderfully fine.

After this decking-out a mediocre and a pretty feeble work in the most glowing colors by sheer perfection of reading and execution, we had a moment of misgiving as to what would become of Schumann's great C major symphony. For it is a too common experience that, when small works are superlatively well given, greater works are unduly slighted. But the event proved that our misgiving was superfluous. The great symphony was superbly, beautifully, grandly played from beginning to end! Ah! you younger ones who can remember no further back than Mr. Gericke's time, you little know the trepidation with which a performance of this symphony was looked forward to in the earlier days here; how hard it was then to believe that Schumann's orchestration was really the best-fitting dress for Schumann's thought! It is hard for you to imagine what absolute rags and tatters of music that first movement used to sound like, how everything would seem to go to pieces in the free fantasia! It is all different now; our orchestra has mastered Schumann's peculiar scoring, and shows it to be the thing it really is. Mr. Paur and his men have added one more to their list of triumphs. Once more we revert to Saint-Saëns's astonishing expression of opinion anent this symphony: "If the audience"—at a certain Conservatoire concert in Paris—"remained cold after the Finale, they but showed their good taste." What could Saint-Saëns have been thinking of? Can it be that he found in this Finale wellnigh everything that a Frenchman cannot do? To us it is the greatest symphonic finale since those to Beethoven's "Eroica" and C minor! It "breaks through the form," to be sure; but where was there ever a grander instance of a composer's breaking through a form, not from any wilful attempt to discover new musical domains, but in response to the impulse of sheer genius and a fine appreciation of the very necessities of the case?

Mme. Melba is much to be thanked for introducing us to the beautiful aria from Mozart's "Rè Pastore." The version she uses contains an overlong and modern-sounding duet-cadenza for voice and solo violin, and departs in one particular from Mozart's original score. But the substitution of two clarinets for Mozart's two English-horns was probably made with an eye to the practical exigencies of concert-touring—Robert Franz sometimes allowed himself to make the same substitution for old Bach's oboi da caccia—and it may well be argued that a cadenza must be modern-sounding, to fulfil its mission as a cadenza. The air itself shows Mozart at his best in a very characteristic vein; and, as for the scoring of the accompaniment, no more divinely beautiful piece of orchestral coloring can be found in all Berlioz and Wagner. Mme. Melba was in perfect voice and sang the aria most admirably; if not with the profoundest depth of emotional expression, yet with a purity of feeling for musical beauty that is rare nowadays. The composition itself is a classical aria, and should be classically sung; Mme. Melba sang it classically, in the best sense of the word, but without any tinge of merely academic rigidity. Mr. Kneisel's playing of the violin obbligato was perfection itself.

[illegible] "Sevillana" [illegible] items from [illegible] symphony programme; but, so long as [illegible] and callow sentimentalism are allowed to pass muster on such programmes, we cannot find it in our hearts to object to an occasional dash of genial frivolity. The piece is brilliant, musical, founded upon one of those seductive Spanish tunes that go far to reconcile us to the "higher uses" of the folk-song, full of dash and entrain. Mme. Melba sang it with the utmost brilliancy; no doubt she might have infused a thought more of sensuous seductiveness into her singing—but this might easily have toppled the whole thing over into the domain of the café-concert. But all that beauty of voice, admirable singing, and merely graceful charm could do she did triumphantly. The audience was not to be refused an encore; and, wisely judging that an encore is best when it is really an encore, Mme. Melba sang the "Sevillana" over again. The reception given the singer was of the very warmest.

The next programme—for Friday afternoon, Nov. 20, and Saturday evening, Nov. 21—is: Peter Cornelius, overture to "Der Barbier von Bagdad;" Chopin, Concerto for pianoforte, No. 1, in E minor, opus 11; Goldmark, entr'acte from "Heimchen am Heerd;" Dvorak, symphony No. 8, in E minor, "From the New World." Mr. Moritz Rosenthal will be the pianist. There is no rehearsal nor concert this week.

BOSTON HERALD.

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TUESDAY, NOV. 10, 1896.

THE SYMPHONY IN BROOKLYN.

With Melba to Add to Its Strength It Fills the Academy of Music.

[Special Dispatch to the Boston Herald.]

NEW YORK, Nov. 9, 1896. Boston could not have furnished a more sympathetic audience for its unequalled Symphony orchestra than the Brooklyn Academy of Music did tonight. There was not a vacant seat in the house, and standing room was at a premium.

Mr. Paur must have felt himself eminently at home when he faced the tier upon tier of expectant faces, and, although tonight's large and brilliant house was in some measure due to the attraction of the great Australian prima donna, yet the success of the first Philharmonic leads one to conclude that Brooklyn is growing in appreciation of this highest form of music.

This occasion was notable as the first chance the admirers of Mme. Melba in this neighborhood have had this year of hearing her great voice. Its beauties were never displayed to better advantage. The selection given her was Mozart's aria, "L'Amero, Saro Costante," from "Il Re Pastore."

The violin obbligato was played by Mr. Franz Kneisel. So charming a vocal and instrumental combination evoked a tempest of applause that recalled the singer several times to the footlights. She merely bowed her thanks. The desire for a repetition was ignored.

The orchestral delights of the evening's entertainment were made up as follows, Mr. Paur's baton bringing out the varying coloring to the fullest tonic inspiration: Schumann's overture to "Genevela," in C minor, op. 81; Mozart's symphony in G minor; Max Schilling's prelude to act II., "Ingkelde"; Massenet's aria, "Sevillana," and Weber's "Invitation to the Dance," scored by Berlioz.

American Art Journal.

NEW YORK, SATURDAY, NOV. 7, 1896.

MRS. BEACH'S SYMPHONY.

As she reponded from her seat in the center of Music Hall, at the third Boston Symphony matinee, Mrs. H. H. A. Beach had every reason to be proud of the reception accorded the first production of her Symphony; a beautiful work, especially in the second and third movements. The exquisite Siciliano rouses the question why the whole composition is called Gaelic; albeit other portions suggest the name.

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We can hardly do better than append to this report the program account of the Symphony and its composer, not yet thirty years old.

Mrs. Dr. Beach (Amy Marcy Cheney) was born at Henniker, Merrimack County, New Hampshire, September 5, 1867, of very old New England stock.

Her musical talent showed itself at the age of four, when musical ideas began to take definite shape in her mind; and she soon began little compositions. Even before she had taken any theoretical instruction, her writing was found to be musically correct. She had an accurate ear for absolute pitch. Her musical education was begun by her mother, who taught her the pianoforte; and this education was continued under C. L. Capen, Ernst Perabo and Carl Baermann. She also studied harmony under Prof. J. W. Hill of Wellesley College. After leaving his care she pursued extended and systematic courses of study by herself, in counterpoint, fugue, musical form and instrumentation, making translations of the treatises by Berlioz and Gevaërt. For the last fourteen years she has studied analytically all the best works performed by the Boston Symphony Orchestra, before, during, and after the performance; being advised to this course by Director Gericke. In this her accurate memory and keen ear were great helps.

Her first public appearance as a pianist was in the Boston Music Hall, October 24, 1883, she being then sixteen, when she played Moscheles's G minor Concerto, opus 60, with orchestra. At seventeen she played Chopin's F minor Concerto under Mr. Gericke, and the Mendelssohn D minor Concerto, with Theodore Thomas's orchestra, and she has given recitals of her own works.

With the exception of a couple of songs, all her compositions have been published since her marriage in 1885. The list includes a Mass in E-flat major, brought out by the Handel & Haydn Society in 1892; a scena and aria, Eilende Wolken, with orchestra, sung by Mrs. Alves at a concert of the New York Symphony Society, under Mr. Walter Damrosch, in the same year; a Festival Jubilate for chorus and orchestra, brought out under Mr. Thomas's direction, at the dedication of the Woman's Building at the Columbian Exposition in Chicago; besides over sixty shorter works for pianoforte, voice, violin, several cantatas. Her latest completed composition is a sonata for pianoforte and violin.

The first movement of her Symphony, Allegro con fuoco, in E minor (6-8 time), opens pianissimo, with a tremulous chromatic passage in the strings, which goes on gradually increasing in force and fulness of scoring until it reaches the fortissimo of the full orchestra. This passage may be regarded either as a first member of the first theme, or as a sort of introduction to it. After sixteen measures of this chomatic whizzing, the first theme proper sets in, first in the trumpets, then in the horns, then in the woodwind against a pizzicato accompaniment in the strings. It is developed at some length by the full orchestra (with a sparing use of the trombones, however) and makes way after a measure of ritardando (2-2 time), for a lighter first subsidiary, in which the skipping rhythm of the dotted triplet plays a prominent part. This subsidiary (also in E minor) begins piano and is developed in crescendo to fortissimo. A descending arpeggio passage in the strings leads to a reminiscence of the first theme in the horn, and then the chromatic passage returns, Poco piu tranquilla, in the strings, leading to another hint at the first theme, and then to the entrance of the melodious second theme in the clarinet, the strings keeping up their subdued chromatic whizzing. The second theme is, in its turn, briefly developed. Its tonality is very shifting, beginning in G major, then passing through B major, B minor, C minor, B-flat major, and other keys, until it comes to a closing cadence in G major. It is followed by a brisk little conclusion theme of Gaelic folk-song character (in G major) which enters first in the oboe, then is answered canonically by the flute, and dies away in the strings.

On a return to Tempo primo, the free fantasia begins with the whizzing chromatic phrase of the strings, and is carried through at great length and with much contrapuntal elaboration. It ends with quite the Beethovenish "moment of exhaustion," after which a recitative-like solo of the clarinet leads over to the third part of the movement. This is developed pretty closely on the lines of the first part, and is followed by an extended coda, with which the movement ends.

The second movement opens with a graceful melody, alla Siciliana, in F major (12-8 time), in which the characteristic rhythm and tranquil, flowing grace of the Siciliano are strongly marked. It begins in the horn and strings, and is then further developed by the oboe, clarinets, and bassoons, the flute and horns coming in at one time as the piano swells to forte. Then follows a brisk, tricksy scherzo movement, Allegro vivace in F major (2-4 time), with nimbly scurrying violins, which is very fully developed, little hints at the preceding Siciliano melody cropping up every now and then. Then the slower Siciliano returns in its original shape, and is more extendedly developed than at first, a few measures of the bright Allegro coming back at the end to close the movement. This movement is the one which corresponds to the scherzo in the traditional symphonic form. Considering the character of its two contrasted sections—the slow Siciliano and the brisk, sprightly Allegro vivace—one might almost call it a scherzo between two trios, instead of two scherzos with a trio between them.

The third movement, Lento con molto espressione in E minor (6-4 time), opens with some contrapuntal preluding in the wind instruments, kettle drums, and basses pizzicati, after which a solo violin leads over to the entrance of the first theme. This, a melody of strongly marked Gaelic character,—having the characteristic Keltic closing cadence, from the third degree of the scale to the tonic,—is exposed in elaborate part-writing by the muted strings, with a solo violin and cello, the latter taking the melody. It is followed by a more strenuous second theme, which opens as the little prelude as the beginning of the movement did, and is developed at considerable length. A third theme,—of well-marked folksong character,—which appears after a while in the strings, is in reality nothing else than a counter-theme to the first. The two are much worked up in conjunction; when the counter-theme makes its first appearance in the first violins, the theme is in the 'celli and basses. Then theme and counter-theme appear in the two clarinets. Still the counter-theme is at times treated entirely by itself, and so may not inaptly be called a true third theme. The development and working-out of this movement are extremely elaborate.

The fourth movement, Allegro molto in E minor (2-2 time) is, like the first, in the sonata form. It opens brilliantly with the energetic first theme fortissimo in the full orchestra; and the development of this theme is so protracted and elaborate that it has all the character of actual working out. The same may be said of the development of the martial, folksong-like second theme that follows it,—appearing first in the violas, celli, and bassoons in the dominant, B major, which is also worked out as soon as exposed. There is no real conclusion theme, and the free fantasia is comparatively short, as is not infrequently found to be the case in movements where the themes are very elaborately treated as soon as presented, so that the working out comes largely in the first and third parts, instead of being confined to the free fantasia and coda. In the coda an augmentation of the second theme returns fortissimo in all the strings, except double basses, in unison (not in octaves) reinforced by the trumpets in unison or octaves, against full harmony in the wind instruments; after which the movement comes to a free close in E major.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, and the usual strings. The score bears no dedication.

Boston Transcript

MONDAY, NOVEMBER 9, 1896.

Music Hall: Boston Symphony Orchestra.

The programme of the fourth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Volkmann: Overture to Shakspeare's "Richard III," opus 68.
Mozart: Aria, "L'amerò, sarò costante," from "Il Rè Pastore."
Violin obbligato by Mr. Franz Kneisel.
Max Schillings: Prelude to Act II. of "Ingwelde."
(First time at these concerts.)
Massenet: Sevillana from "Don César de Bazan."
(First time in Boston.)
Schumann: Symphony No. 2, in C major, opus 61.
Madame Melba was the singer.

Volkmann's "Richard III." overture has been heard here time and again before; somewhat "oftener than in its turn," as some of us might think, for the work is none of the greatest. Enormous sincerity Volkmann certainly had, and no little skill; but these qualities are not quite enough to achieve immortality by themselves, and it has seemed at times as if this overture were in danger of having a rather factitious immortality foisted upon it by overmany performances. But a thoroughly fine performance can cover a multitude of sins, sins far more heinous and numerous than can be laid to the charge of this overture; and the performance last Saturday evening can fairly be called ideal. It almost supplied what of greatness the work itself lacked. We cannot remember ever before hearing this "Richard III." of old Volkmann's placed in so entirely and genially favorable a light. Mr. Paur is to be congratulated upon a wonderfully fine reading.

No musical cyclopædia we know of is young enough to include the name of Max Schillings. He is known to habitual readers of musical periodicals as the composer of "Ingwelde"; and that is about all. The excerpt from that opera played last Saturday tells us somewhat more about him, though so short a story probably does not contain the whole truth. But, judging from this one sample, we should say that Mr. Schillings is an out-and-out Wagnerian (on principle), with a strong touch of Liszt in him (by natural affinity). He is evidently fond of those astonishing modulations which Liszt used to delight in dragging in by the very hair; those modulations which seem to make music actually "see double." The prelude tries as hard as music can to show us the young Skald, Bran, rising to his feet in the midst of a banquet and singing a song in praise of Ingwelde, his brother's betrothed. We could not, however, escape the impression that the "noisy merriment" at the banquet had been carried so far that, when Bran rose to his feet, he saw two Ingweldes before him. The composition gives evidence of no little skill in orchestration and thematic development, according to the modern manner. But seldom have we heard anything the expression of which seemed so foiled by oppressive self-consciousness. The performance was wonderfully fine.

After this decking-out a mediocre and a pretty feeble work in the most glowing colors by sheer perfection of reading and execution, we had a moment of misgiving as to what would become of Schumann's great C major symphony. For it is a too common experience that, when small works are superlatively well given, greater works are unduly slighted. But the event proved that our misgiving was superfluous. The great symphony was superbly, beautifully, grandly played from beginning to end! Ah! you younger ones who can remember no further back than Mr. Gericke's time, you little know the trepidation with which a performance of this symphony was looked forward to in the earlier days here; how hard it was then to believe that Schumann's orchestration was really the best-fitting dress for Schumann's thought! It is hard for you to imagine what absolute rags and tatters of music that first movement used to sound like, how everything would seem to go to pieces in the free fantasia! It is all different now; our orchestra has mastered Schumann's peculiar scoring, and shows it to be the thing it really is. Mr. Paur and his men have added one more to their list of triumphs. Once more we revert to Saint-Saëns's astonishing expression of opinion anent this symphony: "If the audience"—at a certain Conservatoire concert in Paris—"remained cold after the Finale, they but showed their good taste." What could Saint-Saëns have been thinking of? Can it be that he found in this Finale wellnigh everything that a Frenchman cannot do? To us it is the greatest symphonic finale since those to Beethoven's "Eroica" and C minor! It "breaks through the form," to be sure; but where was there ever a grander instance of a composer's breaking through a form, not from any wilful attempt to discover new musical domains, but in response to the impulse of sheer genius and a fine appreciation of the very necessities of the case?

Mme. Melba is much to be thanked for introducing us to the beautiful aria from Mozart's "Rè Pastore." The version she uses contains an overlong and modern-sounding duet-cadenza for voice and solo violin, and departs in one particular from Mozart's original score. But the substitution of two clarinets for Mozart's two English-horns was probably made with an eye to the practical exigencies of concert-touring—Robert Franz sometimes allowed himself to make the same substitution for old Bach's oboi da caccia—and it may well be argued that a cadenza must be modern-sounding, to fulfil its mission as a cadenza. The air itself shows Mozart at his best in a very characteristic vein; and, as for the scoring of the accompaniment, no more divinely beautiful piece of orchestral coloring can be found in all Berlioz and Wagner. Mme. Melba was in perfect voice and sang the aria most admirably; if not with the profoundest depth of emotional expression, yet with a purity of feeling for musical beauty that is rare nowadays. The composition itself is a classical aria, and should be classically sung; Mme. Melba sang it classically, in the best sense of the word, but without any tinge of merely academic rigidity. Mr. Kneisel's playing of the violin obbligato was perfection itself.

Massenet's "Sevillana" might be objected to as rather a frivolous item in a symphony programme; but, so long as incongruous strenuousness and callow sentimentalism are allowed to pass muster on such programmes, we cannot find it in our hearts to object to an occasional dash of genial frivolity. The piece is brilliant, musical, founded upon one of those seductive Spanish tunes that go far to reconcile us to the "higher uses" of the folk-song, full of dash and entrain. Mme. Melba sang it with the utmost brilliancy; no doubt she might have infused a thought more of sensuous seductiveness into her singing—but this might easily have toppled the whole thing over into the domain of the café-concert. But all that beauty of voice, admirable singing, and merely graceful charm could do she did triumphantly. The audience was not to be refused an encore; and, wisely judging that an encore is best when it is really an encore, Mme. Melba sang the "Sevillana" over again. The reception given the singer was of the very warmest.

The next programme—for Friday afternoon, Nov. 20, and Saturday evening, Nov. 21—is: Peter Cornelius, overture to "Der Barbier von Bagdad;" Chopin, Concerto for pianoforte, No. 1, in E minor, opus 11; Goldmark, entr'acte from "Heimchen am Heerd;" Dvorak, symphony No. 8, in E minor, "From the New World." Mr. Moritz Rosenthal will be the pianist. There is no rehearsal nor concert this week.

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TUESDAY, NOV. 10, 1896.

THE SYMPHONY IN BROOKLYN.

With Melba to Add to Its Strength It Fills the Academy of Music.

[Special Dispatch to the Boston Herald.]

NEW YORK, Nov. 9, 1896. Boston could not have furnished a more sympathetic audience for its unequalled Symphony orchestra than the Brooklyn Academy of Music did tonight. There was not a vacant seat in the house, and standing room was at a premium.

Mr. Paur must have felt himself eminently at home when he faced the tier upon tier of expectant faces, and, although tonight's large and brilliant house was in some measure due to the attraction of the great Australian prima donna, yet the success of the first Philharmonic leads one to conclude that Brooklyn is growing in appreciation of this highest form of music.

This occasion was notable as the first chance the admirers of Mme. Melba in this neighborhood have had this year of hearing her great voice. Its beauties were never displayed to better advantage. The selection given her was Mozart's aria, "L'Amero, Saro Costante," from "Il Re Pastore."

The violin obbligato was played by Mr. Franz Kneisel. So charming a vocal and instrumental combination evoked a tempest of applause that recalled the singer several times to the footlights. She merely bowed her thanks. The desire for a repetition was ignored.

The orchestral delights of the evening's entertainment were made up as follows, Mr. Paur's baton bringing out the varying coloring to the fullest tonic inspiration: Schumann's overture to "Genevela," in C minor, op. 81; Mozart's symphony in G minor; Max Schilling's prelude to act II., "Ingkelde"; Massenet's aria, "Sevillana," and Weber's "Invitation to the Dance," scored by Berlioz.

The Musical Courier.

NEW YORK, WEDNESDAY, NOVEMBER 11, 1896.

The program of the third Symphony concert, October 31, was as follows:

Symphony, E minor, Gaelic, op. 32	Mrs. Beach
(MS. First time.)	
Vision Fugitive, from Hérodiade	Massenet
Mr. Campanari.	
Variations on a theme by Haydn	Brahms
Prologue to Pagliacci	Leoncavallo
Mr. Campanari.	
Overture, Der Freischütz	Weber

Let me add to the names of Mrs. Farrenc and Alice May Meadows White, mentioned in THE MUSICAL COURIER of the 4th, these names of women who wrote symphonies:

Otto Gumprecht in his essay Die Frauen in der Musik, published in *Neue Musikalische Charakterbilder* (Leipsic, 1876), says on page 10: "The older Berlin lovers of music remember well Emilie Meyer and her smooth string quartets and symphonies written after the model of Haydn." I have been unable to find anywhere a sketch of the composer or a record of the performance of her works.

Aline Hundt was a pianist, a pupil of Liszt. In the spring of 1871 she conducted the performance of her symphony in G minor at Berlin. Her skill as composer and conductor was praised by critics who went to scoff. I believe she died a few years afterward.

A symphony in D major, by Miss H. Edith Green, was produced in London April 30, 1895. A gushing reviewer wrote of it: "*Titania* in the Midsummer Night's Dream called for 'Music! such as charmeth sleep.' Had she been present at the performance of this symphony *Queen Titania* would, apparently, have been amply satisfied."

I am told that Miss E. M. Smyth, whose mass in D was produced in London in 1893, under royal patronage, has written a symphony of unusual merit. I have been unable to find any record of performance.

An andante pastorale, "fragment of a symphony," by Augusta Holmès, was played in Paris June 14, 1887. Was the symphony ever finished?

No doubt Mr. Willhartitz, of Los Angeles, is able to furnish the names of other female composers of symphonies. I have a vague recollection of a list published by him in THE MUSICAL COURIER of 1892, but the volume in which the list was published (as I think) is not in the Public Library, although the set of THE MUSICAL COURIER is nearly complete.

* * *

In speaking of a symphony by a woman, there is the temptation, first, to praise it lightly as "very good for a woman." But such patronage is impertinent and a shirking of a duty.

There is, then, the temptation to commend the "endeavor." To a composer such commendation must be galling, for it is tantamount to saying that the result is insignificant. What Edgar Allan Poe said of a certain kind of poetical achievement may be well applied to a musical composition. "If by 'sustained effort' any little gentleman has accomplished an epic, let us frankly commend him for the effort—if this, indeed, be a thing commendable—but let us forbear praising the epic on the effort's account. It is to be hoped that common sense, in the time to come, will prefer deciding upon a work of art rather by the impression it makes—by the effect it produces—than by the time it took to impress the effect, or by the amount of 'sustained effort' which had been found necessary in effecting the impression. The fact is, that perseverance is one thing and genius quite another; nor can all the quarterlies in Christendom confound them."

It is now over a week since Mrs. Beach's symphony was played in Music Hall. Much of it is still fresh in the memory; and of how many works can you say the same after one hearing?

The first movement is an allegro con fuoco. The themes are not of considerable value, but the treatment of them exhibits pleasantly the technical skill of the composer, and, more than this, stimulates the imagination of the hearer. I do not know what Mrs. Beach was thinking of when she worked away at the first movement. She was probably concerned with writing music. But a mood was created in the breast of the hearer; there was a decided musical atmosphere about him.

> "And 'mid this tumult Kubla heard from far
> Ancestral voices prophesying war."

The second movement opens with a delightful melody, alla Siciliana, in F major. The tune is developed by the oboe, clarinets, bassoons. A lively movement follows, developed at considerable length. There are hints of the first theme. It finally returns in its original shape, is treated elaborately, and then a few measures of the allegro bring the close. As Mr. Apthorp says, "one might almost call it (the movement) a scherzo between two trios, instead of two scherzos with a trio between them."

This movement is thoroughly admirable, a joy to the amateur and the musician.

The third movement is a lento con molto espressione in E minor. I shall not debate the question whether the third theme in it is in reality nothing but a counter-theme to the first. It seemed to me that the movement as a whole was eminently Gaelic, dull and intolerably long winded.

But the finale, allegro molto, E minor, abounds in passages that proclaim loudly a breadth of conception, a skill in carrying out a liberal design, a mastery of climax that are not always found in modern symphonies. Themes that arrest the attention are treated in heroic spirit. The climax is inevitable and irresistible.

And this music sounds well. The jest is truth; there is music that is better than it sounds. How shockingly dressed in orchestral robes are certain fine ideas of Schumann! In this symphony by Mrs. Beach there is the evidence of orchestral instinct rather than the suspicion of loose experimenting. She writes as though she were sure of the effects she had thought out. You do not feel that piano music has been fitted painfully to the orchestra. You do not recall the old story of the bassoon player in the negro minstrel show, who when asked what he was going to play answered, "Anything that comes out."

The only trace of woman that I find in this symphony is the occasional boisterousness in orchestration. A woman who writes for orchestra thinks "I must be virile at any cost." As Saint-Saëns once wrote of Augusta Holmès, "Women are singular creatures when they concern themselves seriously with art; they seem first of all preoccupied with the wish to make you forget they are women by showing an exuberant virility. Nor do they stop to think that it is this very preoccupation which betrays the woman."

It seems to me that this symphony is the fullest exhibition so far of Mrs. Beach's talent. It should be ranked above her mass, which was performed by the Händel and Haydn. It displays a musical imagination that I have not been able to recognize in preceding works by her. There are elemental qualities, swing, a force that approaches grandeur in the finale, that show conclusively originality and profundity of thought, breadth of style, and a vigorous imagination controlled by skill and artistic feeling.

Applauded heartily, she bowed modestly her acknowledgments from the floor of the hall.

* * *

Mr. Campanari was welcomed with extraordinary warmth, and the saw about the prophet was set at naught. His voice grows steadily in power; he shows a nicer appreciation of finesse; he is more the master of the crescendo and the supreme moment than when he first left the Symphony Orchestra for the lyric stage. His gain in nuancirung was clearly noticed in the air from Massenet's opera. M. Leoncavallo's prologue, the dramatic points, were accentuated without exaggeration, and in the great passage beginning "E voi, piuttosto che le nostre povere gabane d'istrioni" the noble organ of the singer, inspired by the unfeigned passion of the man, produced an overwhelming effect.

The accompaniments to these airs were read without intelligence by Mr. Paur, and played in a slovenly manner by the orchestra. Mr. Paur has many excellent qualities as a conductor. As a rule his accompaniments are unsteady, insecure and too loud.

The program of the fourth Symphony concert last evening in Music Hall was as follows:

Overture to Shakespeare's Richard III., op. 73	Volkmann
Aria, L'amerò sarò Costante, from Il Re Pastore	Mozart
(Violin obligato, Mr. Franz Kneisel.)	
Prelude to Act II. Ingwelde	Schillings
(First time at these concerts.)	
Sevillana from Don César de Bazan	Massenet
(First time in Boston.)	
Symphony No. 2, in C major, op. 61	Schumann

Melba was most enthusiastically applauded, and—rare thing at a Symphony concert and supposedly against the rules and ordinances—her second selection was encored.

She deserved the applause, for her golden voice was displayed in its purity and freshness in the dull tune of Mozart, which served chiefly to exhibit the beautiful tones and the legato of the singer. And the bravura shown in Massenet's cheap, tawdry piece was sure and brilliant.

I was reading the other night the Memoirs and Letters of Metastasio, edited in 1796, by the solemn Charles Burney, Mus. D., F. R. S. The abbé thought well of his libretto, Il Re Pastore, which was first set to music by Giuseppe Bono (or Bonno), 1751, and afterward by Agricola, Sarti, Hasse, Gluck (1756), Jommelli, Zonca, Piccini, Richter, Guglielmi, Uttini, Mozart (1775), Rauzzini, Parenti and Dos Santos, and no doubt by others. Listen to the abbé: "It is gay, tender, amorous, short." Bono wrote the music for four female sopranos and a tenor.

I know of few more entertaining volumes than these same Memoirs of Metastasio. Do you remember his abuse of fashionable singers of his period? "When they have played their symphony with the throat, they believe they have fulfilled all the duties of their art. Hence the audience keep their hearts in the most perfect tranquillity, and expect the performers merely to tickle their ears. For this purpose there is no occasion for good dramas; on the contrary, I should wish that not only words were banished from our theatres, but the whole alphabet, except a pair of vowels."

This tune of Mozart sung by Melba was first sung by a castrate. I do not see why it interested her, for it is of the younger Mozart, not the man of Figaro or Don Giovanni. She adorned it with a cadenza, as was eminently proper; for the most ridiculous superstition I know is that which forbids the introduction of ornamentation in airs written by Mozart in Italian style for Italian singers. I believe she used the cadenza for voice and violin that is in Lauterbach's arrangement for voice, piano and violin obligato. But the air is so dull, so academically dull! The sacred name of Mozart is enough. If the tune had been sung by an inferior singer and had bored you would have heard "The air is divine; but she made nothing of it." Whereas if the air were by Mr. Jones, of Ascutneyville, Vt., you would not hear it in the concert hall.

Et vous, gens de l'art,
Pour que j'en jouisse
Quand c'est du Mozart
Que l'on m'avertisse!

* * *

Mr. Apthorp was very precise in the program book when he came to speak of the Sevillana.

> This Sevillana—Allegro brillante in D major (4-4 time)—is taken from the incidental music written by Massenet, for the revival of Adolphe d'Ennery's Don César de Bazan, at the Théâtre Français in Paris. Constant Coquelin was the *Don César*. In its original form this Sevillana was an orchestral movement with prominent parts for two solo flutes. Afterward Massenet rearranged it for a soprano voice and orchestra, especially for Mme. Melba; it has, I believe, never been sung except by her.

But, my dear Mr. Apthorp, just when was this play revived at the Théâtre-Français? And are you cock-sure that Coquelin ever played *Don César* in Paris? Soubies, in his chart of the Théâtre-Français, does not seem to agree with you. By the way, Massenet wrote an opera Don César de Bazan, which was given November 30, 1872, at the Opéra Comique, Paris. Bouhy was *Don César*, Priola was *Maritana*, Galli-Marié was *Lazarille*. The opera failed dismally. The entr'acte between the second and third acts is a Sevillana. I do not say that Coquelin never played *Don César* in Paris; I only ask, in a spirit of love, when did he play it? And as the play was not originally given at the Théâtre-Français—but never mind. The tune is not worth talking about. There is no tune. And the orchestration is vulgar. I prefer even the Massenet known as the Wagner of the cabinets particuliers to the Massenet of such inconsequential jingle.

* * *

Schilling's prelude to Act II. of Ingwelde pleased me not. I had ploughed my way heroically through Mr. Ernst Otto Nodnagel's analysis, which was published last year in the *Allgemein Musik-Zeitung*, and I gathered that the prelude tells of Bran, a Skald, who finally killed somebody with an axe. I may be wrong; perhaps Bran was killed by somebody with an axe. At any rate, the prelude is appropriately named. I prefer my Wagner undiluted. The prelude is a series of alternate reminiscences and gropings. The themes are neither strong nor beautiful, and the treatment is uninteresting and apparently experimental.

Nor can I swing the hat for Volkmann's Richard III. overture. The wailing and gnashing of teeth are cruelly prolonged. Gloucester himself would have cried "Enough!" As for the battle music, it is panoramic, and you see the man in his shirt sleeves who turns the crank. And what is The Campbells Are Coming doing at Bosworth Field? Johnny Dugan would be as appropriate.

The orchestral feature of the concert was the soul-uplifting performance of the sublime adagio from Schumann's C major symphony. The hearer was repaid for sitting through the first two movements.

* * *

The program of the next Symphony concert, November 21, will be as follows:

Cornelius, overture, Barber of Bagdad; Chopin, concerto for piano in E minor, No. 1; Goldmark, entr'acte, Heimchen am Herd; Dvorák, symphony, From the New World.

Mr. Rosenthal will be the pianist.

PHILIP HALE.

American Art Journal.

NEW YORK, SATURDAY, NOV. 14, 1896.

Of course Melba sang superbly at the Fourth Symphony Concert though an aria from Mozart's unfamiliar opera, Il Re Pastore, even with Kneisel's beautiful violin obligato, may not be best fitted to rouse the audience; nor yet the Seviliana (new here) from Massenet's Don Cesar de Bazan. All admission tickets were sold as soon as the office was open; and as for seats, even those under the rear gallery brought two and three dollars apiece. The overture was Volkmann's Richard Third; the Symphony, Schumann's Second, in C; the novelty, Max Schilling's Prelude to the second act of Ingwelde.

The Musical Courier.

NEW YORK, WEDNESDAY, NOVEMBER 11, 1896.

Itinerary.

BOSTON SYMPHONY ORCHESTRA THIS WEEK.

Leave Philadelphia, Baltimore and Ohio Railroad Twenty-fourth and Chestnut streets, Wednesday, to-day, at 10:30 A. M.
Arrive Baltimore, Camden Street Station, 12:47 P. M.
CARROLLTON HOTEL.
1,417th concert at Music Hall at 8:15 P. M.
Leave Baltimore, Camden Street Station, Baltimore and Ohio Railroad, Thursday, November 12, at 4:10 P. M.
Arrive Washington at 5:15 P. M.
1,418th concert at Columbia Theatre (formerly Metzerott's Hall) at 8:15 P. M.
Leave Washington, Baltimore and Ohio Railroad, at 12 midnight.
Arrive New York Friday, November 13, at 7 A. M.
Rehearsal at Metropolitan Opera House at 12 o'clock noon.
1,419th concert at Metropolitan Opera House at 8:15 P. M.
Leave New York, Grand Central Depot, Saturday, November 14, at 9 A. M.
Arrive Springfield at 12:45 P. M.
MASSASOIT HOTEL.
1,420th concert at City Hall at 8 P. M.
Arrive Boston at 7 A. M. Sunday, November 15. (Boston and Albany Depot.)

The North American
Daily Advertiser and United States Gazette.

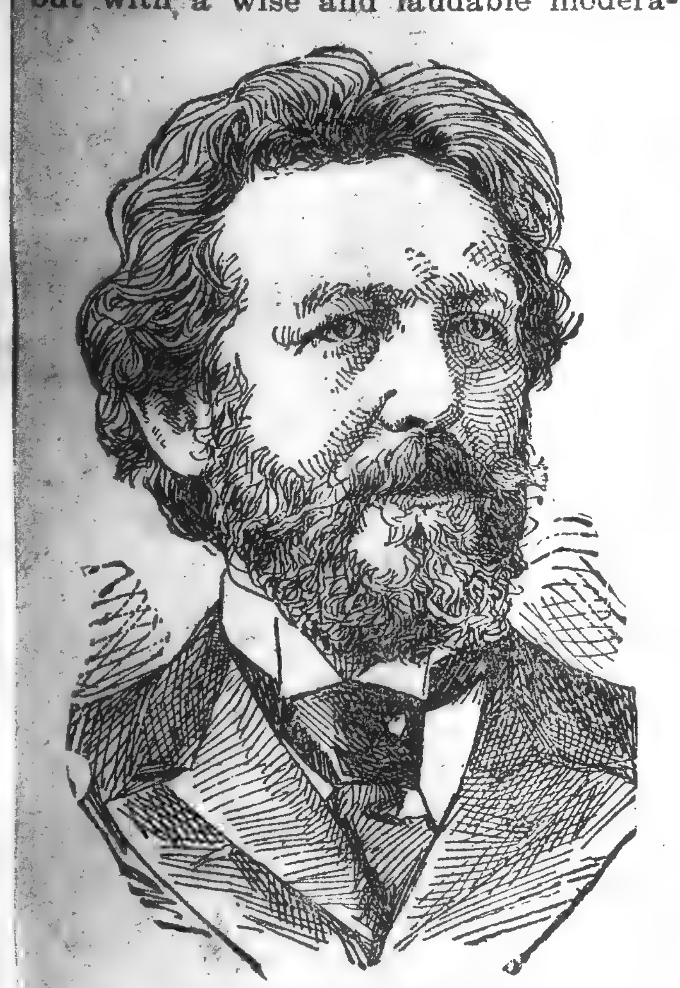
PHILADELPHIA, PA.

WEDNESDAY, NOVEMBER 11, 1896.

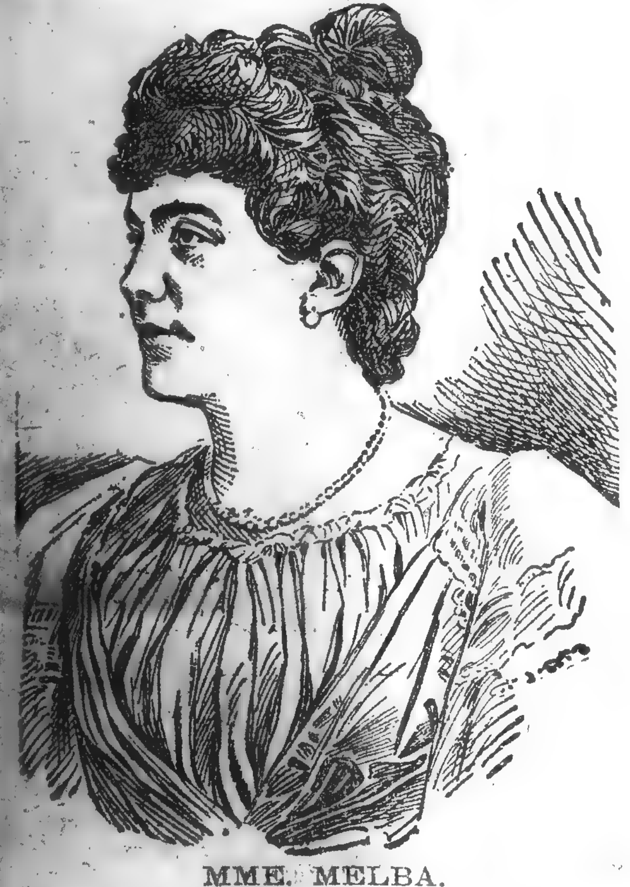
MUSIC AT THE ACADEMY.

A Crowded and Brilliant Audience to Hear Mme. Melba and the Boston Symphony Orchestra.

There was a great crowd at the Academy of Music last night, when the Boston Symphony Orchestra, under the direction of Mr. Emil Paur, gave its opening concert for the season, and Madame Melba, the distinguished singer, made her first appearance in Philadelphia since her brilliantly successful engagements under the management of Mr. C. A. Ellis, in Paris, London and other European capitals. The pressure for admission to the Academy was very great, but with a wise and laudable moderation the managers of the orchestra refused to permit the entrance of more than the standing room would safely and comfortably accommodate, and so, while hundreds of people were turned away, the seat-holders sustained comparatively little inconvenience. There have been occasions when to get to one's seat was almost an impossibility, but it was not so last night, although that was not the fault of the public. The concert itself was an exceptionally charming one. The symphony, which was that by Mozart, in G minor, was played to perfection, and Mozart's music is so lucid, so elegant, so polished, and so exact, that to play it well is no mean test of orchestral ability. The grace and sweetness and finish of last night's performance could not have been excelled. The other orchestral numbers were Goldmark's glowing overture "Sakantala," Weber's brilliant prelude to "Abu Hassan" and Berlioz's stately setting of Weber's familiar "Invitation to the Waltz." Mme. Melba sang with the utmost suavity of style and incomparable art an air, with violin obligato, from one of Mozart's long since forgotten operas, "The Shepherd King," and by way of contrast an extremely vivid and vital scena from Massenet's new opera "Don Caesar de Bazan." Her delivery of both numbers, in beauty of tone, eloquence of feeling, and skill of execution, belonged to the highest order of vocal achievement, and it was vociferously applauded, an encore of the Massenet number being insisted upon and obtained. Altogether it was a great occasion.



EMIL PAUR, Conductor.



MME. MELBA.

The [illegible] Press

WEDNESDAY, NOVEMBER 11, 1896.

THE SYMPHONY CONCERT.

A Crowded Academy Greets the Orchestra and Madame Melba.

While it is unquestionably true that the unusual season sale of tickets for the concerts of the Boston Symphony Orchestra is due in large measure to the greater interest in the better musical things which now marks Philadelphia, it was clearly apparent last night that the crowded Academy of Music was more or less of the nature of a tribute to Melba's divine art of singing. The bright new decorations of the Academy and the crowded house gave the first concert of the sixteenth season a rather gala air, which was more or less in keeping with the programme, which, beginning with Goldmark's poetic and richly colored "Sakuntala," closed with Weber's sensuous "Invitation to the Dance," so effectively scored for the programme by Berlioz.

Of Melba's singing there is little new to say. One of the charms of the performance last night lay, however, in the contrast of the two selections she rendered. The first, a Mozart aria from "Il Re Pastore," gave an opportunity to display the flexibility of her voice in an aria of the old idyllic Italian type, and this she handled with great simplicity and rendered, ably seconded by Mr. Kneisel on the violin, all the characteristic Mozartean runs in a delightful manner. The aria seems, perhaps, a little thin to-day, but the beauty of it, as interpreted by a Melba, is unquestioned. Still the feature of the night was Massenet's "Sevillana," for in this not only was the opportunity given her to display her musical virtuosity, but it requires a dramatic treatment, and Massenet is not Bizet and Melba is not Calve. The "Sevillana" was a triumphant success, and naturally had to be repeated. In writing this clever song with the fire, the language, the melancholy of Spanish love well brought out, Massenet has given Melba a concert piece which shows her at her best, and her best is something worth while.

The orchestral part of the programme represented well-chosen selections, if one excepts the Weber overture to his operetta "Abu Hassen," written when he was twenty-four, and while brief and merry not particularly interesting. The other Weber number, "The Invitation to the Dance," which is a schoolboy memory with others beside Du Maurier as narrated in "The Martians," is a concert piece that at the Boston Symphony's hands never fails. It foreshadows the best dance music of the day as the color in "Abu Hassan" and other of Weber's overtures foreshadow the rich dramatic work of the present. As a contrast the "Sakuntala" overture of Goldmark, with its wonderful variation, as a tone picture was an exquisite opening piece and exquisitely done. The symphony was Mozart's G minor and was handled in the dainty manner its smoothly flowing movements call for. Taking it all in all, with Melba the concert was one of lightness, brightness and rhythmic beauty.

The Times

TWELVE PAGES

PHILADELPHIA, NOVEMBER 11, 1896.

THE BOSTON ORCHESTRA

The First Symphony Concert, With Melba, Draws a Brilliant Crowd.

Whether it was a tribute to the Boston Orchestra or a tribute to Madame Melba, or whether is was really a demonstration of musical interest, or all together, there was a great audience at the Academy of Music last night and many late-comers were turned away. And everybody enjoyed the concert, for Mr. Paur has not often given so bright a programme. The symphony was Mozart in G minor, one of those compositions so perfect in proportion, so clear in musical thought, so direct and pure in expression, that it is impossible to spoil it by any affectation of "reading." It was exquisitely played with a refinement of execution that was entirely delightful. The symphony was preceded by Goldmark's "Sakuntela" overture, and in the second part the orchestra played Weber's bright little Oriental bit, the "Abu Hassan" overture, and the immortal "Invitation a la Valse" as scored by Berlioz, an always fascinating work that beautifully displayed the suavity and richness and absolute exactness of the orchestra.

Madame Melba's selections had a corresponding range. They were Armintas' love song from Mozart's "Re Pastore," with violin obligato by Mr. Kneisel, and a brilliant Sevillana by Massenet. She sang the Mozart aria with a delicious purity of intonation and a calm and dignified style that seemed really ideal, while the Spanish song, with glittering staccato passages and scales, displayed the brilliancy of her voice and execution in a way that aroused great enthusiasm. Her voice grows richer and she has never sung with fuller mastery of her art.

The new electric lights in the Academy have substituted quite a dazzling effect for the former gloom of the auditorium and for the first time the audience in circle and balcony is brilliantly displayed. It is a little fatiguing to the eyes for two hours together, but the illumination will greatly vivify the eutr'-actes of the opera.

Philadelphia Inquirer

WEDNESDAY - - NOVEMBER 11, 189

THE BOSTON SYMPHONY

Melba Receives an Ovation on the Opening of the Concert Season.

It was a Melba night at the Academy last night when the Boston Symphony Orchestra opened its twelfth season before an audience never exceeded in this city on a similar occasion. It was the 1416th performance by the orchestra and the 57th in this city, and the record of those fifty-seven concerts should be writ in gold. It was a curious program—in some respects a concession. Mr. Paur is a singular conductor and a more singular program maker. Sometimes he has failed to gauge his audience. Last night he held it fairly. Goldmark, Mozart, Weber and Massenet make a curious medley—one that might have given room for discussion on its purely orchestral phases. But Melba—really we are rapidly developing a Melba cult that bids fair to throw the Patti cult into the shade. Come, let us reason together. In ten years Patti has not filled two houses here in any one season. The name of Melba means the utmost capacity of the Academy on any occasion. It can be safely stated that the musical appreciation of this city grows yearly and there is no escaping the conclusion that to-day Melba is more popular than Patti has been for some years. In fact there were more heart burnings last night over the failure to get seats than has occurred in this city for a long time. Let us dismiss all comparisons and frankly say that to-day Melba is the most popular singer in America. Let us be truthful also and say she deserves it. Max O'Rell tells with glee of the cads of Melbourne who would not pay four shillings to hear Melba when she was one of their own people, whereas to-day seats could be sold for twenty pounds sterling to hear her—now that her fame has gone out through all the earth. There is this to be truthfully said of the peerless nightingale of the Antipodes. She sings better every year. The first time she was heard here there was alleged a lack of warmth—a deficiency of color in her notes. To-day the tones are golden and never fell a more brilliant string of pearls from her throat than last night. This may seem hyperbole, but the man who would attempt to put a cold, calculating, relative value on her notes deserves the condemnation of Lorenzo. He is "fit for treasons, stratagems and spoils." The worst impulses of our lives are those that prompt us to restrain our full measure of appreciation. The man that hath music in himself was last night filled with delight at hearing Melba's notes once more.

The aria was rich, refined and rapturous. That Mr. Kneisel added materially to its enjoyment was not only true, but was insisted on by Melba by her insisting on everyone of her recalls in taking him by the hand and compelling him to share the honors. Though his were the less, and though he is essentially modest, this little touch of nature, this unusual generosity of a great artiste, brought down the house again and again. If this be called policy, would more artistes were capable of it, but it was delicate and proper. It cost her no title of applause, but added to the measure of the woman. The brilliant solo from Massenet was a more florid work, a more showy production, but not more musically enjoyable than the aria. No apology is offered for encomiums on this singer, for the results more than justify what feeble words can say.

The orchestral work rested largely on the Mozart Symphony in G minor. It is true that this work is somewhat out of date, according to the views of advanced musical opinion, but Mr. Paur has given us so much of the modern symphonic school that the return to the classic symphony was most satisfactory. Ancient, if you please, it was satisfying and the wealth of musical beauty is not to be denied.

The whole concert was one of unusual satisfaction. This is the program:

Karl Goldmark, overture to "Sakuntala," op. 13; Wolfgang Amadeus Mozart, aria, "L'amero, saro Costante," violin obligato by Mr. Franz Kneisel; Wolfgang Amadeus Mozart, symphony in G minor (Koechel, 550); Karl Maria von Weber, overture, "Abu Hassan;" Jules Massenet, "Sevillana," from "Don Caesar de Bazan;" Karl Maria von Weber "Invitation to the Dance."

THE RECORD

Philadelphia, November 11, 1896.

Melba and the Boston Symphony Orchestra.

Melba was the star of the Boston Symphony concert at the Academy of Music last evening, with which the twelfth Philadelphia season of that superb orchestra was inaugurated. The Australian diva sang Aminta's aria, "L'amero, saro costante" (I will love her, I will be constant), from Mozart's "Il Re Pastore" (The Shepherd King), in true classic style, and Jules Massenet's "Sevillana," arranged expressly for her voice from his "Don Cesar de Bazan" music, with happy romantic effect. And yet it must be confessed, despite the ovation which was the peerless prima donna's first welcome of the new season, that these two arias—meagre morsels of melody in themselves—scarcely revealed her glorious soprano at its best. Her sparkling coloratura effects were missed. To be sure, the "Sevillana" had the genuine Spanish cachet, and Melba sang it with unusual spirit; yet it was rather odd to imagine her as a Carmen for the nonce warbling to the clapping of the castanets. Her voice lacks the sensuous, caressing charm indispensable to such music. Nevertheless it was a pleasure to hear the full-throated Australian nightingale singing two such strikingly contrasted numbers so different from her characteristic music. The Mozart aria had a peculiarly touching grace. As for the Symphony Orchestra it achieved a signal triumph in its playing of the Mozart symphony in G minor. The andante movement was given the noblest symphonic interpretation yet revealed by Conductor Paur. The whole composition was given an expression worthy of one of those three farewell symphonies of Mozart, of which the enthusiastic Ambros has exclaimed: "Considered as pure music, it is hardly worth while to ask whether the world possesses anything more perfect." Jahn calls the G minor symphony "A work of art exhausting its topic," a verdict in which every listener last night must have concurred. Goldmark's richly colored overture to "Sakuntala," Weber's fantastic overture to his comic singspiel," "Abu Hassan," and his delightful "Invitation to the Dance," the musical apotheosis of the waltz, formed the lighter embroidery to a splendidly fulfilled programme.

PUBLIC LEDGER

Philadelphia, Wednesday, Nov. 11,

ENTERTAINMENTS.

Academy of Music—Boston Symphony Orchestra.

Music does not necessarily spell poverty in these progressive days. That golden fact was instanced very conclusively last evening, when an overflowing audience, brilliant in the best sense of the word, assembled in the Academy of Music, to hear, enjoy and inwardly digest the first concert this season of the Boston Symphony Orchestra's local series. Here was practical musical appreciation with a vengeance; no playing to empty benches, but rather a gala scene denoting that art has its remunerative as well as its discouraging side. Poor Mozart, could he have returned to earth to see such a house, brought together, in part, by a desire to listen to one of his immortal symphonies (the noble G minor), he must have thought grimly, perhaps bitterly, of the days when music meant to him all the trials to which insufficient income is heir. Indeed, it was during the period which gave birth to this very G minor symphony that the great composer wrote to a friend asking plaintively for some money, and speaking of the gloomy thoughts which he "must repel with all his might." And when death closed his sufferings—sufferings none the less acute because they were induced by poverty—the body of mighty Mozart was deposited in a pauper's grave.

These are rather gloomy reflections, however, considering the air of enjoyment that pervaded the audience of last night, and they need not be followed further. Rather is it more appropriate to record the admirable impression made by Mr. Paur's forces, the welcome presence of the limpid-voiced Melba as soloist and the general interest of the programme. The latter, which was far better arranged than at least a few made familiar to us at past concerts, was thus carried out:

Goldmark...Overture to "Sakuntala," Op. 13
Mozart......Aria, "L'amero, saro Costante," from "Il Re Pastore"
Violin Obligato by Franz Kneisel.
Mozart...Symphony in G minor (Koechel, 550)
Von Weber...........Overture, "Abu Hassan"
Massenet......"Sevillana," from "Don Cæsar de Bazan"
Von Weber...........''Invitation to the Dance"
(Scored for Orchestra by Hector Berlioz.)

For contributing her two numbers to this list Melba, who was in perfect vocal form, and as unemotional as ever, met with an enthusiastic reception that must have been grateful even to the exacting heart of a prima donna. Her first selection, the aria from "Il Re Pastore," is a delightful piece of melody, Mozartian in the truest meaning of the term, and it was given by the soloist with exquisite taste—although a trifle coldly—and with a simplicity finely suited to the spirit of the composition. The violin obligato by Mr. Kneisel well supplemented the achievement of the singer, and at the conclusion of the aria Melba was recalled again and again. Later in the evening she imparted unusual brilliancy to a "Sevillana," rearranged by Massenet from his "Don Cæsar" music, and thus illustrated in the most pleasing fashion the great purity and natural charm of her voice, as well as the wondrous refinement of her execution. In a purely dramatic sense Melba's performance of the "Sevillana" lacked warmth and the typical Southern color, and she missed the poetic significance of the lines running:

Les fleurs vont sur vos pas
De parfums embaumer la mantille.
D'azur, d'or, est le jour;
Et le soir, lorsque l'étoile brille,
Entend chanter l'amour!

Yet one never looks for actual sentiment in Melba, and as she imparted such shining vocal effectiveness to the number the crowded audience was amply justified in making her repeat it.

In speaking of the orchestral part of the concert warm praise should be bestowed upon Mr. Paur's sympathetic reading of the G minor symphony. It was Schubert who said of this great work that he could hear the angels singing in it, and in listening to its suggestive presentation last night imaginative hearers may have agreed with him, at least so far as concerned the *andante*—one of the most beautiful examples of symphonic writing. The other selections, comprising the "Sakuntala" overture, the vivid "Abu Hassan" overture of Von Weber, and the latter's charming "Invitation to the Dance," served to emphasize the perfection of execution and the adaptability of the orchestra—virtues now so well known that to dwell upon them would seem like the traditional painting of the lily. The "Invitation to the Dance," appropriately placed at the end of the programme, had a particularly delightful performance, and helped to send everybody home in excellent humor.

Boston Daily Globe.

FRIDAY, NOV. 13, 1896.

MRS CLEVELAND ATTENDED.

Auspicious Opening of Season of the Symphony Orchestra.

WASHINGTON, Nov 12—The first concert of the Boston symphony orchestra for the season of 1896-7 was given tonight to an overflowing and fashionable audience.

Mrs Cleveland occupied one of the boxes, and with her were Sec and Mrs Olney, their daughter, Mrs Minot, and Sir Julian and Lady Pauncefote. Mrs Cleveland looked especially youthful and charming and in excellent health.

The audience was a very enthusiastic one, and freely applauded the various numbers. Mr Martinus Sieveking was the soloist, and his rendition of Tschaikowsky's wonderful composition for pianoforte, the first time heard in this city, created a perfect furor, and in response to the applause one of the movements was repeated.

[49]

Baltimore American.

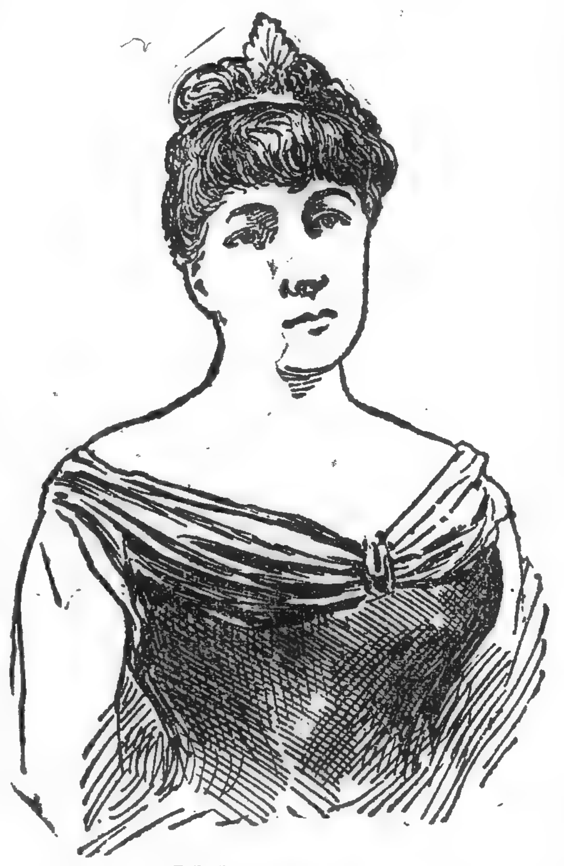
THURSDAY, NOVEMBER 12, 1896.

A FINE MUSICAL TREAT.

MME. MELBA AND THE BOSTON ORCHESTRA.

The Concert Season Is Opened at the Music Hall—A Large and Enthusiastic Audience—Melba Is in Excellent Voice and Sings in Her Matchless Style—The People, of Course, Delighted—Her Selections and Reception—The Work of the Orchestra.

When Director Paur made his bow at Music Hall last night, before opening the season of Boston Orchestra concerts, he faced one of the largest audiences he has seen since he became leader of that splendid body of players. Mme. Melba and the orchestra were two magnets powerful enough to draw most of the music-loving people out on a damp night. After hearing Chabier's overture to "Gwendoline," a novelty here, and a richly scored modern production, showing the influence exerted by Wagner and Berlioz on the composer, the audience was ready for Melba. She was dressed in white, and looked charming. Her voice never seemed better. The first selection was an aria, from Mozart, "L'Amero Saro Costante," from "Il re Pastore," which was exactly adapted to her voice. She sang the air with her unrivalled clearness and beauty of tone, and with great care, giving every passage with limpid purity and exquisite tenderness. The accompaniment was played on the violin by Mr. Franz Kneisel with his usual exactness. With such a voice, one would have preferred support from the flute, but Mozart was not overfond of that instrument. Melba's other selection was an air, "Sevillana," from Massenet's "Don Caesar de Bazan," which he rearranged especially for Melba and an orchestra. It has the sensuous swing and abandon of the Spanish dance movement, and the accompaniment is in harmony, the castanets coming in with a decided flavor. Melba reveled in it, taking the difficult phrases with ease, and giving trills, runs, and other vocal pyrotechnics, with such smoothness and sureness that no flaw could be discovered. Her intonation was, apparently, perfect. When she finished by giving a high D as an astonishing climax, the applause burst forth spontaneously. A beautiful bunch of flowers was handed over the footlights, and, of course, she had to come back. Mr. Paur allowed her to repeat the air, which she did in the same perfect style.



MME. MELBA.

The great work of the orchestra was Schubert's "Ninth Symphony, in C Major," his longest and best. Schubert stands next to Beethoven as a writer of symphonies. This symphony was written in 1828, a year crowded with work, but his whole life was one of activity. It is characterized by the originality, the fertility of invention, poetry of expression, delicate sense of instrumental coloring, breadth of treatment and spontaneous flow of melody which he possessed as no other composer did. He became more and more original as he grew older. In this symphony his versatility and power to produce effects with an orchestra are simply astonishing. It seems almost incredible that he could write the andante and the finale of this work as fast as he could use the pen, never making corrections; but that was his habit. One who could write in eighteen years over 1,100 compositions of all kinds in a manner almost perfectly original, never using devices, but simply giving expression to his genius, was, surely, inspired.

The orchestra played the work in a broad, noble style.

The other selections for the orchestra were Weber's overture to "Abu Hassan," new to our audiences, a spirited composition, played in a dashing manner; and Weber's "Invitation to the Dance," scored for the orchestra in a brilliant fashion, by Berlioz.

Throughout the concert the orchestra was in fine form. It is still the same matchless organization which has charmed our people for years.

HERALD, BALTIMORE
NOVEMBER 12, 1896.

SONG AND SYMPHONY.

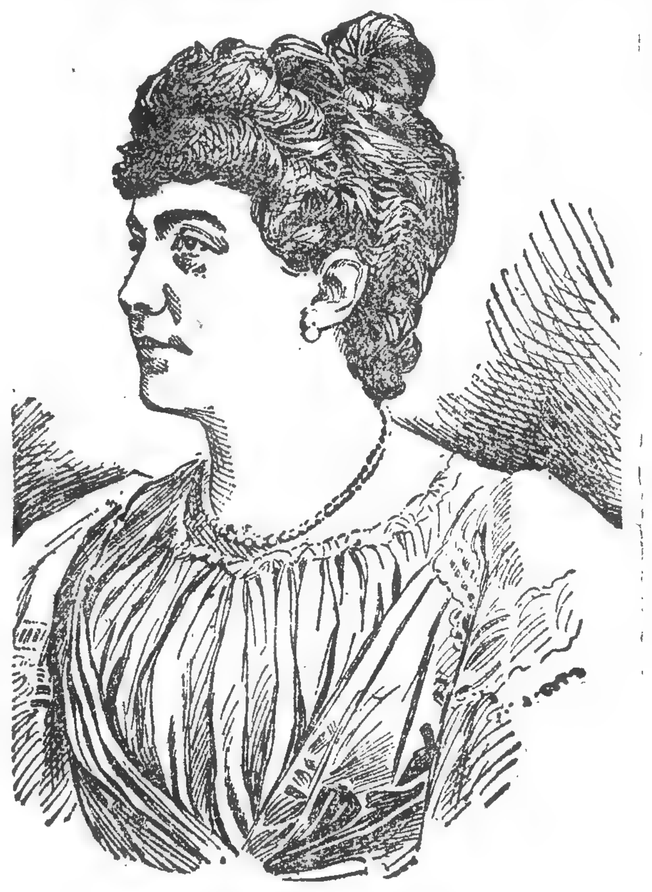
Auspicious Opening of the Present Musical Season.

MADAME MELBA'S TRIUMPH.

She Appears With the Boston Orchestra at the Music Hall and Is Given an Ovation—An Interesting Programme Thoroughly Enjoyed by a Large and Representative Audience—Other Musical Doings of the Day.

It was Melba, with the Boston Symphony Orchestra, that kindled the fires of enthusiasm at the Music Hall housewarming when the auditorium was first opened, marking what has since proven a new era in local musical doings, and it was this same incomparable combination that last night inaugurated the local music season.

Whether it was the appearance of the famous cantatrice, or an eagerness to give the orchestra a warm welcome at the first performance of the winter, that drew such a large and representative audience must remain a question, for the honors of the evening were divided between them. It can safely be said that about everyone interested in good music in Baltimore was there, ready to criticise or applaud, as the occasion required.



MADAME MELBA.

It was very evident, however, that the main interest was centred in Madame Melba. It seemed as yesterday that she stood upon the platform with Mole, the flutist, and captured her audience, by singing the celebrated arditti bird song. Then her controversy with Nordica and De Reszke in the Metropolitan Opera Company enhanced greatly the interest of those present, and she was given an ovation when she came forward to sing. She was more like the picture of submissive Marguerite, than a fiery Amneris, and her modest demeanor is shown when approached upon the troublesome opera subject.

"Nebensache," says Melba, when asked to speak of the affair, for she is hard at work on German, according to her Wagnerian aspirations, and Brunhilde is the goal Madame Melba hopes to reach.

Perhaps there was some little disappointment when the singer gave as her first number the semi-sancto creation of Mozart's, from the "Il Re Pastore." However, one does not necessarily expect a succession of vocal pyrotechnics simply because the singer has attained renown as a dramatic soprano. Melba sang the "L'Amera" with all the depth and pathos required of the work, and the purity of tone and exactness of enunciation were readily seen in the duo cadences with the violin, which part was faultlessly played by Franz Kneisel.

Her adeptness at colerateur was more readily discerned in "Sevillana" aria, written for Madame Melba by Massenet, the composer of "Don Caesar de Bazan," from which opera the selection is taken. Being originally an orchestral compilation, with prominence for two flutes, it will be readily understood that the writer had plenty of text to play on in evolving foriateur themes for the voice. Melba, howevr, was more than equal to the task, taking the roulades, straight and chromatique, with hardly an effort, and trilling like a bird. She was recalled again and again, and responded by repeating the number.

Of the orchestral work nothing but good words can be said. The two overtures and even the concluding number hardly measure up to the Boston Symphony standard, but the first named were new and therefore acceptable. The Schubert symphony, however, more than recompensed for hes hortcomings of the other numbers. The "Gwendoline" overture by Chabrier will hardly bear frequent repetition. It is characteristically French, despite the programmer's discovery of Wagnerian worms. The work is replete with contrapuntal colorings, heavy in the middle, light at the ends, with an unsatisfactory working out of striking themes.

The "Abu Hassan" overture by Weber would do well scheduled as a perpetual encore number. The contrast was indeed marked when the Schubert No. 9 symphony in C major was given. Despite the length of this work the beauty of orchestral grouping and repetition of melodies and scholarly themes make each movement more enjoyable than the last. Weber's "Invitation to the Dance," orchestrated by Berlioz, concluded the concert.

The orchestra is practically the same as last season. The principal change is in the first flute, Jacquea taking the place of Mole, who is concertizing on the other side of the pond.

BALTIMORE, THURSDAY
THE SUN.
NOVEMBER 12, 1896.

SYMPHONY ORCHESTRA.

An Admirably Artistic Performance at Music Hall, with Melba, the Great, as Soloist.

Fashion has decreed that the concerts of the Boston Symphony Orchestra shall, as far as the audience is concerned, be successful. Remembering, then, the superb work of the orchestra in past years, a brilliant concert was almost a matter of course with such an inspiring audience as was present last evening at the opening concert of the season at Music Hall.

For eleven seasons the Bostonians have been coming to Baltimore, and in that time have so ingratiated themselves in popular favor that the limits of the musical season seem to be determined by their concerts, it having become almost an unwritten law that nothing in a musical way shall be attempted before their annual advent.

In accordance with the generous practice of the management, which has been in vogue for several years, the opening concert of the season is the occasion for the appearance of an artist of more than usual prominence, and at the opening concert of this, the twelfth season, Madame Melba was the soloist.

It is frequently a dangerous experiment to attempt to transfer a singer from the operatic to the concert stage, but in the case of Melba nothing seems to be lost in the change. The same perfection of vocal method, purity and brilliancy of execution is at all times noticeable.

An aria from one of Mozart's least-known operas, "Il Re Pastore," with a violin obligato beautifully played by Mr. Franz Kneisel, and an aria from the incidental music to "Don Cæsar de Bazan," by Massenet, especially arranged for Mme. Melba by the composer, were the numbers sung by the soloist. Both numbers presented great technical difficulties, which were overcome in such a manner as to leave little doubt that Melba is one of the greatest living singers. At the conclusion of the second solo she was compelled to repeat the number.

The symphony was Schubert's orchestral, smyphony No. 9, in C major. In regard to the numbering of Schubert's symphonies there seems to be a lack of unanimity, this one in C major being frequently called Schubert's tenth.

The same wondrous fertility and imaginative power which made Schubert the greatest and the most voluminous song writer of the century is noticeable in his orchestral writings. Criticisms have frequently been made of this symphony, chiefly because of its great length, but this is due to the great haste with which he did all his composition and partly to his unrestrained fertility of imagination. The great beauty of the melodies with which the work abounds makes it seem by no means diffuse.

In the first movement there occur passages of a descriptive character, one time having a peculiarly Scotch rhythm, at other times taking on something of a Moorish style. So strong is this oriental flavor that one is reminded of the Turkish music in Beethoven's fragment, the "Ruins of Athens."

The symphony ends with a tremendous climax, in which the themes used in the first and second movements are summed up in a long, well-sustained passage.

The other orchestral numbers were an overture to "Gwendoline," by Chabrier, one of the most ardent representatives of the frenzied Wagnerian movement which is now sweeping over France; Weber's overture to "Abu Hasson" and Weber's "Invitation to the Dance," which, as performed last night, had been scored for orchestra by Berlioz. The most interesting of these numbers, leaving out of consideration the "Invitation to the Dance," which is always enjoyable, was the overture to Weber's one-act operetta "Abu Hasson."

It this work, which was written when Von Weber was quite young, it is possible to see the beginnings of the dramatic power which later produced "Oberon" and "Der Freischuetz."

To say that the orchestra played as it usually does is equivalent to saying that its work was perfection. In the second movement of the symphony, however, some very curious slips were made by the wood-wind, which were most unexpected, coming, as they did, in the midst of an admirably performed composition.

As Director Paur from year to year becomes better acquainted with his magnificent resources his manner becomes less energetic, without in the least losing his enthusiasm. The same honesty of purpose and carefulness of detail which have characterized his work in the two years of his connection with the Symphony Orchestra were more than usually apparent.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. C., NO. 137.

SATURDAY, NOV. 14, 1896.

HERR ROSENTHAL THE SOLOIST.

First of Season's Concerts by Boston Symphony Orchestra in New York.

[Special Dispatch to the Boston Herald.]

NEW YORK, Nov. 13, 1896. Herr Rosenthal was the soloist at the first of this season's concerts by the Boston Symphony orchestra, which was given this evening at the Metropolitan Opera House. The composition he chose for his second appearance since his return was Chopin's popular E minor concert. The enthusiasm of the audience found expression in applause so prolonged that Herr Rosenthal was at last forced to respond with an encore—"The Lindenbaum." The evening was a repetition of his triumph of Tuesday at Carnegie Hall.

The orchestral programme led with the overture to "Gwendoline," an opera by Emanuel Chabries, a French composer. As the composer was a pronounced Wagnerian, it is not surprising that the overture has a distinctively Beyreuth flavor. Although being imitative, it abounds in bold tone coloring, and played as it was with superb spirit last night, it proved an interesting novelty, in spite of the rather commonplace theme given to the brass in an exceedingly boisterous finale.

The Berlioz orchestration of "The Invitation to the Dance" was charmingly rendered. Schubert's noble Lith symphony closed the evening's entertainment. Mr. Paur's direction showed the same earnestness and intelligence which have characterized it heretofore.

BOSTON POST,
NOVEMBER 14, 1896.

There will be no symphony concert in Music Hall tonight. Boston's pet orchestra is on tour, and is being everywhere received with that deference which is always accorded it in this city. In Washington, on Thursday night, the opening of the season was made more brilliant by the presence of Mrs. Cleveland and other glittering lights at the national capital. Mr. Paur's leonine head may be a bit increased in size on his return.

* * *

Boston Journal.

FRIDAY, NOVEMBER 13, 1896.

MR. PAUR'S ORCHESTRA.

Washington, Nov. 12.—The Boston Symphony Orchestra began its 16th concert season at the New Columbia Theatre here tonight. A large and distinguished audience were present, including Mrs. Cleveland, Secretaries Olney, Harmon and Lamont, and Sir Julian Pauncefote, the British Ambassador, and family

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Brooklyn Daily Eagle
NOVEMBER 9, 1896

MELBA ARRIVES FROM BOSTON.

Her Voice in Fine Condition for the Symphony Concert To-night.

Mme. Nella Melba, who is to sing in the first Philharmonic concert at the Academy of Music to-night, arrived from Boston last evening. She went direct to the Windsor hotel, New York, where she enjoyed a good night's rest. Wherever practicable, Melba avoids the fatigue of night travel—a fact that accounts largely for her excellent health and readiness to meet any artistic emergency. Mr. Paur, the leader of the Boston Symphony orchestra, also came yesterday, but the musicians did not arrive until this morning.

The Melba concerts at Boston on Friday and Saturday proved the most brilliant events of the season. The Music hall, in which the symphony concerts are held, was packed to its utmost capacity, and many were turned away. Melba, who sang at her best, said that the only shadow upon her pleasure of singing at the Symphonies was the fact that those who were turned away could not hear her, and added, that if it were possible, nothing would make her happier than to sing for them alone without money or price. After the performance of the Mozart aria, the cantatrice was recalled four or five times; on each occasion she led forth Mr. Kneisel, obligato; and made him share in her triumph. The Massenet Sevillana was even more rapturously received, and the audience broke through all Mr. Paur's rules by insisting on an encore. At the close of the concerts hundreds waited for the cantatrice in the hallway, blocking the exit. Melba escaped only after she had scattered flowers from her bouquet of chrysanthemums among the crowd.

BROOKLYN DAILY
EAGLE—MONDAY,
NOVEMBER 9, 1896.

At the Academy of Music.

Philharmonic Concerts
BY THE
Boston Symphony Orchestra,
SOLOIST:
MME. MELBA.
THIS MONDAY EVENING.
Reserved Seats. All Sold Out.
Admission, $1.00.
Amphitheater, 50 Cents.

Tickets for sale at the Brooklyn Institute, 502 Fulton st., and at CHANDLER'S, 300 Fulton st, and at the door.

BOSTON
HOME JOURNAL
A PAPER OF TO-DAY

SATURDAY, NOVEMBER 14, 1896.

AS the greatest work performed at the fourth symphony concert last Saturday evening was neither heard at the proper time nor place, the concert might quite as consistently have been given without its symphony. Like the play of "Hamlet" without the part of Hamlet, you remark. Very true; but you would certainly regard as none the less absurd the interpolation of Hamlet upon the performance of some such play as "Love's Labor Lost."

—o—

That a star of the first magnitude was to appear and that it would necessarily shed its great light upon that display of art which is by no means inseparable from art itself, should have induced Conductor Paur to place such a purely art-creation as Schumann's C-major symphony where it could have been heard at its best. Then might have followed Massenet's "Sevillana," if indeed it had to be mixed up in a symphony concert.

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Next, almost anything within the bounds of musical respectability would have been preferable to an orchestral prelude so vapidly uninteresting as the introductory music to Act II of "Ingwelde" by Max Schilling. It will be allowed in its favor, however, that the mood for hearing operatic music cannot easily be found in the concert hall.

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But few overtures are so inherently operatic as to justify their exclusion from a symphony concert programme. An operatic aria, too, may be employed if it affords an artist any indispensable means for exhibiting the most effective auxiliaries of his or her art. Such music, however, as has been composed only for spectacular occasions should be granted its proper time and place of performance. The usurpation of any such right by the transference of the prelude by Max Schilling from an operatic play bill to a symphony concert programme was by no means justified in the effect it produced.

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Other incongruities in the arrangement of the evening's repertoire were so transparent that only the genius of Mme. Melba could have enabled even the selections by Mozart and Massenet to be heard at their best.

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The Boston Symphony Concerts, with all their perfection of detail, have nevertheless had no conductor since their first season under George Henschel who could be said to be unimpeachable as regards the selection and arrangement of programmes.

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Conductor Paur would have been justified in using the knife on Volkmann's overture to Richard the Third and cutting out entirely "The Campbells are Comin'," a tune which, as Mr. L. C. Elson with no less wit than wisdom truly says, was as much a blunder for Volkmann to introduce "on an English battlefield as for Shakespeare to place a seacoast in Bohemia. The battle of Bosworth was fought in 1485, while 'The Campbells are Comin'' was not composed until 1568."

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This *faux pas* reminds the writer of his experience at the opera house in Leipzig in 1872, when the play of "Richard III" was produced there with Hase in the title *rôle*. When the Duke of York and Prince of Wales appeared in London Harbor they left a ship magnificently decorated with the flags of all nations, including, inexplicable as it may seem, the star-spangled banner, although the scene of Shakespeare's drama refers to the historical events in English history about the year 1792.

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Not to forget the symphony concert. Mme. Melba gave the aria "L'amerò saro contante," by Mozart, an interpretation which for delicacy of phrasing and purity of tone, exhibited more conspicuously than ever before the unrivalled Melba's own art. Her success with the audience was emphatic and complete, if not overwhelming, but best of all it was legitimately won with a Mozart aria. The fine art of Mr. Franz Kneisel as he played the violin obligato was given out with all the refinement, grace, sympathy and artistic subordination which not even Mme. Melba could have desired to have had surpassed.

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No symphony concert to-night. The programme for next Saturday evening will include the overture to the "Barbier von Bagdag," Peter Cornelius; Concerto for pianoforte in E-minor, Chopin; Entr' acte from "Heimchen am Heerd," Goldmark; and symphony in E-minor No. 8, by Dvorak.

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There will be another great star night in the Boston Symphony series, and that in the near future. Following Sig. Campanari and Mme. Melba, who appeared at the third and fourth concerts respectively, Herr Moritz Rosenthal will make his appearance at the fifth concert to be given Nov. 21.

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Speaking of Rosenthal, no audience was ever more dazed by a display of pianoforte technique than that attending the concert he gave in this city eight years ago in Bumstead Hall when he played what might well be described as a homage to Hercules, namely, his "study" on the D-flat-major waltz by Chopin.

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Rosenthal's first public appearance of note was in 1873, when he played with Mikuli Chopin's Rondo in C-major for two pianofortes. Then it was that sapient criticism regarded his chances for degenerating into an ex-prodigy as altogether excellent; but Rosenthal is still a prodigy, and his name will go down in history as one of the most marvellous virtuosi of his time.

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Mme. Melba evidently had a good time while she was in this city, besides achieving a great artistic success. She spent much time with Mr. and Mrs. Adamowski in their cosey home on Massachusetts Avenue, and was delighted to be quite one of the family with these friends. She was seen in a box at Keith's one afternoon, and other theatrical attractions also gained her attention.

Mme. Melba looked quite Athenic in her late appearance at the Symphony Rehearsal. She is undeniably developing in stature, and reminds one of the free-waisted Greek goddesses of "ye ancient days." How trumpet-like and superb her voice sounded in the perfectly acoustic properties of our Music Hall.

New-York Daily Tribune.

FOUNDED BY HORACE GREELEY.

SATURDAY, NOVEMBER 14, 1896.

THE BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra was welcomed last evening at the first concert of its winter series as it deserved to be welcomed—as one of the influential and welcome factors in the musical activities of the New-York season. There was an audience that well filled the floor of the Metropolitan Opera House; and the fact that so large a portion of it stayed till the end of the concert was a compliment to the esteem in which the organization is held. The programme was not only mercilessly long, but ill-composed and ill-balanced. Furthermore, Mr. Paur's reading of the great Schubert symphony, which formed its centre of gravity, was not one that could be unreservedly accepted. It was, in fact, heavy, lacking in the life and animation that are the keynote of the composition, and in concentration; and it was marred by the over-anxious elaboration that the friends of this orchestra are pained to observe with increasing frequency in Mr. Paur's performances. There were exaggerations of nuance, both in tempo and in dynamic, from which the scherzo and its trio suffered especially. That the brilliant qualities of the organization have not suffered, however, was clear. The very fact that Mr. Paur brought so many of his effects to successful realization in the symphony was one proof of it. There was more in the splendidly muscular performance of Berlioz's orchestration of Weber's "Invitation to the Dance," and of the overture to Chabrier's "Gwendoline." The latter, heard for the first time, is a feverish exposition of the Wagnerian influence upon the modern French composers, in which several striking effects of instrumentation do not make up for a lack of incisive thematic material nor the extreme commonplaceness of some of it.

The solo artist was Mr. Rosenthal, who played Chopin's first concerto in E minor. His playing last evening was in singular contrast in tone and spirit to that at his first appearance a few nights before in Carnegie Hall. Then everything was brilliant, almost to garishness; self-assertive sometimes to boisterousness. Last night he gave the concerto with a reserve that was moderation itself; his mood was quiet, tender, introspective. It was a performance of exquisite refinement, delicacy and sentiment, technically a marvel of lucidity. Not the least noteworthy part of it was the beautiful accompaniment provided by the orchestra, which was exactly in the spirit of Mr. Rosenthal's conception of the solo part. He was stormily recalled again and again, and finally played Liszt's arrangement of Schubert's song "Der Lindenbaum."

The Sun.

SATURDAY, NOVEMBER 14, 1896.

Concert of the Boston Symphony Orchestra.

The gratification which all true music lovers find in welcoming the Boston Symphony Orchestra back to the city is none the less vivid from being an annually recurring one. The pleasure which this organization of artists affords is of that elevating kind that is inspired by the contemplation of high ideals put into well nigh perfect practice.

Last night's concert was opened with a performance of Emmanuel Chabrier's overture "Gwendoline," in which it was difficult to discover any startling merit. It seemed rather a bald imitation of Wagner, vague in aim and futile in accomplishment. It is cleverly orchestrated, and therein appears to lie its only claim to a public hearing.

Moriz Rosenthal was next on the programme, with Chopin's F minor concerto. In this the wonder-pianist deepened the impression produced at his previous concerts a few days ago that he is a past master of his art in so far as it covers technical accomplishment. His playing *per se* leaves nothing to be desired for absolute facility of execution and crystal purity and delicacy of tone. Yet the same want of the inner qualities was felt in his performance last night as before—a temperamental lack, which, however, came near to being fully supplied by the orchestra, whose accompaniment was beyond all praise for sympathy and sustaining power. Herr Rosenthal's marvellously brilliant playing of the last movement of the concerto roused his hearers to unusual enthusiasm, and he was forced to give an encore piece.

The remainder of the evening was devoted to the playing by the orchestra of Berlioz's familiar arrangement of Weber's "Invitation to the Dance" and Schubert's C major Symphony (No. 9), compositions far too well known to require critical comment. It is only necessary to note the fact that both received treatment worthy of them from Mr. Paur and his men, especially Schubert's noble work, which was rendered with impressive dignity.

The New-York Times.

NEW-YORK, SATURDAY, NOV. 14, 1896.

BOSTON SYMPHONY ORCHESTRA.

First Concert of the Season in the Opera House Last Night.

Emmanuel Chabrier..Overture to "Gwendoline"
Chopin.......Concerto in E minor, No. 1, Op. 11
Moritz Rosenthal.
Karl Maria von Weber...Invitation to the Dance
(Scored for orchestra by Hector Berlioz.)
Franz Schubert......Symphony No. 9, in C major

The eleventh season of the Boston Symphony Orchestra in New-York began last night at the Opera House, with the forty-eighth performance. The orchestra has had a fatiguing week of travel and performance, but its work last night gave little or no evidence of its labors. It had the same swing, the same unanimity, the same precision and finish to which it has accustomed us, and which for the past decade have been our standard of orchestral performance.

It has given us more interesting programmes. The Chabrier overture is interesting as the work of a Wagnerized Frenchman, the programme plausibly says of the only really Wagnerized Frenchman, that is to say the only French composer who has been influenced by a study of Wagner's music, as distinguished from an adhesion to Wagner theories. The result, however, is much what the result of such influence has been upon composers of other nationalities who have imitated what was imitable in Wagner's music, and left out what was individual and valuable—that is to say, it is a musical palette, a display of orchestral color, without definite musical form. It is, perhaps, worth hearing once, but it is not destined to become a staple concert number.

The Weber-Berlioz "Invitation to the Dance" is a questionable component of a symphony programme, but this was clearly justified by a superb performance, which showed the strings in particular at their very best, both in tone and in discipline, from the opening phrase in the 'cellos to the concluding measure. The Schubert symphony was, of course, admirably played. We are familiar with the Boston version of this work, and it need only be noted that Mr. Paur omitted the repeat at the end of the first movement, which used to be given to the last bar. The reduction was very welcome.

Mr. Rosenthal made a much more favorable impression than at his opening concert. That is to say, he played Chopin's E minor concerto nearly as effectively as a number of pianists we could name, who have no pretensions to rival him in his own specialties of technique. For these specialties the work gives no scope at all, although he made his opportunity for a bravura passage at the close. But he played the concerto, if not poetically, smoothly and clearly, and was very warmly applauded. For an encore, he gave the Schubert-Liszt "Lindenbaum," which was one of the most effective numbers of his former programme.

NEW YORK HERALD.

NEW YORK, SATURDAY, NOVEMBER 14, 1896.

BOSTON'S SYMPHONY ORCHESTRA.

Herr Rosenthal was the soloist at the first of this season's concerts by the Boston Symphony Orchestra, which was given last evening at the Metropolitan Opera House. The composition he chose for performance at his second appearance since his return was Chopin's popular E minor concerto. The enthusiasm of the audience which followed found expression in applause so prolonged that Herr Rosenthal was at last forced to respond with an encore, "The Lindenbaum."

The evening was a repetition of his triumph of Tuesday at Carnegie Hall. Yet the question of his growth in sentiment still awaits a definite answer. Was it not again the virtuoso who astonished with his marvellous facility of execution—the herculean strength with which he uses his instrument, so to speak—his dazzling brilliancy? The rondo could not have been played better, but in spite of the daintiness of Herr Rosenthal's mouse-tread pianissimos in the exquisite romance in the second movement, was there not an indescribable something wanting? More than once it seemed as though the answer that all awaited was coming, and it was in his interpretation of the romance that he showed more soulfulness than at any other time; but the fact remains that the caressing tenderness you longed for in his cantabile was lacking—the tenderness for which the most perfect technique is, after all, a far from satisfying substitute.

The orchestral programme led with the overture to "Gwendoline," an opera by Emmanuel Chabrier, a French composer. As the composer was a pronounced Wagnerian, it is not surprising that the overture has a distinctly Bayreuth flavor without being imitative. It abounds in bold tone coloring, and, played as it was with superb spirit last night, it proved an interesting novelty in spite of the rather commonplace theme given to the brass in an exceedingly boisterous finale.

The Berlioz orchestration of "The Invitation to the Dance" was charmingly rendered. Of course, the audience, as usual, applauded at the wrong place, notwithstanding the warning printed in the programme. Schubert's noble Ninth Symphony closed the evening's entertainment. Mr. Paur's direction showed the same earnestness and intelligence which have characterized it heretofore.

The Morning Advertiser.

SATURDAY, NOVEMBER 14, 1896.

Boston Symphony—Opera House.

The Boston Symphony gave its first New York concert for the season at the Metropolitan Opera House, and as though to make the beginning doubly effective the soloist of the evening was that pianist of pianists, Rosenthal.

The programme opened with Chalner's overture to his opera "Gwendoline." The work is comparatively new. It is decidedly Wagnerian in orchestration, heavy and dramatic. It ends with the melody being carried to a climax on the trombones. There was a precision and unanimity in the playing that showed how thoroughly Mr. Paur had trained his orchestra.

The second number of the programme was Chopin's concerto in E minor. And it was here that Rosenthal made his appearance. And how he did play that first movement, the allegro. The stunning runs, the arpeggi all were played as only this master can play them. He took the second movement, the romanza, with splendid delicacy and feeling. It contradicted in expressive terms the belief that Rosenthal is "hard." The softness of his touch was marvelous. The third movement is the vivace. As an encore Rosenthal playea a transcription of a Schubert song. It was enthusiastically received, but the man with muscles of steel refused to play again.

The third number on the programme was Weber's "Invitation to the Dance," scored by Berlioz. The conclusion of the programme was the Schubert symphony in C major. It was a splendid close to an evening resplendent in musical perfection.

Brooklyn Daily Eagle

SUNDAY MORNING, NOVEMBER 15, 1896.

Academy of Music Concerts.
THE
Opening Sale of Tickets
To the
SERIES OF POPULAR
MATINEE CONCERTS
BY THE
BOSTON
SYMPHONY
ORCHESTRA,
EMIL PAUR, Conductor,
AT THE
Art Building, Montague Street,
Tuesday Evening, November 24,
8 P. M.
DATES OF THE MATINEES:
SATURDAYS DECEMBER 12, JANUARY 23,
FEBRUARY 27, MARCH 27.
ROSENTHAL, SOLOIST,
December 12.
COURSE TICKETS, $4.00, $3.00, $2 50.

Boston Daily Globe.

SATURDAY, NOV. 21, 1896.

Mr Rosenthal's Illness Makes a Change in the Symphony Program—Notes About This Week's Amusements.

Half an hour before the beginning of the public rehearsal by the Boston symphony orchestra yesterday afternoon a note was received by the management to the effect that the illness of Mr Rosenthal, the soloist announced, made it unsafe for him to appear. A hurried effort was made to secure the services of Miss Lena Little, the soloist with the orchestra at the concert in Cambridge the previous evening, but she was also ill. Conductor Paur substituted the overture to Gwendoline by Chabrier in place of Mr Rosenthal's solo number, otherwise the program was the same as announced.

Mr Rosenthal will not appear this evening and the program given yesterday afternoon will be repeated. Mr Rosenthal will play with the orchestra at a later date. The soloist for next week's concert is Mr Carl Halir, the famous classical violinist from Berlin.

Boston Journal.

SATURDAY, NOVEMBER 21, 1896.

PIANIST ROSENTHAL ILL.

Disappointment of Auditors at Symphony Rehearsal Yesterday.

Half an hour before the beginning of the public rehearsal by the Boston Symphony Orchestra yesterday afternoon, a note from Dr. H. H. A. Beach was received by the management to the effect that the illness of Mr. Rosenthal, the soloist announced, made it unsafe for him to appear. A hurried effort was made to secure the services of Miss Lena Little, the soloist with the orchestra at the concert in Cambridge the previous evening, but she was also ill. Conductor Paur substituted the overture to Gwendoline, by Chabrier, in place of Mr. Rosenthal's solo number; otherwise the program was the same as announced, the symphony being given first. Mr. Rosenthal will not appear this evening, and the program given yesterday afternoon will be repeated. Mr. Rosenthal will appear with the orchestra at a later date. The soloist for next week's concert is Mr. Carl Halir, the famous classical violinist from Berlin.

BOSTON
HOME JOURNAL
A PAPER OF TO-DAY

SATURDAY, NOVEMBER 14, 1896.

As the greatest work performed at the fourth symphony concert last Saturday evening was neither heard at the proper time nor place, the concert might quite as consistently have been given without its symphony. Like the play of "Hamlet" without the part of Hamlet, you remark. Very true; but you would certainly regard as none the less absurd the interpolation of Hamlet upon the performance of some such play as "Love's Labor Lost."

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That a star of the first magnitude was to appear and that it would necessarily shed its great light upon that display of art which is by no means inseparable from art itself, should have induced Conductor Paur to place such a purely art-creation as Schumann's C-major symphony where it could have been heard at its best. Then might have followed Massenet's "Sevillana," if indeed it had to be mixed up in a symphony concert.

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Next, almost anything within the bounds of musical respectability would have been preferable to an orchestral prelude so vapidly uninteresting as the introductory music to Act II of "Ingwelde" by Max Schilling. It will be allowed in its favor, however, that the mood for hearing operatic music cannot easily be found in the concert hall.

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But few overtures are so inherently operatic as to justify their exclusion from a symphony concert programme. An operatic aria, too, may be employed if it affords an artist any indispensable means for exhibiting the most effective auxiliaries of his or her art. Such music, however, as has been composed only for spectacular occasions should be granted its proper time and place of performance. The usurpation of any such right by the transference of the prelude by Max Schilling from an operatic play bill to a symphony concert programme was by no means justified in the effect it produced.

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Other incongruities in the arrangement of the evening's repertoire were so transparent that only the genius of Mme. Melba could have enabled even the selections by Mozart and Massenet to be heard at their best.

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The Boston Symphony Concerts, with all their perfection of detail, have nevertheless had no conductor since their first season under George Henschel who could be said to be unimpeachable as regards the selection and arrangement of programmes.

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FOUNDED BY HORACE GREELEY.

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The New-York Times

NEW-YORK, SATURDAY, NOV. 14, 1896.

BOSTON SYMPHONY ORCHESTRA.

First Concert of the Season in the Opera House Last Night.

Emmanuel Chabrier..Overture to "Gwendoline"
Chopin.......Concerto in E minor, No. 1, Op. 11
Moritz Rosenthal.
Karl Maria von Weber...Invitation to the Dance
(Scored for orchestra by Hector Berlioz.)
Franz Schubert......Symphony No. 9, in C major

The eleventh season of the Boston Symphony Orchestra in New-York began last night at the Opera House, with the forty-eighth performance. The orchestra has had a fatiguing week of travel and performance, but its work last night gave little or no evidence of its labors. It had the same swing, the same unanimity, the same precision and finish to which it has accustomed us, and which for the past decade have been our standard of orchestral performance.

It has given us more interesting programmes. The Chabrier overture is interesting as the work of a Wagnerized Frenchman, the programme plausibly says of the only really Wagnerized Frenchman, that is to say the only French composer who has been influenced by a study of Wagner's music, as distinguished from an adhesion to Wagner theories. The result, however, is much what the result of such influence has been upon composers of other nationalities who have imitated what was imitable in Wagner's music, and left out what was individual and valuable—that is to say, it is a musical palette, a display of orchestral color, without definite musical form. It is, perhaps, worth hearing once, but it is not destined to become a staple concert number.

The Weber-Berlioz "Invitation to the Dance" is a questionable component of a symphony programme, but this was clearly justified by a superb performance, which showed the strings in particular at their very best, both in tone and in discipline, from the opening phrase in the 'cellos to the concluding measure. The Schubert symphony was, of course, admirably played. We are familiar with the Boston version of this work, and it need only be noted that Mr. Paur omitted the repeat at the end of the first movement, which used to be given to the last bar. The reduction was very welcome.

Mr. Rosenthal made a much more favorable impression than at his opening concert. That is to say, he played Chopin's E minor concerto nearly as effectively as a number of pianists we could name, who have no pretensions to rival him in his own specialties of technique. For these specialties the work gives no scope at all, although he made his opportunity for a bravura passage at the close. But he played the concerto, if not poetically, smoothly and clearly, and was very warmly applauded. For an encore, he gave the Schubert-Liszt "Lindenbaum," which was one of the most effective numbers of his former programme.

NEW YORK HERALD.

NEW YORK, SATURDAY, NOVEMBER 14, 1896.

BOSTON'S SYMPHONY ORCHESTRA.

Herr Rosenthal was the soloist at the first of this season's concerts by the Boston Symphony Orchestra, which was given last evening at the Metropolitan Opera House. The composition he chose for performance at his second appearance since his return was Chopin's popular E minor concerto. The enthusiasm of the audience which followed found expression in applause so prolonged that Herr Rosenthal was at last forced to respond with an encore, "The Lindenbaum."

The evening was a repetition of his triumph of Tuesday at Carnegie Hall. Yet the question of his growth in sentiment still awaits a definite answer. Was it not again the virtuoso who astonished with his marvellous facility of execution—the herculean strength with which he uses his instrument, so to speak—his dazzling brilliancy? The rondo could not have been played better, but in spite of the daintiness of Herr Rosenthal's mouse-tread pianissimos in the exquisite romance in the second movement, was there not an indescribable something wanting? More than once it seemed as though the answer that all awaited was coming, and it was in his interpretation of the romance that he showed more soulfulness than at any other time; but the fact remains that the caressing tenderness you longed for in his cantabile was lacking—the tenderness for which the most perfect technique is, after all, a far from satisfying substitute.

The orchestral programme led with the overture to "Gwendoline," an opera by Emmanuel Chabrier, a French composer. As the composer was a pronounced Wagnerian, it is not surprising that the overture has a distinctly Bayreuth flavor without being imitative. It abounds in bold tone coloring, and, played as it was with superb spirit last night, it proved an interesting novelty in spite of the rather commonplace theme given to the brass in an exceedingly boisterous finale.

The Berlioz orchestration of "The Invitation to the Dance" was charmingly rendered. Of course, the audience, as usual, applauded at the wrong place, notwithstanding the warning printed in the programme. Schubert's noble Ninth Symphony closed the evening's entertainment. Mr. Paur's direction showed the same earnestness and intelligence which have characterized it heretofore.

The Morning Advertiser.

SATURDAY, NOVEMBER 14, 1896.

Boston Symphony—Opera House.

The Boston Symphony gave its first New York concert for the season at the Metropolitan Opera House, and as though to make the beginning doubly effective the soloist of the evening was that pianist of pianists, Rosenthal.

The programme opened with Chalner's overture to his opera "Gwendoline." The work is comparatively new. It is decidedly Wagnerian in orchestration, heavy and dramatic. It ends with the melody being carried to a climax on the trombones. There was a precision and unanimity in the playing that showed how thoroughly Mr. Paur had trained his orchestra.

The second number of the programme was Chopin's concerto in E minor. And it was here that Rosenthal made his appearance. And how he did play that first movement, the allegro. The stunning runs, the arpeggi all were played as only this master can play them. He took the second movement, the romanza, with splendid delicacy and feeling. It contradicted in expressive terms the belief that Rosenthal is "hard." The softness of his touch was marvelous. The third movement is the vivace. As an encore Rosenthal played a transcription of a Schubert song. It was enthusiastically received, but the man with muscles of steel refused to play again.

The third number on the programme was Weber's "Invitation to the Dance," scored by Berlioz. The conclusion of the programme was the Schubert symphony in C major. It was a splendid close to an evening resplendent in musical perfection.

Brooklyn Daily Eagle

SUNDAY MORNING, NOVEMBER 15, 1896.

Academy of Music Concerts.
THE
Opening Sale of Tickets
To the
SERIES OF POPULAR
MATINEE CONCERTS
BY THE
BOSTON
SYMPHONY
ORCHESTRA,
EMIL PAUR, Conductor,
AT THE
Art Building, Montague Street,
Tuesday Evening, November 24,
8 P. M.
DATES OF THE MATINEES:
SATURDAYS DECEMBER 12, JANUARY 23,
FEBRUARY 27, MARCH 27.
ROSENTHAL, SOLOIST,
December 12.
COURSE TICKETS, $4.00, $3.00, $2 50.

Boston Daily Globe.

SATURDAY, NOV. 21, 1896.

Mr Rosenthal's Illness Makes a Change in the Symphony Program—Notes About This Week's Amusements.

Half an hour before the beginning of the public rehearsal by the Boston symphony orchestra yesterday afternoon a note was received by the management to the effect that the illness of Mr Rosenthal, the soloist announced, made it unsafe for him to appear. A hurried effort was made to secure the services of Miss Lena Little, the soloist with the orchestra at the concert in Cambridge the previous evening, but she was also ill. Conductor Paur substituted the overture to Gwendoline by Chabrier in place of Mr Rosenthal's solo number, otherwise the program was the same as announced.

Mr Rosenthal will not appear this evening and the program given yesterday afternoon will be repeated. Mr Rosenthal will play with the orchestra at a later date. The soloist for next week's concert is Mr Carl Halir, the famous classical violinist from Berlin.

Boston Journal.

SATURDAY, NOVEMBER 21, 1896.

PIANIST ROSENTHAL ILL.

Disappointment of Auditors at Symphony Rehearsal Yesterday.

Half an hour before the beginning of the public rehearsal by the Boston Symphony Orchestra yesterday afternoon, a note from Dr. H. H. A. Beach was received by the management to the effect that the illness of Mr. Rosenthal, the soloist announced, made it unsafe for him to appear. A hurried effort was made to secure the services of Miss Lena Little, the soloist with the orchestra at the concert in Cambridge the previous evening, but she was also ill. Conductor Paur substituted the overture to Gwendoline, by Chabrier, in place of Mr. Rosenthal's solo number; otherwise the program was the same as announced, the symphony being given first. Mr. Rosenthal will not appear this evening, and the program given yesterday afternoon will be repeated. Mr. Rosenthal will appear with the orchestra at a later date. The soloist for next week's concert is Mr. Carl Halir, the famous classical violinist from Berlin.

…, NOV. 15, 1896.

…SYMPHONY ORCHESTRA.

…E CONCERT IN CITY HALL.

A Brilliant Program Including Beethoven's Eighth Symphony, Chabrier's "Gwendoline" Overture, and Bourgault-Ducoudray's "Burial of Ophelia" —Mr Sieveking Forgets His Orchestral Parts and Plays Chopin Solos in Place of His Concerto.

It is a long time since Springfield has heard such a superb concert as was given last night by the Boston symphony orchestra in City hall. It far surpassed the concert given last year by the same organization, for the reason that the program was richer, fresher, less made up of "inevitable" selections. This was a model of a program—a stunning new French overture, and an exquisite French tone poem, a brilliant yet unfamiliar Weber overture, and the more brilliant and very familiar Weber "Invitation to the Dance," by way of interludes, and to top off, the brightest and most popular of the Beethoven symphonies. What more could one ask for one evening? The only disappointment was the loss of the great Tschaikowsky concerto, which many had looked forward to as the feature of the evening. When in place of the player appeared the orator, many feared that "the disappearing pianist," as Mr Sieveking has been popularly known since his sudden flight during his last visit to America, had vanished through a trap-door. But no; it was only the orchestral parts which had vanished—Mr Sieveking had forgotten them in his hurry to catch a train—and the pianist fell back on his own resources and played a group of Chopin selections, which nearly reconciled the audience to their disappointment.

Doubtless Mr Sieveking would have appeared to better advantage if he had given the brilliant concerto, for the execution of which he is famous, but his solo playing, while showing a few imperfections that seemed to indicate a hasty change, demonstrated that he is a virtuoso of remarkable attainments, and withal a genuine artist. He played first the great Fantasie in F minor, a noble work of the grand order, and although his execution of the rapid passages was not so clear as we can imagine might ordinarily be the case, and although he did not warm up to this as to some of the later numbers, it was a broad and satisfying interpretation. Then came two etudes, op. 10, No 3, in E, and the black-key study, which was played with astonishing fire and brilliance. Then followed the Prelude in F, which was musically played, and to give full measure—only four pieces had been promised—he played the great Fantasie-Impromptu, both parts of which were excellently rendered. He responded to an encore with an effective and brilliant morceau, with which the reviewer is unfamiliar. The advertising agent of Mr Sieveking, who has dwelt so eloquently on his herculean frame, his gigantic hands and his unparalleled powers of piano smashing, does him an injustice, for he is a real musician, as well as a virtuoso of very great technic. Would that we might have had the Tschaikowsky concerto!

The chief feature of the orchestral program—Beethoven symphonies are always hors concours—was certainly the overture to "Gwendoline" by the French composer, Emmanuel Chabrier, whose untimely death two years ago has robbed us of more than is generally realized. It seems to us a mistake to lay so much stress as Mr Apthorp does in the analytical program, on the Wagnerism of this opera. The overture is certainly as French as possible, French in rhythm, in subject and especially French in orchestration. That Chabrier learned much from Wagner may be admitted, but he shows a singularly striking and original individuality of his own. This overture is a tremendously exciting work, strong and virile as it can be, and the orchestra made a greater effect in it than in any other number. The other modern French composition, "The Burial of Ophelia," by Louis-Albert Bourgault-Ducoudray, is beautifully contrasted with this, and is an exquisite and touching tone-poem, elegiac rather than tragic in character, and with the wonderful delicacy and simplicity of orchestral treatment in which the French are unrivaled, and which show a higher technical development than the heavy and complex orchestration of the German school. "The Burial of Ophelia" is tender and poetic, but by no means lugubrious, and its pathetic quality gave variety to a rather exuberant program.

Rather curiously, Weber appeared twice on the program, and both times with a musical bonbon. The comic opera overture, "Abu Hassan," written in 1811, when the composer was 25 years old, is a lively and original work, full of sparkle and melody. Would that people were writing comic opera overtures of that sort nowadays. It is rather surprising that the "Abu Hassan" overture has not been played more in this country, for in Germany it has been a great favorite ever since it was published. The "Invitation to the Dance," with Berlioz's dazzling orchestration, is one of the most popular selections in the orchestral repertory, and made an effective intermezzo between the dirge for Ophelia and the Beethoven symphony. Considering the make-up of the program, this was by all odds the best of all the Beethoven symphonies with which to close. It is short, it is small, it is easy to grasp. There are times when one shrinks from the "Eroica," or the seventh, but one is never too tired to take joy in the simple and sunny good humor of the eighth. Only one movement, the finale, comes anywhere near the level of the big symphonies, but each has a charm of its own. In the case of the graceful and flowing minuet, we hold with Wagner, rather than with Berlioz, who came as near to disparaging it as was possible for a Beethoven worshiper. The first movement is delightful because of its simplicity, its fine bits of melody, and the ingenious economy in the use of material. The symphony was well played throughout. The first two movements were taken at a very moderate tempo, while the minuet was, if anything, hurried a bit, and missed something of its rather graceful flow. The finale went with [illegible]

…good sales early in the week gave reason for expecting, but was larger than that of last year, and we hope that the managers of the orchestra will not give Springfield up as too benighted for conversion. The city is large enough to support one concert like this every year, and it ought to do so. It is the finest music to be had in the country, and a powerful influence for musical culture. It would be interesting to see the experiment of lowering the prices, or at least, of increasing the proportion of dollar seats. The managers have the theory that there are only about so many people in Springfield who will go anyway, and that they are willing to pay whatever may be asked. They may be right, but unfortunately a love for music does not always go hand in hand with financial means, and there are many families that would gladly be present in mass instead of being represented by a delegation of one, if they could afford it. It was noticeable that almost every dollar seat in the house was sold. It would, at all events, be more inspiring to have the house packed at a lower price, and we should very much like to see the experiment made.

The Musical Courier.

NEW YORK, WEDNESDAY, NOVEMBER 18, 1896.

Boston Symphony Concert.

THE first New York concert by the Boston Symphony Orchestra this season took place on Friday evening last, the 13th inst., at the Metropolitan Opera House. Rosenthal was the soloist.

Despite the noble virtues of this incomparable band, which brought forward, by the way, a new overture, that to Gwendoline, by Emmanuel Chabrier, it was evident from the outset that public interest centred around Rosenthal. He played the Chopin E minor concerto, that long, romantic poem freighted with melodies which seem to float half way between the pale, soft moonlight and our terrestrial space, and closing with a rondo, which in its ornate difficulty is the invitation as it is often the despair of the technician.

He played not alone superbly but most exquisitely. There is a war cry abroad about lack of native feeling. Let it rage. Rosenthal's robust, aggressive personality is an exterior menace to poetry, no doubt, but what boots it to rasp on this string if a man can so convincingly adapt the Shakesperian adage: "Assume a virtue," &c., as did this artist in the E minor concerto? If Rosenthal cannot in truth furnish an echo for every phrase of beauty in his inmost soul he can through a marvelous control of every technical device of lingering legato, of unsurpassable nuance, by power of brief, delicate phrases that come like little crystal sobs, produce the effect of veracious sentiment in a wondrously vivid degree. It is hypercriticism to seek to delve into the workings of this man's spirit, a man who gives us so much that is real, wonderful and magical beyond his brethren, and with whom the real feeling may only after all be covered up by the more dazzling, daring qualities which smite us with Rosenthal as with no other pianist. The one flaw—and it was redeemed later in the romance and larghetto—came in the first movement. Those delicate legatissimo runs with which Chopin has embellished his first lovely melody the pianist wound up with a sharp staccato, converting the aerial poetic tracery into a species of tour de force at war with the spirit of the theme. But the second movement throughout was exquisite.

And when it came to the rondo, then was Rosenthal Rosenthal. He set in like a hero who knew he had a field to conquer, and knew equally well that he could do it. He did and won his wreath well, and the house came down and shouted a hundred bravos and recalled the third and then the fourth time until this giant of the keyboard had to give an encore, playing Schubert's Der Lindenbaum.

The Metropolitan acoustics were bad for the piano, muffling the tone somewhat, but Rosenthal had the fortune to play with a marvelous orchestra, held in hand by Mr. Paur, subordinate to every shade of nuance after a masterly fashion. The original Chopin orchestration was used, a solid enough support for the texture of the solo.

Other numbers for the orchestra were Berlioz's orchestration of Weber's Invitation to the Dance, in which the virtuosity of the woodwind was admirable, the strings as ever being perfection, and the big C major Schubert symphony No. 9, which might better have come earlier on the program. After the scintillant brilliancy of the Chopin rondo and the buoyant Invitation to the Dance, the large-souled, lengthy symphony did not strike the prevailing vein, but it was nobly played, and the delicate sharpness of rhythm obtained by Mr. Paur in the andante con moto was delicious.

The Chabrier overture, richly scored, was played with superb sonority, and a fragmentary theme of melodious but somewhat conventional pattern was worked up by Mr. Paur to an imposing climax at the close.

The Boston band was never in better order, and sympathy reigned fully at this concert between Mr. Paur and his men. After the tremendous sonority patterned after Wagner which marked the Chabrier overture the fragility and clarity of the Chopin concerto accompaniment formed one of the most finished contrasts in orchestral work New York has ever enjoyed. There was a large audience charged with enthusiasm, and Madame Melba sat in a box to swell the applause for Rosenthal and the Boston Symphony Band.

SUNDA… …OVEMBER 22.

…curious slips on the part of the annotator of …grammes of the Boston Symphony Orchestra …ave made many people in the audience at the Metropolitan Opera House, last Friday evening a week, rub their eyes in bewilderment. They saw in Mr. Apthorpe's little terra-cotta pamphlet, first, that "Chopin wrote only two works (his concertos for pianoforte) with orchestral accompaniment," and, second, and more amazing still, that of Schubert's great C major symphony nothing was known "till the MS. score was discovered in Vienna, long after Schubert's death, by Sir George Grove"! Surely, these two statements are the result of slips of the pen, for Chopin's brilliant polonaise for piano, with orchestral accompaniment, is doubtless as well known in Boston as in New-York; and if the variations in "La ci darem la Mano" are not now heard in the concert-rooms of the Hub, they are at least familiar to even cursory readers of musical history as the occasion of Schumann's greeting to the youthful Chopin, "Hats off, gentlemen, a genius!" Also, there is the "Krakowiak." The Boston commentator was nodding deeply when he confused Sir George Grove's valuable later researches into Schubert's life and works with the famous visit of Robert Schumann to Ferdinand Schubert in Vienna in 1838 (ten years after the composer's death), his discovery of the great symphony, his sending of it to Leipsic, and Mendelssohn's triumphant production of it in the Gewandhaus there in 1839. These are well-known passages in musical history, and many friends of the Boston orchestra must have made their mental corrections as they read their programme-books at last week's concert; but, as annotated programmes are for the instruction of the public, and not for a test of their knowledge, it will be well to have some corrections made the next time these paragraphs are printed.

ACADEMY OF MUSIC.

Boston
Symphony
Orchestra

(90 Performers.)
MR. EMIL PAUR, Conductor.
Sixteenth Season, 1896-97. Twelfth Season in Phil…

FIVE CONCERTS.
TUESDAY EVENING, NOV. 10.
MONDAY EVENING, DEC. 7.
MONDAY EVENING, JAN. 18.
MONDAY EVENING, FEB. 22.
MONDAY EVENING, MARCH 22,
At 8 o'clock.

Solo Artists.
Mme. MELBA
Mme. CARRENO
Mr. POL PLANCON
Mr. BEN DAVIES
Mr. CARL HALIR
(The famous Violin Virtuoso from Berlin.)

Proscenium boxes seating eight, and the new boxes seating six and four, will be sold at $75, $63, and $42, respectively, for the series of five concerts.

Season tickets, with reserved seats for the series of five concerts, $7, $5, and $3.50, according to location.

The sale of tickets will open Monday morning, October 19, at Fischer's Music Store, 1221 Chestnut street.

Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

F. R. COMEE, Ass't Mgr. C. A. ELLIS, Manager.

FIVE CONC…
Nov. 10, Dec. 7, …

SOLO ART…
Mme. MELBA, M… POL PLANSON, Mr. BEN DAVIE…

Season tickets, with reserve… of five concerts, $7, $5, and $… cation, now on sale.

A limited number of single tickets… first concert, with Mme. MELBA… Thursday morning, at Fischer's M… Chestnut street.

F. R. COMEE, Ass't Mgr. C. A. ELLIS, Manager.

ACADEMY OF MUSIC.

BOSTON
SYMPHONY
ORCHESTRA

MELBA

MR. EMIL PAUR, Conductor.

FIRST CONCERT,
TUESDAY EVENING, NOVEMBER 10, at 8.15
SOLOIST:
Madame MELBA

ALL RESERVED SEATS SOLD.

Admissions at $1.00 and 50c., and amphitheatre at 25c., on sale at 1221 Chestnut st., Monday, November 9, at 9 A. M.

THE SALE OF SEASON TICKETS FOR THE FIVE CONCERTS BY THE BOSTON SYMPHONY ORCHESTRA AT THE ACADEMY OF MUSIC OPENS THIS (MONDAY) MORNING, AT 9 O'CLOCK, AT FISCHER'S, 1221 CHESTNUT STREET.

The Republican.

SPRINGFIELD, SUNDAY, NOV. 15, 1896.

BOSTON SYMPHONY ORCHESTRA.

THE CONCERT IN CITY HALL.

A Brilliant Program Including Beethoven's Eighth Symphony, Chabrier's "Gwendoline" Overture, and Bourgault-Ducoudray's "Burial of Ophelia"—Mr Sieveking Forgets His Orchestral Parts and Plays Chopin Solos in Place of His Concerto.

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The audience was not quite so large as the good sales early in the week gave reason for expecting, but was larger than that of last year, and we hope that the managers of the orchestra will not give Springfield up as too benighted for conversion. The city is large enough to support one concert like this every year, and it ought to do so. It is the finest music to be had in the country, and a powerful influence for musical culture. It would be interesting to see the experiment of lowering the prices, or at least, of increasing the proportion of dollar seats. The managers have the theory that there are only about so many people in Springfield who will go anyway, and that they are willing to pay whatever may be asked. They may be right, but unfortunately a love for music does not always go hand in hand with financial means, and there are many families that would gladly be present in mass instead of being represented by a delegation of one, if they could afford it. It was noticeable that almost every dollar seat in the house was sold. It would, at all events, be more inspiring to have the house packed at a lower price, and we should very much like to see the experiment made.

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Despite the noble virtues of this incomparable band, which brought forward, by the way, a new overture, that to Gwendoline, by Emmanuel Chabrier, it was evident from the outset that public interest centred around Rosenthal. He played the Chopin E minor concerto, that long, romantic poem freighted with melodies which seem to float half way between the pale, soft moonlight and our terrestrial space, and closing with a rondo, which in its ornate difficulty is the invitation as it is often the despair of the technician.

He played not alone superbly but most exquisitely. There is a war cry abroad about lack of native feeling. Let it rage. Rosenthal's robust, aggressive personality is an exterior menace to poetry, no doubt, but what boots it to rasp on this string if a man can so convincingly adapt the Shakesperian adage: "Assume a virtue," &c., as did this artist in the E minor concerto? If Rosenthal cannot in truth furnish an echo for every phrase of beauty in his inmost soul he can through a marvelous control of every technical device of lingering legato, of unsurpassable nuance, by power of brief, delicate phrases that come like little crystal sobs, produce the effect of veracious sentiment in a wondrously vivid degree. It is hypercriticism to seek to delve into the workings of this man's spirit, a man who gives us so much that is real, wonderful and magical beyond his brethren, and with whom the real feeling may only after all be covered up by the more dazzling, daring qualities which smite us with Rosenthal as with no other pianist. The one flaw—and it was redeemed later in the romance and larghetto—came in the first movement. Those delicate legatissimo runs with which Chopin has embellished his first lovely melody the pianist wound up with a sharp staccato, converting the aerial poetic tracery into a species of tour de force at war with the spirit of the theme. But the second movement throughout was exquisite.

And when it came to the rondo, then was Rosenthal Rosenthal. He set in like a hero who knew he had a field to conquer, and knew equally well that he could do it. He did and won his wreath well, and the house came down and shouted a hundred bravos and recalled the third and then the fourth time until this giant of the keyboard had to give an encore, playing Schubert's Der Lindenbaum.

The Metropolitan acoustics were bad for the piano, muffling the tone somewhat, but Rosenthal had the fortune to play with a marvelous orchestra, held in hand by Mr. Paur, subordinate to every shade of nuance after a masterly fashion. The original Chopin orchestration was used, a solid enough support for the texture of the solo.

Other numbers for the orchestra were Berlioz's orchestration of Weber's Invitation to the Dance, in which the virtuosity of the woodwind was admirable, the strings as ever being perfection, and the big C major Schubert symphony No. 9, which might better have come earlier on the program. After the scintillant brilliancy of the Chopin rondo and the buoyant Invitation to the Dance, the large-souled, lengthy symphony did not strike the prevailing vein, but it was nobly played, and the delicate sharpness of rhythm obtained by Mr. Paur in the andante con moto was delicious.

The Chabrier overture, richly scored, was played with superb sonority, and a fragmentary theme of melodious but somewhat conventional pattern was worked up by Mr. Paur to an imposing climax at the close.

The Boston band was never in better order, and sympathy reigned fully at this concert between Mr. Paur and his men. After the tremendous sonority patterned after Wagner which marked the Chabrier overture the fragility and clarity of the Chopin concerto accompaniment formed one of the most finished contrasts in orchestral work New York has ever enjoyed. There was a large audience charged with enthusiasm, and Madame Melba sat in a box to swell the applause for Rosenthal and the Boston Symphony Band.

SUNDAY, NOVEMBER 22,

curious slips on the part of the annotator of grammes of the Boston Symphony Orchestra ve made many people in the audience at the Metropolitan Opera House, last Friday evening a week, rub their eyes in bewilderment. They saw in Mr. Apthorpe's little terra-cotta pamphlet, first, that "Chopin wrote only two works (his concertos for pianoforte) with orchestral accompaniment," and, second, and more amazing still, that of Schubert's great C major symphony nothing was known "till the MS. score was discovered in Vienna, long after Schubert's death, by Sir George Grove"! Surely, these two statements are the result of slips of the pen, for Chopin's brilliant polonaise for piano, with orchestral accompaniment, is doubtless as well known in Boston as in New-York; and if the variations in "La ci darem la Mano" are not now heard in the concert-rooms of the Hub, they are at least familiar to even cursory readers of musical history as the occasion of Schumann's greeting to the youthful Chopin, "Hats off, gentlemen, a genius!" Also, there is the "Krakowiak." The Boston commentator was nodding deeply when he confused Sir George Grove's valuable later researches into Schubert's life and works with the famous visit of Robert Schumann to Ferdinand Schubert in Vienna in 1838 (ten years after the composer's death), his discovery of the great symphony, his sending of it to Leipsic, and Mendelssohn's triumphant production of it in the Gewandhaus there in 1839. These are well-known passages in musical history, and many friends of the Boston orchestra must have made their mental corrections as they read their programme-books at last week's concert; but, as annotated programmes are for the instruction of the public, and not for a test of their knowledge, it will be well to have some corrections made the next time these paragraphs are printed.

ACADEMY OF MUSIC.

Boston Symphony Orchestra

(90 Performers.)
MR. EMIL PAUR, Conductor.
Sixteenth Season, 1896-97. Twelfth Season in Phil

FIVE CONCERTS.
TUESDAY EVENING, NOV. 10.
MONDAY EVENING, DEC. 7.
MONDAY EVENING, JAN. 18.
MONDAY EVENING, FEB. 22.
MONDAY EVENING, MARCH 22,
At 8 o'clock.

Solo Artists:
Mme. MELBA
Mme. CARRENO
Mr. POL PLANCON
Mr. BEN DAVIES
Mr. CARL HALIR
(The famous Violin Virtuoso from Berlin.)

Proscenium boxes seating eight, and the new boxes seating six and four, will be sold at $75, $63, and $42, respectively, for the series of five concerts.

Season tickets, with reserved seats for the series of five concerts, $7, $5, and $3.50, according to location.

The sale of tickets will open Monday morning, October 19, at Fischer's Music Store, 1221 Chestnut street.

Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

F. R. COMEE, Ass't Mgr. C. A. ELLIS, Manager.

ACADEMY OF MUSIC.

Boston Symphony Orchestra.
Mr. EMIL PAUR, Conductor.

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Nov. 10, Dec. 7, Jan. 18, Feb. 22, Mar. 22.

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Mme. MELBA, Mme. CARRENO, Mr. POL PLANCON, Mr. BEN DAVIES, Mr. CARL HALIR.

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A limited number of single tickets for the first concert, with Mme. MELBA as soloist, ready Thursday morning, at Fischer's Music Store, 1221 Chestnut street.

F. R. COMEE, Ass't Mgr. C. A. ELLIS, Manager.

10/31/96

ACADEMY OF MUSIC.

BOSTON SYMPHONY ORCHESTRA

MELBA

Mr. EMIL PAUR, Conductor.

FIRST CONCERT,
TUESDAY EVENING, NOVEMBER 10, at 8.15.
SOLOIST:
Madame MELBA

ALL RESERVED SEATS SOLD.

Admissions at $1.00 and 50c., and amphitheatre at 25c., on sale at 1221 Chestnut st., Monday, November 9, at 9 A. M.

n6t

11/9/96

THE SALE OF SEASON TICKETS FOR THE FIVE CONCERTS BY THE BOSTON SYMPHONY ORCHESTRA AT THE ACADEMY OF MUSIC OPENS THIS (MONDAY) MORNING, AT 9 O'CLOCK, AT FISCHER'S, 1221 CHESTNUT STREET.

11/9/96

[52]

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Boston Sunday Globe.

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Although Mr Moriz Rosenthal was unable to appear at last week's symphony, and thereby disappointed thousands, his illness will be of short duration, and his manager is sanguine that the artist will give his piano recital here this week, as already arranged for. Mr Paur endeavored to get Miss Lena Little as soloist for Friday afternoon, but she too was sick, and the program was then made up entirely of orchestral numbers, Chabrier's overture to "Gwendoline" being played instead of the scheduled piano concerto. The other selections were as follows: Dvorak's symphony, "From the New World;" overture, "Barber of Bagdad," Peter Cornelius, and prelude to part III, "Cricket on the Hearth," Karl Goldmark. "Gwendoline" closed the program.

The Chabrier overture does not improve upon a second hearing. It was given at the second symphony concert this season, and although skilfully orchestrated it does not show any special musical value, and besides being of a theatric character suggests the Wagnerian influence throughout its style of composition. There is no fault to be found with the work of the orchestra, for the interpretation was evidently in thorough accord with the ideas of the composer.

Mr Paur began the program with Dvorak's "New World" symphony, a work, as is well known, made up principally of melodies typical of the negro music of the south. The composition has been so frequently analyzed and discussed since it was written, about three years ago, that the performance by the orchestra is all that need be mentioned now. The notable part of the interpretation was in the second movement, which was faultlessly played. The pianissimo introduction, with the melodic theme by the English horn and the united accompaniment by the strings; the elaborate development, and the modulations into different keys; the return, and the coda, were each given with beautiful effect. The tripping episodes of the fourth movement and the stirring finale were each excellent in strongly contrasting styles.

The overture to "Barber of Bagdad" is full of catchy eccentricities in scoring, and the themes are fairly juggled by the different contingents of the band. The changes were charmingly made and without perceptible breaks, the magnificent team work of the strings being very conspicuous for daintiness, precision and smoothness of tonality. The wind instruments gave out the slow themes with admirable sonority.

"The Cricket on the Hearth" prelude, performed here for the first time, is a finely contrasted work, opening pompously and suddenly running into more joyous moments. Then come dainty little duet passages by bassoon and clarinet, followed by a lively dance theme, which is the personification of musical vivacity.

The audience thoroughly enjoyed the work, and the members of the band also appeared to take pleasure in it. The tone coloring of the opening phrases was deliciously harmonic and the violin contingent was all that could be desired in setting forth the jolly little melodies which continually sprang up from the mere sober musical background furnished by the basses.

This week's soloist will be the famous Berlin violinist; Mr Carl Halir. The program will include the overture, "Manfred," Schumann; entr'actes from "Carmen," Bizet; symphony No. 4, Tschaikowsky.

Gazette

BOSTON SUNDAY MORNING, NOV. 22.

The Symphony Concert.

Owing to the illness of Mr. Rosenthal, he did not appear at the Symphony concert given last evening in Music Hall. The changed programme was:

Overture, "Barber of Bagdad"........Cornelius
Overture, "Gwendoline" ....Chabrier
Entr' acte, "Cricket on the Hearth"...Goldmark
Symphony, "From the New World"....Dvorak

There is little that calls for extended notice in this programme. The Goldmark entr' acte suggests grace and vivacity in its brevity; it is a most attractive specimen brick, but it seems cruel to the composer to wrest it from its proper place and serve it up in its blushing loneliness. Age does not add fresh beauties to the Dvorak symphony; it is a large and dignified work, but it does not inspire joy. It was delightfully played by the orchestra with spirit, grace and the rarest finish.

The soloist for the next concert is Mr. Carl Halir, the famous Berlin violinist.

[illegible]

SUNDAY, NOVEMBER 22, 1896.

Fifth Concert of the Symphony Orchestra in Music Hall Last Evening—A Program of No Marked Distinction.

The program of the Symphony concert last evening, Mr. Paur, conductor, was as follows:

Symphony No. 5, in E minor..........Dvorak
Overture to "Der Barbier von Bagdad,"
Cornelius
Intermezzo from "Das Heimchen am Herd" .... Goldmark
(First time in Boston.)
Overture to "Gwendolime" ....Chabrier

Mr. Morits Rosenthal was prevented by sickness from appearing as pianist, to the great disappointment of all. He will undoubtedly be able to give his recital Tuesday afternoon.

* * *

Let us examine a few statements of fact made by Mr. William F. Apthorp in the Program Book of the 21st.

* * *

Mr. Apthorp says Cornelius's "Barber of Bagdad" was brought out at Weimar in 1859.

It was produced at Weimar in 1858 (December 15).

* * *

Mr. Apthorp says Cornelius died October 24, 1874.

But Cornelius died October 26, 1374.

* * *

Mr. Apthorp says Goldmark was born December 17, 1840.

As a matter of fact, Goldmark was born May 18, 1830.

* * *

The overture to "The Barber of Bagdad" has a history, but Mr. Apthorp did not see fit to tell the story in the Program Book, although there is information concerning the "dotted triplet," "swept syncopated chords," and "a new counter-phrase in the violins and sextolet arpegg in the violas." Ouf!

This overture was composed by Cornelius after the first production of the opera, and he sketched it only for piano, for four hands. Liszt afterward orchestrated it. The whole instrumental part of the opera, by the way, was rewritten for a larger orchestra by Tausig, but when the opera was given for the first time in America (New York, Jan. 3, 1890) the score used was the one edited by Mottl.

Mr. Apthrop speaks of "strong chords in the brass and bassoons." Why does he not add that this pompous motive is the one that accompanies the naming of the Barber by name throughout the opera: Abul Hassan Ali Ebn Bekar. This phrase is used only in connection with the name, and always to produce a serio-comic effect. As Mr. Krehbiel says, "He (Cornelius) does not label the Barber with it, and compel the orchestra to announce his entrance like a footman or usher. It stands, not for him, but for his capacious name." The second and charming chief theme is taken from the first scene of the opera. With the exception of these themes and the ingenious counterpoint against the second theme, in which last night the strings were too powerful when the melody was sustained by wind instruments, this overture is like unto a mighty rattling of dry bones. What a sky-assailing prelude to a comic opera! The thought of Hanslick's sneer was in the mind: "This barber shaved with guillotines not with razors." The developments are for the most part sandy, and the capricious, changing rhythms jolt when they try to be piquant.

* * *

Goldmark's opera has been praised extravagantly and assailed bitterly in Germany. Some say it was inspired by the success of "Hansel und Gretel," although it is my impression that Goldmark was at work on his "Cricket" before Humperdinck's opera saw the footlights. With the opera we have now nothing to do. The entr'acte in concert is absolute music, and this particular entr'acte is cheap stuff, unworthy of the composer of the "Sakuntala," "Prometheus" and "Sappho" overtures. What in the world has the fugued movement that precedes the folk song to do with the affair? It is thrown in as though it were a sop to pedantry. The folk-song is "Weisst Du, wie viel Sternlein Stehen," if I am not mistaken. There is conventional and dull development of this theme, until the inevitable apotheosis of the tune with roar and bang and calcium lights. Then comes a beer-hall dance, vulgar, noisy, stupid, and the wretched thing ends with a general throwing about of furniture and a hurling of empty beer pots at the tired fiddlers. It seems incredible that Goldmark should have written such obscene music.

* * *

It was a pleasure to hear again the stirring, superb overture to "Gwendoline," which was passionately played. It is not necessary to be a negrophile to enjoy the symphony by Dvorak, which contains much that is beautiful. There are two Dvoraks in this work, one the naive Bohemian, the other the artful musician of these latter days, who prepares his simplicity with infinite pains. A composer of distinguished musical feeling and accomplishments said last night of the Largo, "It is meretricious." He spoke unerringly the one, the only word.

PHILIP HALE.

* * *

The sickness of Rosenthal disappointed many. Friday morning he was feverish and he stayed in his room hoping to be well enough to appear at the Public Rehearsal; but his physician forbade him to leave his bed.

I am told that few pianists have such an intimate knowledge of the construction of the piano as that enjoyed by Rosenthal. He took a practical course some time ago in a piano factory, until he knew the parts of the instrument. So particular is he in his choice, that he spent day after day in the Steinway wareroom in New York before the chosen piano suited him. One pianist will say, "This is too hard;" another "This is too weak;" but how many are able to put a finger here and there, talking intelligently of lead or the pricking of a hammer?

* * *

It is a singular fact that while Rosenthal is not characteristically emotional in his playing he provokes emotional outbursts from such writers as Mr. Huneker. Witness this extract from the Morning Advertiser (N. Y.) of last week:

"Rosenthal revels in the material splendor of his art. In his dreams are no pallid twilights, no haunted thickets, no brakes wherein hunts the nymph with slim busts. He sees firm, cool marble temples, and when the stars shine their light is frosty and glittering. His playing is linear perfection. No Tyrian purple dyes the miraculous fretwork of his musical mantle. He is electric, dazzling, but seldom melting; and as almost any school girl today plays with 'expression'—vague quantity—Rosenthal is all the more welcome. What I cannot comprehend is the poverty of brain that, because a Paderewski, a Joseffy or a D'Albert are admired, that same admiration inhabits one from admiring Rosenthal.

"Blessed are the catholic, for they shall enjoy more than the bigoted. In the kingdom of piano playing there are many mansions, and Rosenthal has a big one all to himself, with his name over the door in bronze letters."

* * *

The program of the Symphony Concert Saturday night will be as follows: Overture to "Manfred," Schumann; Entr'actes from "Carmen," Bizet; Tschaikowsky's 4th symphony. The soloist will be Mr. Carl Halir, violinist.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. C., NO. 145.

SUNDAY. NOV. 22. 1896.

SOLOIST ROSENTHAL WAS ABSENT.

Made Necessary a Rearrangement of Last Night's Symphony Concert Programme.

Despite the non-appearance of Mr. Moriz Rosenthal, owing to sudden illness, and the miserable state of the weather, there was a surprisingly large audience in attendance at last night's concert by the Boston Symphony orchestra in Music Hall. The absence of the soloist caused an entire overturning of the programme, which had been prepared with the view of affording desirable contrasts to Chopin's T minor concerto, which was to come between the Cornelius overture and Goldmark's "Cricket on the Hearth" prelude, the Dvorak symphony appropriately bringing the concert to an end. As it was, the arrangement was as follows:

Symphony, "From the New World".....Dvorak
Overture, "The Barber of Bagdad"...Cornelius
Prelude to part 3 of "The Cricket on the Hearth" .... Goldmark
Overture, "Gwendoline"..............Chabrier

The Goldmark selection was given for the first time here. It is scarcely worthy the reputation and the skill of the composer, notwithstanding the effectiveness with which it is scored. The themes are uninteresting, and the prelude, as a whole, suggests very much ado about nothing. It opens vigorously enough with a stately subject, which is cleverly treated fugally, but which is dry and unattractive. It breaks into an old-fashioned melody of the German folk-song order, which is elaborately developed and varied, and is followed by a tripping bit of pretty commonplace of no marked originality, with which it winds up. It is true that it pertains to comic opera, but if the composer's name were not attached to it, no one would have guessed that it could possibly be by Goldmark, so lacking in grace of style, beauty of harmony and warmth of sentiment is it, to say nothing of the stiffness of its aspect of musical patchwork.

The Cornelius overture obtained an exceptionally brilliant and finely colored reading from Mr. Paur and a splendid performance from the orchestra. The symphony, also, had one of the most thoughtful and effective interpretations that it has had here, but it is as difficult as ever to discover wherein its themes are in any wise American or in the remotest degree typical of the negro melodies of the South.

If the themes in the largo are anything, they are distinctly and characteristically Scotch, while the principal subject of the scherzo is as decidedly Spanish in rhythm and style. The finale has a marked Gaelic suggestiveness, and in one place falls into an unmistakable Irish jig. However, leaving all question of national color out of consideration, the work is wholly interesting, improves on acquaintance, and is thoroughly pleasing in the hearing.

The Charbrier overture deserved the profound impression it made when it was first given, by its fine, its lavishly rich orchestral coloring, its strongly-marked individuality and the immense fervor with which the composer has sustained the passionate pace at which he starts out. The sympathetic and spirited reading of the work by Mr. Paur, and the incomparable virtuosity with which the orchestra overcame its difficulties made the performance stirringly effective.

The programme for next week is: Overture, "Manfred," Schumann; entr'actes from "Carmen," Bizet; symphony No. 4, Tschaikowsky, No. 4, first time. Mr. Carl Halir is to be the soloist.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, NOVEMBER 22, 1896.

THE SYMPHONY CONCERT.

Owing to the sudden illness of Mr. Rosenthal, who was to have played the Chopin Concerto No. 1, the programme of the fifth concert in the Symphony series last night was somewhat rearranged, the Dvorak symphony coming first and Chabrier's "Gwendoline" overture replacing the concerto.

The Dvorak symphony No. 5, styled "From the New World," has been heard here only once before, if we remember aright. It was written in 1893, and is based largely on negro melodies, which naturally make it of quite a modern order. At several points the Southern folk songs are prominently suggested; but again, the composer appears to have wandered off from his text, purposely, no doubt. To the casual listener, the third movement is by far the most interesting because of the general lightness and tunefulness. It is a pretty scherzo, which gradually develops into a lively dance-like movement. The fourth movement is thoroughly unconventional and of a much stronger character than the others. The orchestration is rich and sonorous, and, although the working out is rather long and the dainty themes are frequently repeated, it has much to interest, the musician especially.

The one novelty on the programme was the prelude to Act III. of Goldmark's "The Cricket on the Hearth." Like many other fragments of such works heard at these concerts, it is somewhat difficult to judge of the general excellence, or otherwise of the whole work. In the present case we are told that its success was instantaneous when presented in Berlin in June of this year. The prelude heard last night is of much dignity and rich orchestration, and the development calls into play several charming combinations of instrumentation. The music is of a rather light character, but if the entire score is as tuneful and vivacious as this prelude, the opera must be decidedly worth listening to. The other two numbers on the programme were the overture to the "Barber of Bagdad" and the overture to "Gwendoline."

At next week's concert a new symphony will be heard—the Tschaikowski No. 4—and Carl Halir will be the soloist.

Boston Courier.

SUNDAY MORNING, NOV. 22, 1896.

The fifth Symphony programme probably was to derive its chief value in the eyes of most people from the fact that its second number was Chopin's first, or E minor, pianoforte concerto, to be played by Mr. Moriz Rosenthal, who would make his reentrance therein and show what changes hnd come over the spirit of his dreams and his waking hours since he was last heard here as a "phenomenal" youth. But there was great disappointment, because he was medically certified as unequal to the task of playing, necessitating a change of programme.

But the musical value of the concert did not lie in this one number by any means, although there was only one thing new in Mr. Paur's selections, which were Peter Cornelius's "Barber of Bagdad" overture, an entr'acte from Goldmark's "Cricket on the Hearth," and Dvorak's "From the New World" symphony, together with Chabrier's "Gwendolen" overture, which was repeated in place of the concerto. The Goldmark piece was truly delightful, because, while orchestrated with its author's taste, skill and diversity, it was not pretentious and did not rise above its subject. It is generally vivacious, but contains however a charming folk-song-like bit, which suggests the popular "Mein Schatz" of the song-books, and is worked up to a high pitch of happy excitement at the close. Mr. Paur and the orchestra evidently did their best to atone for the loss of the concerto, and the playing was all of the finest quality in technique and in art.

The next programme will present Schumann's "Manfred" overture, the entr'actes from Bizet's "Carmen" and Tschaikowsky's fourth symphony, which has not been heard here yet. There will also be a soloist, but the engagement is not announced.

Howard Malcom Ticknor.

ton Transcript

SATURDAY, NOVEMBER 21, 1896.

Rosenthal Unable to Appear.

Half an hour before the beginning of the public rehearsal by the Boston Symphony Orchestra, yesterday afternoon, a note was received by the management to the effect that the illness of Mr. Rosenthal, the soloist announced, made it unsafe for him to appear. A hurried effort was made to secure the services of Miss Lena Little, the soloist with the orchestra at the concert in Cambridge the previous evening, but she was also ill. Conductor Paur substituted the overture to Gwendoline by Chabrier in place of Mr. Rosenthal's solo number, otherwise the programme was the same as announced. Mr. Rosenthal will not appear this evening and the programme given yesterday afternoon will be repeated. Mr. Rosenthal will play with the orchestra at a later date. The soloist for next week's concert is Carl Halir.

Boston Sunday Globe.

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Mr Paur began the program with Dvorak's "New World" symphony, a work, as is well known, made up principally of melodies typical of the negro music of the south. The composition has been so frequently analyzed and discussed since it was written, about three years ago, that the performance by the orchestra is all that need be mentioned now. The notable part of the interpretation was in the second movement, which was faultlessly played. The pianissimo introduction, with the melodic theme by the English horn and the united accompaniment by the strings; the elaborate development, and the modulations into different keys; the return, and the coda, were each given with beautiful effect. The tripping episodes of the fourth movement and the stirring finale were each excellent in strongly contrasting styles.

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Gazette

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Boston Journal.

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Symphony No. 5, in E minor...........Dvorak
Overture to "Der Barbier von Bagdad," Cornelius
Intermezzo from "Das Heimchen am Herd" .... Goldmark
(First time in Boston.)
Overture to "Gwendoline" ....Chabrier

Mr. Moritz Rosenthal was prevented by sickness from appearing as pianist, to the great disappointment of all. He will undoubtedly be able to give his recital Tuesday afternoon.

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Let us examine a few statements of fact made by Mr. William F. Apthorp in the Program Book of the 21st.

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Mr. Apthorp says Cornelius's "Barber of Bagdad" was brought out at Weimar in 1859.

It was produced at Weimar in 1858 (December 15).

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Mr. Apthorp says Cornelius died October 24, 1874.

But Cornelius died October 26, 1374.

* * *

Mr. Apthorp says Goldmark was born December 17, 1840.

As a matter of fact, Goldmark was born May 18, 1830.

* * *

The overture to "The Barber of Bagdad" has a history, but Mr. Apthorp did not see fit to tell the story in the Program Book, although there is information concerning the "dotted triplet," "swept syncopated chords," and "a new counter-phrase in the violins and sextolet arpegg in the violas." Ouf!

This overture was composed by Cornelius after the first production of the opera, and he sketched it only for piano, for four hands. Liszt afterward orchestrated it. The whole instrumental part of the opera, by the way, was rewritten for a larger orchestra by Tausig, but when the opera was given for the first time in America (New York, Jan. 3, 1890) the score used was the one edited by Mottl.

Mr. Apthrop speaks of "strong chords in the brass and bassoons." Why does he not add that this pompous motive is the one that accompanies the naming of the Barber by name throughout the opera: Abul Hassan Ali Ebn Bekar. This phrase is used only in connection with the name, and always to produce a serio-comic effect. As Mr. Krehbiel says, "He (Cornelius) does not label the Barber with it, and compel the orchestra to announce his entrance like a footman or usher. It stands, not for him, but for his capacious name." The second and charming chief theme is taken from the first scene of the opera. With the exception of these themes and the ingenious counterpoint against the second theme, in which last night the strings were too powerful when the melody was sustained by wind instruments, this overture is like unto a mighty rattling of dry bones. What a sky-assailing prelude to a comic opera! The thought of Hanslick's sneer was in the mind: "This barber shaved with guillotines not with razors." The developments are for the most part sandy, and the capricious, changing rhythms jolt when they try to be piquant.

* * *

Goldmark's opera has been praised extravagantly and assailed bitterly in Germany. Some say it was inspired by the success of "Hansel und Gretel," although it is my impression that Goldmark was at work on his "Cricket" before Humperdinck's opera saw the footlights. With the opera we have now nothing to do. The entr'acte in concert is absolute music, and this particular entr'acte is cheap stuff, unworthy of the composer of the "Sakuntala," "Prometheus" and "Sappho" overtures. What in the world has the fugued movement that precedes the folk song to do with the affair? It is thrown in as though it were a sop to pedantry. The folk-song is "Weisst Du, wie viel Sternlein Stehen," if I am not mistaken. There is conventional and dull development of this theme, until the inevitable apotheosis of the tune with roar and bang and calcium lights. Then comes a beer-hall dance, vulgar, noisy, stupid, and the wretched thing ends with a general throwing about of furniture and a hurling of empty beer pots at the tired fiddlers. It seems incredible that Goldmark should have written such obscene music.

* * *

It was a pleasure to hear again the stirring, superb overture to "Gwendoline," which was passionately played. It is not necessary to be a negrophile to enjoy the symphony by Dvorak, which contains much that is beautiful. There are two Dvoraks in this work, one the naive Bohemian, the other the artful musician of these latter days, who prepares his simplicity with infinite pains. A composer of distinguished musical feeling and accomplishments said last night of the Largo, "It is meretricious." He spoke unerringly the one, the only word.

PHILIP HALE.

* * *

The sickness of Rosenthal disappointed many. Friday morning he was feverish and he stayed in his room hoping to be well enough to appear at the Public Rehearsal; but his physician forbade him to leave his bed.

I am told that few pianists have such an intimate knowledge of the construction of the piano as that enjoyed by Rosenthal. He took a practical course some time ago in a piano factory, until he knew the parts of the instrument. So particular is he in his choice, that he spent day after day in the Steinway wareroom in New York before the chosen piano suited him. One pianist will say, "This is too hard;" another "This is too weak;" but how many are able to put a finger here and there, talking intelligently of lead or the pricking of a hammer?

* * *

It is a singular fact that while Rosenthal is not characteristically emotional in his playing he provokes emotional outbursts from such writers as Mr. Huneker. Witness this extract from the Morning Advertiser (N. Y.) of last week:

"Rosenthal revels in the material splendor of his art. In his dreams are no pallid twilights, no haunted thickets, no brakes wherein hunts the nymph with slim busts. He sees firm, cool marble temples, and when the stars shine their light is frosty and glittering. His playing is linear perfection. No Tyrian purple dyes the miraculous fretwork of his musical mantle. He is electric, dazzling, but seldom melting; and as almost any school girl today plays with 'expression'—vague quantity—Rosenthal is all the more welcome. What I cannot comprehend is the poverty of brain that, because a Paderewski, a Joseffy or a D'Albert are admired, that same admiration inhabits one from admiring Rosenthal.

"Blessed are the catholic, for they shall enjoy more than the bigoted. In the kingdom of piano playing there are many mansions, and Rosenthal has a big one all to himself, with his name over the door in bronze letters."

* * *

The program of the Symphony Concert Saturday night will be as follows: Overture to "Manfred," Schumann; Entr'actes from "Carmen," Bizet; Tschaikowsky's 4th symphony. The soloist will be Mr. Carl Halir, violinist.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. C., NO. 145.

SUNDAY. NOV. 22, 1896.

SOLOIST ROSENTHAL WAS ABSENT.

Made Necessary a Rearrangement of Last Night's Symphony Concert Programme.

Despite the non-appearance of Mr. Moriz Rosenthal, owing to sudden illness, and the miserable state of the weather, there was a surprisingly large audience in attendance at last night's concert by the Boston Symphony orchestra in Music Hall. The absence of the soloist caused an entire overturning of the programme, which had been prepared with the view of affording desirable contrasts to Chopin's T minor concerto, which was to come between the Cornelius overture and Goldmark's "Cricket on the Hearth" prelude, the Dvorak symphony appropriately bringing the concert to an end. As it was, the arrangement was as follows:

Symphony, "From the New World".....Dvorak
Overture, "The Barber of Bagdad"...Cornelius
Prelude to part 3 of "The Cricket on the Hearth" .... Goldmark
Overture, "Gwendoline".............Chabrier

The Goldmark selection was given for the first time here. It is scarcely worthy the reputation and the skill of the composer, notwithstanding the effectiveness with which it is scored. The themes are uninteresting, and the prelude, as a whole, suggests very much ado about nothing. It opens vigorously enough with a stately subject, which is cleverly treated fugally, but which is dry and unattractive. It breaks into an old-fashioned melody of the German folk-song order, which is elaborately developed and varied, and is followed by a tripping bit of pretty commonplace of no marked originality, with which it winds up. It is true that it pertains to comic opera, but if the composer's name were not attached to it, no one would have guessed that it could possibly be by Goldmark, so lacking in grace of style, beauty of harmony and warmth of sentiment is it, to say nothing of the stiffness of its aspect of musical patchwork.

The Cornelius overture obtained an exceptionally brilliant and finely colored reading from Mr. Paur and a splendid performance from the orchestra. The symphony, also, had one of the most thoughtful and effective interpretations that it has had here, but it is as difficult as ever to discover wherein its themes are in any wise American or in the remotest degree typical of the negro melodies of the South.

If the themes in the largo are anything, they are distinctly and characteristically Scotch, while the principal subject of the scherzo is as decidedly Spanish in rhythm and style. The finale has a marked Gaelic suggestiveness, and in one place falls into an unmistakable Irish jig. However, leaving all question of national color out of consideration, the work is wholly interesting, improves on acquaintance, and is thoroughly pleasing in the hearing.

The Charbrier overture deserved the profound impression it made when it was first given, by its fine, its lavishly rich orchestral coloring, its strongly-marked individuality and the immense fervor with which the composer has sustained the passionate pace at which he starts out. The sympathetic and spirited reading of the work by Mr. Paur, and the incomparable virtuosity with which the orchestra overcame its difficulties made the performance stirringly effective.

The programme for next week is: Overture, "Manfred," Schumann; entr'actes from "Carmen," Bizet; symphony No. 4, Tschaikowsky, No. 4, first time. Mr. Carl Halir is to be the soloist.

BOSTON POST,

The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, NOVEMBER 22, 1896.

THE SYMPHONY CONCERT.

Owing to the sudden illness of Mr. Rosenthal, who was to have played the Chopin Concerto No. 1, the programme of the fifth concert in the Symphony series last night was somewhat rearranged, the Dvorak symphony coming first and Chabrier's "Gwendoline" overture replacing the concerto.

The Dvorak symphony No. 5, styled "From the New World," has been heard here only once before, if we remember aright. It was written in 1893, and is based largely on negro melodies, which naturally make it of quite a modern order. At several points the Southern folk songs are prominently suggested; but again, the composer appears to have wandered off from his text, purposely, no doubt. To the casual listener, the third movement is by far the most interesting because of the general lightness and tunefulness. It is a pretty scherzo, which gradually develops into a lively dance-like movement. The fourth movement is thoroughly unconventional and of a much stronger character than the others. The orchestration is rich and sonorous, and, although the working out is rather long and the dainty themes are frequently repeated, it has much to interest, the musician especially.

The one novelty on the programme was the prelude to Act III. of Goldmark's "The Cricket on the Hearth." Like many other fragments of such works heard at these concerts, it is somewhat difficult to judge of the general excellence, or otherwise of the whole work. In the present case we are told that its success was instantaneous when presented in Berlin in June of this year. The prelude heard last night is of much dignity and rich orchestration, and the development calls into play several charming combinations of instrumentation. The music is of a rather light character, but if the entire score is as tuneful and vivacious as this prelude, the opera must be decidedly worth listening to. The other two numbers on the programme were the overture to the "Barber of Bagdad" and the overture to "Gwendoline."

At next week's concert a new symphony will be heard—the Tschaikowski No. 4—and Carl Halir will be the soloist.

Boston Courier.

SUNDAY MORNING, NOV. 22, 1896.

The fifth Symphony programme probably was to derive its chief value in the eyes of most people from the fact that its second number was Chopin's first, or E minor, pianoforte concerto, to be played by Mr. Moriz Rosenthal, who would make his re-entrance therein and show what changes hnd come over the spirit of his dreams and his waking hours since he was last heard here as a "phenomenal" youth. But there was great disappointment, because he was medically certified as unequal to the task of playing, necessitating a change of programme.

But the musical value of the concert did not lie in this one number by any means, although there was only one thing new in Mr. Paur's selections, which were Peter Cornelius's "Barber of Bagdad" overture, an entr'acte from Goldmark's "Cricket on the Hearth," and Dvorak's "From the New World" symphony, together with Chabrier's "Gwendolen" overture, which was repeated in place of the concerto. The Goldmark piece was truly delightful, because, while orchestrated with its author's taste, skill and diversity, it was not pretentious and did not rise above its subject. It is generally vivacious, but contains however a charming folk-song-like bit, which suggests the popular "Mein Schatz" of the song-books, and is worked up to a high pitch of happy excitement at the close. Mr. Paur and the orchestra evidently did their best to atone for the loss of the concerto, and the playing was all of the finest quality in technique and in art.

The next programme will present Schumann's "Manfred" overture, the entr'actes from Bizet's "Carmen" and Tschaikowsky's fourth symphony, which has not been heard here yet. There will also be a soloist, but the engagement is not announced.

HOWARD MALCOM TICKNOR.

Paper of the State

The Official Paper of the City.

DAY MORNING, NOV. 22, 1896.

Symphony Concert a Success, Although Rosenthal Was Absent.

"The best-laid schemes o'mice and men gang aft agley" and the same statement applies to conductors who depend upon soloists. Rosenthal was to have been the soloist at Saturday's concert, but, owing to a sudden illness he disappeared from the programme as completely as that other valley of roses disappears in the second act of "Parsifal." It is a difficult matter to play "Hamlet" with the part of Hamlet omitted, yet this was successfully done on Saturday, for the large audience seemed quite contented with the musical list sans the Chopin piano concerto, and stayed almost to a man until the last note was played.

As if to console the public for the absence of the great pianist, the orchestra played in the most brilliant manner possible and gave a concert that was really memorable. The list required revision because of the excision of the concerto and, for once, began with a long symphony—Dvorak's "American."

It is right that this work should have frequent hearings for it is the only classical outgrowth (except two numbers of Dvorak's chamber music) of American folk-song. It is quite unnecessary to reopen the contention as to whether the negro music is "American" or an imported product; it remains the outcome of American surroundings, and Africa could never have produced such plaintive melancholy as is found in "Nobody knows de trouble I've seen," or "Swing low, sweet chariot," a sadness which speaks most eloquently (in a melody as sad as those named) in the best movement of this symphony,—the Largo.

Another characteristic touch in the work is the rhythmic strength, a touch as old as the ancient Egyptians but belonging to our Southern music in a most marked degree. The introduction, here used to foreshadow thematic material, was finely given, and the first movement probably has never had so perfect a performance since the symphony was composed. One of the charms of the work is the manner in which the themes are interwoven through the movements, the chief theme reappearing in the subsequent movements, and the themes of the second and third movements being similarly transferred from one movement to another, giving a continuity and homogeneity that are unusual in modern works. The subordinate theme of the first movement has the true flavor of the plantation, and introduces that flat seventh which is so characteristic of semi-civilized folk-music.

Familiarity with this symphony does not breed contempt but reveals new beauties; nevertheless the impression remains that the work is rather the ingenious handicraft of an orchestral master than the inspiration of a genius.

The tender chief theme of the second movement and the marchlike trio of the third were notably excellent touches of performance. It is quite true that the Americanism is all developed out of the finale but it remains a noble specimen of thematic treatment, nevertheless, and the employment of various scale forms in the construction of the themes, both in this and the preceding movements, lends a constant interest to a symphony that has already taken its place upon the standard repertoire of the world. But the crashes of that finale could only have been inspired by a monster barbecue.

Cornelius' overture to the "Barber of Bagdad" is full of modern musical embroidery after the latest polyphonic fashion.

The hand of Liszt is seen in the showy orchestration of the work, for it is well known that before the great pianist brought out the opera in Weimar (in 1858) he found the overture somewhat weak in scoring and revised it thoroughly. It is odd to read in the files of Hanslick's criticisms that the German party of musical radicals proclaimed Cornelius as "the German Cherubini," for there is not a trace of the clearness and conservatism of the severe Italian in the entire work and there is such a clatter and vigor in the overture that one can only imagine that the Barber of Bagdad is shaving with the "trust-razor." The work is much more akin to Berlioz than to Cherubini and to Berlioz in his bizarre moments, besides. Apart from the great racket of the scoring there are moments of very legitimate humor even in the bombastic vein the pompous figure on brasses and wood-wind which always announces the octo-syllabic name of the barber being a case in point. The performance was an ideal one.

Mr. Paur is giving the public many interesting novelties this season, and even if one is somewhat disappointed in the Intermezzo from Goldmark's "Cricket on the Hearth," one must confess that it was important enough for a single hearing. That Goldmark, the sensuous Oriental Goldmark, should turn from his extremely tragic and grandiose vein, should desert his Queen of Sheba, Sakuntala, Penthesilia and other aristocratic company and turn to the humble characters which Dickens has sketched, for his latest opera, is a pleasant surprise, and his new departure has won all Austria.

One might readily imagine that he has struck the Humperdinck trail save for the fact that he began this opera before "Hansel and Gretel" had won its success; spite of the anachronism one cannot but believe that the latter opera has influenced the former, for "Das Heimchen am Herde" has gone frankly and freely to the folk-song for its inspiration and its success. Yet Goldmark's road is, in one important respect, very different from the Humperdinck path, he does not endeavor to give continuous melody but divides into clearcut songs, duets, etc., and returns in some degree to the form of the pre-Wagnerian opera.

This intermezzo has been received with enthusiasm abroad, an enthusiasm which is not wholly deserved, for it is an attempt at mixing contrapuntal oil and melodic water; the fugal beginning and the cancan ending do not yoke well together. There is a tender duet sung by the woodwind which is a folk-song pure and simple; this was excellently played. A few muted horn passages presage with their evil color the mischief worked by Tackleton, and then there enters a dance theme, which is very much like a Laendler (although it is in 2-4 rhythm while a Laendler would properly be triple) which leads to an ending which a party of dancing dervishes could not have competed with.

It would detract from the estimation in which we hold the Peerybingles, Caleb, Bertha, or even Tilly Slowboy, to imagine them indulging in Bal Bullier revelry such as this intermezzo ends with. It was splendidly performed, but cannot be fully judged until we have the whole opera (and the English subject is bound to reach the English-speaking stage very soon), when [illegible] can form a fairer estimate of the number, hearing it with its proper surround-

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[illegible] overture. It gains a little on acquaintance, although it is a trifle too robust for ordinary nerves. The orchestra gave its loud passages in a manner that made them clear even to the deafest auditor. This overture and Tschaikowsky's "1812" are two works which are perfectly stunning,—perhaps too much so for any enclosed space. The strings played a whirlwind and the brass players blew a hurricane at the final climax, yet there were no casualties either among the orchestra or the audience. Louis C. Elson.

Boston Transcript

MONDAY, NOVEMBER 23, 1896.

Music Hall: Boston Symphony Orchestra.

The programme of the fifth symphony concert, as given in the Music Hall last Saturday evening, was:

Dvorak: Symphony No. 5, in E minor, "From the New World," opus 95.
Peter Cornelius: Overture to "Der Barbier von Bagdad."
Goldmark: Prelude to Part III. of "Das Heimchen am Herd."
(First time in Boston.)
Chabrier: Overture to "Gwendoline."

Mr. Moriz Rosenthal was to have played the Chopin E-minor concerto, but was unable to appear on account of illness. So the Chabrier overture was substituted for the concerto.

Dvorak's American symphony — which stood as No. 8 before publication of the score, but is now No. 5—shows more than good staying-power. The composer's sympathy with his collected Negro material becomes more and more apparent with time, and the use he makes of it is seen to be more instinct with genius. Dvorak is a composer whose inborn Slavicism in music well survives the cosmopolitanizing influence of culture; he is just as much a Czech to the core now as when he first wrote his Slavische Tänze. And, though there is no discoverable ethnological connection between the Slav and the Negro, there is an accidental similarity between the music of the two races which enables Dvorak to handle Negro melodies without betraying anything like a foreign accent. Curiously enough, as one grows more familiar with this symphony and more and more impressed with its beauty and strength, the essentially Negro character of its thematic material becomes all the more patent. As for its being a wholly great work, we are still considerably in doubt; there is a certain unsophisticated simple-mindedness in Dvorak which prompts him to give quite unguarded expression to his sentiment and pathos, and he is not over-careful in the matter of distinction of style. We are still by no means sure that, in some of the warmer and more poetic moments in this symphony, he has not allowed his expression to degenerate into something very like silliness. But we are no longer sure that he has! Upon the whole, the work gives us greater and greater pleasure, the oftener we hear it; there is an enormous amount of beauty in it, a great deal of genuine strength and vigor; as a piece of orchestral coloring, it is admirable throughout. Perhaps the all too savage ferocity of some passages might be toned down a little by a less fierce style of performance, without losing any of their intrinsic vigor thereby. But the performance last Saturday was generally of very fine quality, well worthy of the work.

Peter Cornelius's "Barbier von Bagdad" overture does not wear as well as Dvorak's symphony. When the overture was first played here, one found a vivacity and life in it that were very charming indeed. But, with repeated hearings, its weak points become more evident. Although the composer was probably thirty when he wrote it, the overture has many of the distinctive characteristics of an early work. It has no homogeneity of style; Cornelius wavers uneasily between French opéra-comique and the Liszt-Wagner ideals; for one thing, he does not seem able to get the amplified coda to the overture to the "Fliegende Holländer" out of his head! The piece was excellently well played; but the impression it made was a disappointment after the more favorable one we had retained from earlier performances.

It must have been a mistake to give the little excerpt from Goldmark's "Heimchen am Herd" at a symphony concert. We can hardly imagine this entr'acte's sounding very well in its proper place, at the theatre; at a symphony concert it sounds merely drivelling. What was Goldmark after in that slow movement in 3-4 time? Was he trying to write "Weisst du wie viel' Sterne stehen," or trying not to? In either case, he failed!

We were heartily glad of another chance at Chabrier's "Gwendoline" overture. The work is perhaps not equally strong all through; but there are glorious things in it. It impresses one as being a very genuine inspiration. The performance was decidedly better than the one a few weeks ago, and some points in the score stood out with far greater clearness. Only we think Mr. Paur a little inclined to overdo the double-fortissimo business at times. We felt the same thing in parts of the finale of the Dvorak symphony.

The next programme is: Schumann, overture to "Manfred," opus 115; ——, violin concerto, to be announced; Bizet, entr'actes from "Carmen;" Tschaikowsky, symphony No. 4, in F minor, opus 36 (first time). Mr. Carl Halir will be the violinist.

The Musical Courier.

NEW YORK, WEDNESDAY, NOVEMBER 25, 1896.

The program of the fifth Symphony concert given last evening was as follows:

Symphony No. 5, E minor..........Dvorák
Overture, Barber of Bagdad..........Cornelius
Intermezzo, from the Cricket on the Hearth..........Goldmark
Overture to Gwendoline..........Chabrier

Mr. Rosenthal's sudden illness prevented his appearance, to the great disappointment of all. He will undoubtedly give his recital Tuesday afternoon, but he will not play here with the Symphony Orchestra until March or April.

The concert was not one of special interest. Goldmark's Intermezzo was played here for the first time. It seems to me cheap stuff, unworthy of the composer of the Sakuntala, Prometheus and Sappho overtures. The folk song is treated conventionally until the inevitable apotheosis, with crash and bang and lime lighteffects, makes you rub your eyes and ask, "Is this by Goldmark?" And the wretched beer hall dance that follows! Oh, Goldmark, let me hear your Oriental voice, with which you tell of hot jungles, shrouded and languorous women, white bearded old men asleep on nodding camels; or narrate the intimate life of Sheba's Queen and curious episodes in her visit at the court of Solomon.

The Cornelius overture, orchestration by Liszt, is for the most part a sandy bore. Hanslick said the word for all time, referring to the mighty straining of the prelude: "This barber must have shaved with guillotines, not razors."

It is not necessary to be a negrophile to enjoy much of the fifth Symphony of Dvorak. But how artful is the Bohemian in the preparation of his simplicity!

My esteemed friend Mr. Apthorp went sadly astray in the Program Book, which is read so devoutly by all true Bostonians and sold at the end of the season at Music Hall as an educational treatise.

According to him Goldmark was born December 17, 1840, whereas he was born May 18, 1830.

The Barber of Bagdad, according to him, was produced in 1859. It was produced at Weimar in 1858 (December 15).

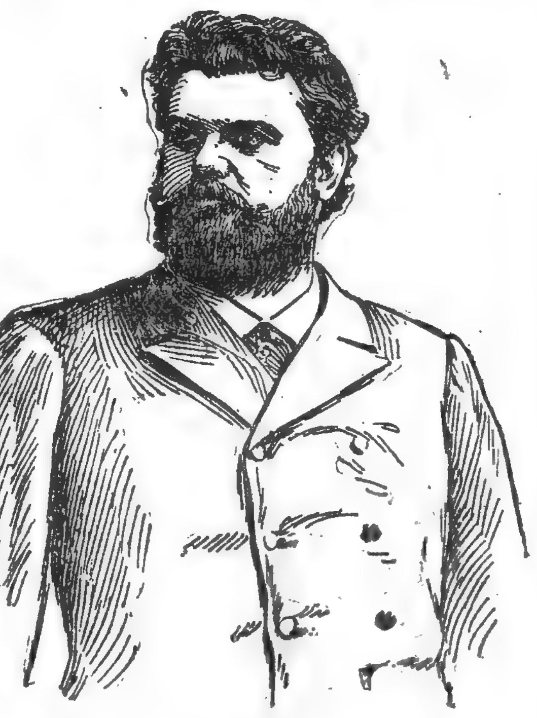
But why go on? Mr. Apthorp is often heroically inaccurate, and the pity of it is that he regards his inaccuracy with Olympian indifference, if not with an inexplicable, perverted pride.

PHILIP HALE.

The Telegram

SUNDAY, NOVEMBER 22, 1896.

The Boston Symphony orchestra announces its second concert in the series at Infantry hall next Wednesday evening. The orchestral selections will include Beethoven's light and joyful symphony No. 8, the entr'actes and ballet music from "Carmen" and Schumann's lovely overture to "Manfred." The soloist at this concert will be the famous classical violinist, Mr. Carl Halir, who will play the concerto for violin No 8, by Spohr.



CARL HALIR,
Violinist.

Mr. Halir was born in a small village in Bohemia in 1859. As is often the case with great masters, his first lessons were received from his father, then he studied for a time at the Conservatory at Prague and later on went to Berlin to continue under the great master of the violin, Joachim. During his stay at that time in Berlin, Mr. Halir accepted the position of solo violinist of the renowned Bilse orchestra, and from there he went to Koenigsberg, where he was for a few years the concert master of the Royal orchestra.

Mr. Halir has made several tours all over Europe, establishing a reputation as one of the great violinists of the present day, and appearing in Vienna, Frankfort, Cologne, Berlin and Hamburg. He also won singular success in Russia in 1888 and in Paris in 1889. For several years he has made his home in Berlin, where he is the concert master of the Royal orchestra and professor of the High school of Music. His playing is always elegant, refined and finished.

It is worthy of note that during his tour of this country, Mr. Halir will play on the celebrated Stradivarius (known as the "Red Strad") which was presented to Joachim by the city of London on the occasion of his fiftieth jubilee. The instrument was kindly loaned by Joachim to his great confrere for his American tour.

Mr. Halir's appearance next Wednesday evening will be his first with the Boston Symphony orchestra, and during the next three weeks he will play with the orchestra in Boston and Cambridge and on the monthly tour in December to New York, Brooklyn, Philadelphia, Baltimore and Washington.

THURSDAY, NOVEMBER

Symphony Concert.

The second concert of the season by the Boston Symphony Orchestra was given last evening at Infantry Hall. The soloist was Mr. Carl Halir, the great German violinist, and the programme offered was as follows:

Overtrure to "Manfred," in E-flat minor, Op. 115..........Robert Schumann
Concerto for Violin in A, No. 8, Op. 47 (Tragic)..........L. Spohr
Entr'actes and Ballet Music from "Carmen"..........G[illegible]
Symphony No. 8, in F-major, Op. 93..........Ludwig van Beethoven
Allegro vivace e con brio (F-major).
Allegretto scherzando (B-flat major).
Tempo di Menuetto (F-major).
Allegro vivace (F-major).

This was a programme of much interest, and rendered memorable, even among symphony concerts, by the remarkable manner of its performance. Seldom has this great orchestra exhibited such superb brilliancy, and their wonderful grasp of such totally different numbers as the "Manfred" and "Carmen" music was a revelation even to those who have heard them many times.

The appearance of Carl Halir, the celebrated German virtuoso and teacher, was naturally the chief event of the evening, as this artist is now making his initial tour of this country. At home he is regarded as the legitimate successor of Joachim, to whose position as the leading violin teacher at the Berlin Conservatory he has practically succeeded. As a player, too, he stands, as Joachim has for so many years, as the chief exponent of the classical school. So far, the American critics have not welcomed him with any marked degree of enthusiasm. They have termed his playing "academic," almost as if that were a term of reproach. True, he does not belong to the long-haired fraternity, who thrust their own personalities upon us to such an extent that elucidation of the composer's ideas becomes an apparently secondary consideration. If to be "academic" is to preserve a regard for well-grounded tradition, to respect a composer's intention, to prefer purity of tone and a just balance of rhythm and nuance to exaggerated personal display and sentimental mawkishness, then Mr. Halir deserves the title. The tone he produces is not large, but it is of great clarity and "carrying" quality, and he neither saws nor squeaks. The violin upon which he plays is one of the most famous Strads in existence, lent him by Joachim for his present tour. But if he had a poorer instrument, it is evident enough that the tone would never be anything but smooth and clear. His playing is impeccable upon every side; it is at once delicate, forceful and finished, displaying the ripe and complete artist.

The accompaniment which the orchestra gave him was marvellous in its sympathy and subordination, and the beauty of Spohr's keleidoscopic harmonies was brought out to the fullest extent. Mr. Halir was enthusiastically received. Four calls were given him, and finally he yielded to the manifest desire and gave a gavot by Bach.

Schumann's tragic overture was beautifully played, and the lively and original music of Bizet won warm applause. Beethoven's bright and sparkling eighth symphony brought to an end a most delightful concert.

There will be no appearance of the orchestra next month, the third concert coming upon the evening of Wednesday, Jan. 6.

Chicago Musical Times.

WEDNESDAY, NOVEMBER 25, 1896.

The first concert of the Boston Symphony Orchestra was given in the Metropolitan Opera house last Friday evening. Rosenthal who was the soloist, doubtless attracted the particularly large audience present. The Overture to Gwendoline by Chabrier was played for the first time at these concerts. It is of considerable brilliancy and sounds quite Wagnerian at times, but the ideas are few and the themes trivial and commonplace. Rosenthal played the Chopin E minor Concerto with great expression, particularly the larghetto. The last movement was played with great charm, and the concerto throughout was a refutation of the statement made by some that Rosenthal cannot hold the attention of an audience other than by his astounding feats of technic. Weber's dainty "Invitation to the Dance" was played charmingly by the orchestra. The great C major symphony by Schubert closed the program. The beautiful quality of the strings in the Boston Orchestra showed to best advantage in the delivery of the lovely themes of Schubert. Pauer's reading of the whole symphony showed his accustomed intelligence, and the orchestra cannot be too highly praised.

DAILY ADVERTISER.

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The Official Paper of the State

The Official Paper of the City.

MONDAY MORNING, NOV. 23, 1896.

Symphony Concert a Success, Although Rosenthal Was Absent.

"The best-laid schemes o'mice and men gang aft agley" and the same statement applies to conductors who depend upon soloists. Rosenthal was to have been the soloist at Saturday's concert, but, owing to a sudden illness he disappeared from the programme as completely as that other valley of roses disappears in the second act of "Parsifal." It is a difficult matter to play "Hamlet" with the part of Hamlet omitted, yet this was successfully done on Saturday, for the large audience seemed quite contented with the musical list sans the Chopin piano concerto, and stayed almost to a man until the last note was played.

As if to console the public for the absence of the great pianist, the orchestra played in the most brilliant manner possible and gave a concert that was really memorable. The list required revision because of the excision of the concerto and, for once, began with a long symphony—Dvorak's "American."

It is right that this work should have frequent hearings for it is the only classical outgrowth (except two numbers of Dvorak's chamber music) of American folk-song. It is quite unnecessary to reopen the contention as to whether the negro music is "American" or an imported product; it remains the outcome of American surroundings, and Africa could never have produced such plaintive melancholy as is found in "Nobody knows de trouble I've seen," or "Swing low, sweet chariot," a sadness which speaks most eloquently (in a melody as sad as those named) in the best movement of this symphony,—the Largo.

Another characteristic touch in the work is the rhythmic strength, a touch as old as the ancient Egyptians but belonging to our Southern music in a most marked degree. The introduction, here used to foreshadow thematic material, was finely given, and the first movement probably has never had so perfect a performance since the symphony was composed. One of the charms of the work is the manner in which the themes are interwoven through the movements, the chief theme reappearing in the subsequent movements, and the themes of the second and third movements being similarly transferred from one movement to another giving a continuity and homogeneity that are unusual in modern works. The subordinate theme of the first movement has the true flavor of the plantation, and introduces that flat seventh which is so characteristic of semi-civilized folk-music.

Familiarity with this symphony does not breed contempt but reveals new beauties, nevertheless the impression remains that the work is rather the ingenious handicraft of an orchestral master than the inspiration of a genius.

The tender chief theme of the second movement and the marchlike trio of the third were notably excellent touches of performance. It is quite true that the Americanism is all developed out of the finale but it remains a noble specimen of thematic treatment, nevertheless, and the employment of various scale forms in the construction of the themes, both in this and the preceding movements, lends a constant interest to a symphony that has already taken its place upon the standard repertoire of the world. But the crashes of that finale could only have been inspired by a monster barbecue.

Cornelius' overture to the "Barber of Bagdad" is full of modern musical embroidery after the latest polyphonic fashion.

The hand of Liszt is seen in the showy orchestration of the work, for it is well known that before the great pianist brought out the opera in Weimar (in 1858) he found the overture somewhat weak in scoring and revised it thoroughly. It is odd to read in the files of Hanslick's criticisms that the German party of musical radicals proclaimed Cornelius as "the German Cherubini," for there is not a trace of the clearness and conservatism of the severe Italian in the entire work and there is such a clatter and vigor in the overture that one can only imagine that the Barber of Bagdad is shaving with the "trust-razor." The work is much more akin to Berlioz than to Cherubini and to Berlioz in his bizarre moments, besides. Apart from the great racket of the scoring there are moments of very legitimate humor even in the bombastic vein the pompous figure on brasses and wood-wind which always announces the octo-syllabic name of the barber being a case in point. The performance was an ideal one.

Mr. Paur is giving the public many interesting novelties this season, and even if one is somewhat disappointed in the Intermezzo from Goldmark's "Cricket on the Hearth," one must confess that it was important enough for a single hearing. That Goldmark, the sensuous Oriental Goldmark, should turn from his extremely tragic and grandiose vein, should desert his Queen of Sheba, Sakuntala, Penthesilia and other aristocratic company and turn to the humble characters which Dickens has sketched, for his latest opera, is a pleasant surprise, and his new departure has won all Austria.

One might readily imagine that he has struck the Humperdinck trail save for the fact that he began this opera before "Hansel and Gretel" had won its success; spite of the anachronism one cannot but believe that the latter opera has influenced the former, for "Das Heimchen am Herde" has gone frankly and freely to the folk-song for its inspiration and its success. Yet Goldmark's road is, in one important respect, very different from the Humperdinck path, he does not endeavor to give continuous melody but divides into clearcut songs, duets, etc., and returns in some degree to the form of the pre-Wagnerian opera.

This intermezzo has been received with enthusiasm abroad, an enthusiasm which is not wholly deserved, for it is an attempt at mixing contrapuntal oil and melodic water; the fugal beginning and the cancan ending do not yoke well together. There is a tender duet sung by the woodwind which is a folk-song pure and simple; this was excellently played. A few muted horn passages presage with their evil color the mischief worked by Tackleton, and then there enters a dance theme, which is very much like a Laendler (although it is in 2-4 rhythm while a Laendler would properly be triple) which leads to an ending which a party of dancing dervishes could not have competed with.

It would detract from the estimation in which we hold the Peerybingles, Caleb, Bertha, or even Tilly Slowboy, to imagine them indulging in Bal Bullier revelry such as this intermezzo ends with. It was splendidly performed, but cannot be fully judged until we have the whole opera (and the English subject is bound to reach the English-speaking stage very soon), when we can form a fairer estimate of the number by hearing it with its proper surround-

The absent Rosenthal was replaced by a second performance of Chabrier's "Gwendoline" overture. It gains a little on acquaintance, although it is a trifle too robust for ordinary nerves. The orchestra gave its loud passages in a manner that made them clear even to the deafest auditor. This overture and Tschaikowsky's "1812" are two works which are perfectly stunning,—perhaps too much so for any enclosed space. The strings played a whirlwind and the brass players blew a hurricane at the final climax, yet there were no casualties either among the orchestra or the audience. Louis C. Elson.

Boston Transcript

MONDAY, NOVEMBER 23, 1896.

Music Hall: Boston Symphony Orchestra.

The programme of the fifth symphony concert, as given in the Music Hall last Saturday evening, was:

Dvorak: Symphony No. 5, in E minor, "From the New World," opus 95.
Peter Cornelius: Overture to "Der Barbier von Bagdad."
Goldmark: Prelude to Part III. of "Das Heimchen am Herd."
(First time in Boston.)
Chabrier: Overture to "Gwendoline."

Mr. Moriz Rosenthal was to have played the Chopin E-minor concerto, but was unable to appear on account of illness. So the Chabrier overture was substituted for the concerto.

Dvorak's American symphony — which stood as No. 8 before publication of the score, but is now No. 5—shows more than good staying-power. The composer's sympathy with his collected Negro material becomes more and more apparent with time, and the use he makes of it is seen to be more instinct with genius. Dvorak is a composer whose inborn Slavicism in music well survives the cosmopolitanizing influence of culture; he is just as much a Czech to the core now as when he first wrote his Slavische Tänze. And, though there is no discoverable ethnological connection between the Slàv and the Negro, there is an accidental similarity between the music of the two races which enables Dvorak to handle Negro melodies without betraying anything like a foreign accent. Curiously enough, as one grows more familiar with this symphony and more and more impressed with its beauty and strength, the essentially Negro character of its thematic material becomes all the more patent. As for its being a wholly great work, we are still considerably in doubt; there is a certain unsophisticated simple-mindedness in Dvorak which prompts him to give quite unguarded expression to his sentiment and pathos, and he is not over-careful in the matter of distinction of style. We are still by no means sure that, in some of the warmer and more poetic moments in this symphony, he has not allowed his expression to degenerate into something very like silliness. But we are no longer sure that he has! Upon the whole, the work gives us greater and greater pleasure, the oftener we hear it; there is an enormous amount of beauty in it, a great deal of genuine strength and vigor; as a piece of orchestral coloring, it is admirable throughout. Perhaps the all too savage ferocity of some passages might be toned down a little by a less fierce style of performance, without losing any of their intrinsic vigor thereby. But the performance last Saturday was generally of very fine quality, well worthy of the work.

Peter Cornelius's "Barbier von Bagdad" overture does not wear as well as Dvorak's symphony. When the overture was first played here, one found a vivacity and life in it that were very charming indeed. But, with repeated hearings, its weak points become more evident. Although the composer was probably thirty when he wrote it, the overture has many of the distinctive characteristics of an early work. It has no homogeneity of style; Cornelius wavers uneasily between French opéra-comique and the Liszt-Wagner ideals; for one thing, he does not seem able to get the amplified coda to the overture to the "Fliegende Holländer" out of his head! The piece was excellently well played; but the impression it made was a disappointment after the more favorable one we had retained from earlier performances.

It must have been a mistake to give the little excerpt from Goldmark's "Heimchen am Herd" at a symphony concert. We can hardly imagine this entr'acte's sounding very well in its proper place, at the theatre; at a symphony concert it sounds merely drivelling. What was Goldmark after in that slow movement in 3-4 time? Was he trying to write "Weisst du wie viel' Sterne stehen," or trying not to? In either case, he failed!

We were heartily glad of another chance at Chabrier's "Gwendoline" overture. The work is perhaps not equally strong all through; but there are glorious things in it. It impresses one as being a very genuine inspiration. The performance was decidedly better than the one a few weeks ago, and some points in the score stood out with far greater clearness. Only we think Mr. Paur a little inclined to overdo the double-fortissimo business at times. We felt the same thing in parts of the finale of the Dvorak symphony.

The next programme is: Schumann, overture to "Manfred," opus 115; ——, violin concerto, to be announced; Bizet, entr'actes from "Carmen;" Tschaikowsky, symphony No. 4, in F minor, opus 36 (first time). Mr. Carl Halir will be the violinist.

The Musical Courier.

NEW YORK, WEDNESDAY, NOVEMBER 25, 1896.

The program of the fifth Symphony concert given last evening was as follows:

Symphony No. 5, E minor	Dvorák
Overture, Barber of Bagdad	Cornelius
Intermezzo, from the Cricket on the Hearth	Goldmark
Overture to Gwendoline	Chabrier

Mr. Rosenthal's sudden illness prevented his appearance, to the great disappointment of all. He will undoubtedly give his recital Tuesday afternoon, but he will not play here with the Symphony Orchestra until March or April.

The concert was not one of special interest. Goldmark's Intermezzo was played here for the first time. It seems to me cheap stuff, unworthy of the composer of the Sakuntala, Prometheus and Sappho overtures. The folk song is treated conventionally until the inevitable apotheosis, with crash and bang and lime lighteffects, makes you rub your eyes and ask, "Is this by Goldmark?" And the wretched beer hall dance that follows! Oh, Goldmark, let me hear your Oriental voice, with which you tell of hot jungles, shrouded and languorous women, white bearded old men asleep on nodding camels; or narrate the intimate life of Sheba's Queen and curious episodes in her visit at the court of Solomon.

The Cornelius overture, orchestration by Liszt, is for the most part a sandy bore. Hanslick said the word for all time, referring to the mighty straining of the prelude: "This barber must have shaved with guillotines, not razors."

It is not necessary to be a negrophile to enjoy much of the fifth Symphony of Dvorak. But how artful is the Bohemian in the preparation of his simplicity!

My esteemed friend Mr. Apthorp went sadly astray in the Program Book, which is read so devoutly by all true Bostonians and sold at the end of the season at Music Hall as an educational treatise.

According to him Goldmark was born December 17, 1840, whereas he was born May 18, 1830.

The Barber of Bagdad, according to him, was produced in 1859. It was produced at Weimar in 1858 (December 15).

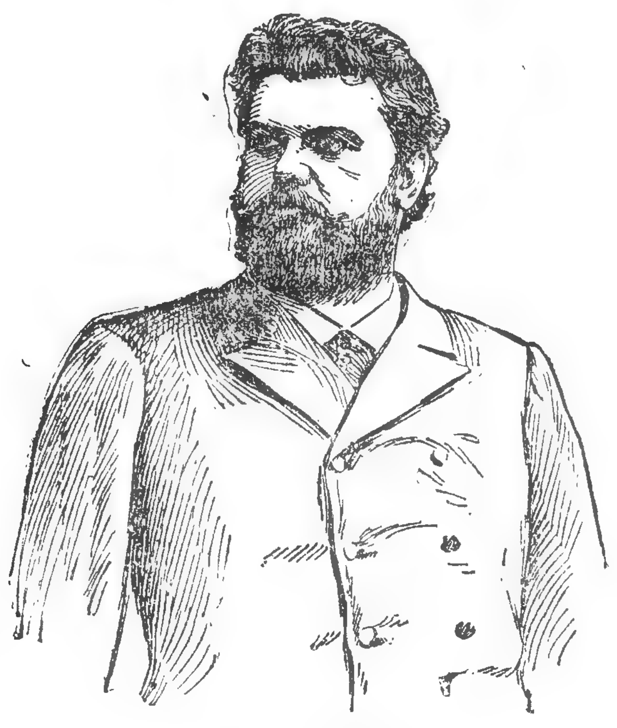
But why go on? Mr. Apthorp is often heroically inaccurate, and the pity of it is that he regards his inaccuracy with Olympian indifference, if not with an inexplicable, perverted pride.

PHILIP HALE.

The Telegram

SUNDAY, NOVEMBER 22, 1896.

The Boston Symphony orchestra announces its second concert in the series at Infantry hall next Wednesday evening. The orchestral selections will include Beethoven's light and joyful symphony No. 8, the entr'actes and ballet music from "Carmen" and Schumann's lovely overture to "Manfred." The soloist at this concert will be the famous classical violinist, Mr. Carl Halir, who will play the concerto for violin No 8, by Spohr.



CARL HALIR,
Violinist.

Mr. Halir was born in a small village in Bohemia in 1859. As is often the case with great masters, his first lessons were received from his father, then he studied for a time at the Conservatory at Prague and later on went to Berlin to continue under the great master of the violin, Joachim. During his stay at that time in Berlin, Mr. Halir accepted the position of solo violinist of the renowned Bilse orchestra, and from there he went to Koenigsberg, where he was for a few years the concert master of the Royal orchestra.

Mr. Halir has made several tours all over Europe, establishing a reputation as one of the great violinists of the present day, and appearing in Vienna, Frankfort, Cologne, Berlin and Hamburg. He also won singular success in Russia in 1888 and in Paris in 1889. For several years he has made his home in Berlin, where he is the concert master of the Royal orchestra and professor of the High school of Music. His playing is always elegant, refined and finished.

It is worthy of note that during his tour of this country, Mr. Halir will play on the celebrated Stradivarius (known as the "Red Strad") which was presented to Joachim by the city of London on the occasion of his fiftieth jubilee. The instrument was kindly loaned by Joachim to his great confrere for his American tour.

Mr. Halir's appearance next Wednesday evening will be his first with the Boston Symphony orchestra, and during the next three weeks he will play with the orchestra in Boston and Cambridge and on the monthly tour in December to New York, Brooklyn, Philadelphia, Baltimore and Washington.

PROVIDENCE JOU

THURSDAY, NOVEMBER 26, 1896.

Symphony Concert.

The second concert of the season by the Boston Symphony Orchestra was given last evening at Infantry Hall. The soloist was Mr. Carl Halir, the great German violinist, and the programme offered was as follows:

Overtrure to "Manfred," in E-flat minor, Op. 115	Robert Schumann
Concerto for Violin in A, No. 8, Op. 47 (Tragic)	L. Spohr
Entr'actes and Ballet Music from "Carmen"	Georges Bizet
Symphony No. 8, in F-major, Op. 93	Ludwig van Beethoven
Allegro vivace e con brio (F-major).	
Allegretto scherzando (B-flat major).	
Tempo di Menuetto (F-major).	
Allegro vivace (F-major).	

This was a programme of much interest, and rendered memorable, even among symphony concerts, by the remarkable manner of its performance. Seldom has this great orchestra exhibited such superb brilliancy, and their wonderful grasp of such totally different numbers as the "Manfred" and "Carmen" music was a revelation even to those who have heard them many times.

The appearance of Carl Halir, the celebrated German virtuoso and teacher, was naturally the chief event of the evening, as this artist is now making his initial tour of this country. At home he is regarded as the legitimate successor of Joachim, to whose position as the leading violin teacher at the Berlin Conservatory he has practically succeeded. As a player, too, he stands, as Joachim has for so many years, as the chief exponent of the classical school. So far, the American critics have not welcomed him with any marked degree of enthusiasm. They have termed his playing "academic," almost as if that were a term of reproach. True, he does not belong to the long-haired fraternity, who thrust their own personalities upon us to such an extent that elucidation of the composer's ideas becomes an apparently secondary consideration. If to be "academic" is to preserve a regard for well-grounded tradition, to respect a composer's intention, to prefer purity of tone and a just balance of rhythm and nuance to exaggerated personal display and sentimental mawkishness, then Mr. Halir deserves the title. The tone he produces is not large, but it is of great clarity and "carrying" quality, and he neither saws nor squeaks. The violin upon which he plays is one of the most famous Strads in existence, lent him by Joachim for his present tour. But if he had a poorer instrument, it is evident enough that the tone would never be anything but smooth and clear. His playing is impeccable upon every side; it is at once delicate, forceful and finished, displaying the ripe and complete artist.

The accompaniment which the orchestra gave him was marvellous in its sympathy and subordination, and the beauty of Spohr's keleidoscopic harmonies was brought out to the fullest extent. Mr. Halir was enthusiastically received. Four calls were given him, and finally he yielded to the manifest desire and gave a gavot by Bach.

Schumann's tragic overture was beautifully played, and the lively and original music of Bizet won warm applause. Beethoven's bright and sparkling eighth symphony brought to an end a most delightful concert.

There will be no appearance of the orchestra next month, the third concert coming upon the evening of Wednesday, Jan. 6.

Chicago Musical Times.

WEDNESDAY, NOVEMBER 25, 1896.

The first concert of the Boston Symphony Orchestra was given in the Metropolitan Opera house last Friday evening. Rosenthal who was the soloist, doubtless attracted the particularly large audience present. The Overture to Gwendoline by Chabrier was played for the first time at these concerts. It is of considerable brilliancy and sounds quite Wagnerian at times, but the ideas are few and the themes trivial and commonplace. Rosenthal played the Chopin E minor Concerto with great expression, particularily the larghetto. The last movement was played with great charm, and the concerto throughout was a refutation of the statement made by some that Rosenthal cannot hold the attention of an audience other than by his astounding feats of technic. Weber's dainty "Invitation to the Dance" was played charmingly by the orchestra. The great C major symphony by Schubert closed the program. The beautiful quality of the strings in the Boston Orchestra showed to best advantage in the delivery of the lovely themes of Schubert. Pauer's reading of the whole symphony showed his accustomed intelligence, and the orchestra cannot be too highly praised.

Boston Courier.

SUNDAY MORNING, NOV. 29, 1896.

The sixth symphony concert began with a just and feeling performance of Schumann's philosophic and yet not undramatic overture from his "Manfred" music. Its wandering, doubtful thoughts and moody contrasts, so suggestive of the spiritual roving and strivings of Byron's hero, were excellently expressed and sustained.

Then Mr. Carl Halir came forward to play Beethoven's violin concert, the length, weight, and difficulty of which have made it almost the one crucial test of a violinist who makes any pretension to eminence, although many a man of minor mark has found his reward and won his success in the opportunities for technical display, smooth song and curt emphasis which it can be made to furnish. Mr. Halir deepened and vivified the good impression which he made at the Appollo concert. Having the orchestra at his back and the great composition surely at his command, he added something of force and breadth to his manner, although even now he rose to no lofty height of fervor or of enthusiastic energy. He perhaps won admiration first of all by his purity of tone and ease of phrasing, in spite of some flaws in the intonation of rapid passages. His tone was not large, but it was most agreeable, and its softness was not to be confounded for an instant with weakness. It was not until he came to his cadenza, which was a mass of difficulties and intricacies, that the full extent and masterfulness of his technique were demonstrated and proved his right to his eminent position among violinists. The romance was very beautiful, gentle and suave, and its delicate final phrases fairly melted away into thin air under his hands. The last movement—which is easily displaced from its true value by being played too rapidly or nervously—seemed to us to fall just below its real self for want of a little more animation and activity. Mr. Halir did not appear to us to enjoy the music or to be exhilarated by it as he ought. It was exquisite playing, but there was little heartiness in it, we thought. The audience was greatly pleased and called and recalled the artist several times.

The symphony, which ended a pretty long programme, was new to Boston. It was Tsehaikowsky's fourth, in F minor, opus 36. It is a work in which its composer's national disposition appears as erratic—almost extravagant, indeed—because of its tremendous antitheses of temper, tone and appeal. The first and fourth movements are vehement almost to violence at times, and their sonority and clangor exceed almost anything else from the same pen, unless it be the tumultuous and vociferous "1812." But between these voluminous and potential movements, lie one which is dreamy, melancholy and searching, and one which is quaint, odd, and touched with a humor which is none the less real because it includes to grimness.

A spirit of contest agitates all the first movement to the fever heat of battle and is not wholly absent from the other three. It begins with a sturdy commanding call of the brass voices, which soon gives way to the main matter with a settlement of the rhythm into a waltz motion, although the character of the music is miles away from anything terpsichorean. For the turbulent elements are all abroad and the conflict between the shrill upper voices and the dully roaring lower ones is fierce and active. There is a little sudden and brief relief when a cool phrase for the clarinet falls into the strife, followed by bright and piquant running figures for the upper wooden wind. But the pugnacious mood of the earlier pages is not so ready to yield, and the rumorous opposition is renewed, increasing its forceful tumult and its hot haste until the movement ends almost in a whirlwind of a presto. The programme-book thinks that this is "a sort of ideal waltz." True, perhaps, for ideals are many; but this kind of a waltz would seem to fit in rather with some "Lanigan's Ball," where rival swains went crashing down amid the ruins of an irritated festivity.

The andantino presents two distinct phases—a soft sad song, first intimated by the oboe, and a graver, moodier, march-like measure, curiously ornamented by the flute, between which a less formal melody appears for a little while. The orchestration is interesting for the absence of all the brasses except the horns; and they have only a very little to say.

The scherzo is also of diversified character in theme and touch. It is noted as a "pizzicato ostinato," because the peculiar part assigned to the strings excludes all use of the bow. But there is another episode for the wooden wind, in which Mr. Jaquet's first flute shone brilliantly, and yet a third for the brass choir and the kettle-drums. These several integers are often blended with telling effect.

The finale is all at amazingly high pressure in speed and force, and the piccolo, bass-drum, triangle and cymbals are invoked to increase the din and enthuse the players. The whole movement is most exciting and at times almost deafening; but it is wrought out with firm hand and clear sight, so that the involutions of theme and treatment make no perturbing confusion. Toward the very end the strong air of the opening returns to incite to new fervors and the close is reached in the contribution of its fullest tone by every instrument.

The playing of this symphony, which must tax the attention and spirits of the players not less than their technique, was a luminous testimony to the virtuosity of the orchestra and to the confidence of Mr. Paur in their obedient responsiveness to his earnest and exacting commands.

The symphony for next Saturday will be Mendelsohn's "Italian," and the novelty Duparc's symphonic poem, "Lenore" Beethoven's "Coriolanus" overture will be played and Mr. Pol Plancon will sing "Wotan's Farewell," and an air from Haydn's "Seasons."

[illegible] SUNDAY IN THE YEAR.
VOL. C., NO. 152.

SUNDAY, NOV. 29, 1896.

THE SYMPHONY CONCERT.

Carl Halir, the Soloist, Wins Excited Plaudits.

Plays Beethoven's Violin Concerto with Overwhelming Success—Tschaikowsky Symphony Dazzlingly Brilliant, with a Finale Suggesting Sublimated Comic Opera.

The programme for the concert by the Boston Symphony orchestra in Music Hall, last night, was:

Overture, "Manfred"	Schumann
Concerto for violin	Beethoven
Symphony No. 4, in F-minor (First time).	Tschaikowsky

The soloist was Mr. Carl Halir, whose performance of the Beethoven concerto, still the greatest masterpiece ever written for the violin, was wonderfully beautiful for the dignity, the purity, taste and the classic dignity of style that marked it at every point. There is no need to dwell on the artist's technique, further than to pay passing tribute to its utter perfection. The work was interpreted throughout with the most keenly sympathetic devotion to the composer, and without the remotest trace of anything than even suggested mere display. His tone is surprisingly large, firm and smooth; his phrasing fascinating in its grace and to musical truth; his cantabile is indescribably charming in its broad flow, as are also the simplicity and sincerity of his feeling. Brilliancy, virility, genuine artistic instinct and solidity are the leading characteristics of his playing His expression is without affectation, and his sentiment always lofty.

He is almost cold in his classic reserve, but if his efforts do not probe deep into the heart, their chaste intellectuality delights the intelligence. No purer playing than that of his has ever held the interest and rapt attention of an audience in Music Hall. He may not dazzle, nor magnetize his hearers, but he satisfies them, which is better. The fluency and precision of his finger work were convincingly proved in his splendid playing of the fireworks in the cadenza written by Joachin for the first movement; but the principal charm of his performance was to be found in the repose and the dignity that marked his interpretation of the concert as a whole, and that appealed irresistibly to the understanding. Nothing could be more exquisitely chaste than was his rendering of lovely larghetto, and he gave the finale, so piquant an accent, so just an emphasis, and so broad a sweep that, for once, it seemed less trivial than usual, and more in keeping with the preceding movements.

The absence of anything resembling showy virtuosity in his performance was one of its specially gratifying features, and the tremendous and prolonged applause that rewarded him at the close of the first movement was, therefore, all the more notable, since it was called forth by the sheer solid worth of his playing and the nobility of his style. His success was overwhelming, and at the close of the concert he was recalled five times amid excited plaudits, of whose sincerity there was not the shadow of a doubt. The manner in which M. Paur accompanied the soloist was exceptionally sympathetic and effective.

The Tschaikowsky symphony is an extraordinary work in its bold originality, its general barbaric emphasis and the astonishing brilliancy of its orchestration. Almost savage at times in its fury, striking in its daring mixing of cross rhythms; now sombre, now trivial, now brutal, now tender, with long stretches of noise, broken in upon often with charming bits of sensuous melody, it outrages nearly every received idea of a symphony. There is in it nothing of the composer of the splendid Pathetic symphony; on the contrary, it is music run riot, always interesting, always clear, but singularly puzzling in regard to what the composer aimed at.

The slow movement is the only place in which he refrains from eccentricity, and its mournful principal theme is piquant in conception and treatment. In the scherzo the composer falls back again on the barbaric, and produces some novel effects in the strings, which are kept playing pizzicato throughout. The finale is a frenzy of vigor and a torrent of orchestration from beginning to end. The pace at which the movement goes is tremendous, and the brass holds high revel with it.

The principal theme has decidedly a sublimated comic opera flavor on a large scale, and it whirls along with enormous fervor and with a heavy rhythmic pulsation that intensifies as it goes until at length it culminates in a dizzying whirl of accent. It is all very exciting and even interesting in its way, but when it is all over one is somewhat dazed, and when calm returns begins to wonder what it was all about. The work pleased the audience, and was heartily applauded. It was played with splendid brilliancy.

The programme for the next concert is: Overture, "Coriolanus," Beethoven; aria from "The Seasons," Haydn; symphonic poem, "Lenore," Duparc (first time); "Wotan's Farewell," Wagner; Italian symphony, Mendelssohn. Mr. Pol Plancon is to be the soloist.

Last Friday afternoon two small boys wandered into the Winter street corridor of Music Hall. They were anywhere from five to eight years of age, and that wholesome type of youngster that attracts any one who has a heart in his body. Looking about for a moment, they at last espied Assistant Manager Comee, and at once accosted him. "Say, mister, is the band playing now?" "It is," replied Mr. Comee, looking the pair over, and, greatly taken by their bright, fresh faces, he added, "Would you like to go in and hear the music?" "Oh, yes, sir," they responded eagerly. So the doorkeeper was instructed to admit them. About five minutes later Mr. Comee met the urchins on their way out. "Well, boys," he said pleasantly, "you didn't stay very long." "No, sir. We didn't like it!" The naive response very nearly finished the assistant manager, and he is still wondering what sort of a "band" the young gentlemen imagined they were going to hear. The honesty of the reply, however, if absolutely un-Bostonese in its criticism of the finest orchestra in the country, was

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Boston Sunda

SUNDAY, NOV. 29.

Symphony Concert.

Last week's Symphony program comprised the overture to Schumann's "Manfred," Beethoven's concerto for violin and Tschaikowsky's symphony No. 4, the latter for the first time in Boston. Mr Carl Halir was the violin soloist. The orchestra performed the charming Schumann overture in a sympathetic manner, bringing out its manifold beauties of passion and dreaminess most effectively. The animated phrases of the introduction were played with admirable distinctness, and of course the climax and the close of the overture were impressively given.

Mr Halir had debilitating weather and a hot and almost stifling auditorium with which to contend, and in consequence thereof the relaxing of his violin strings were a frequent annoyance to him. This mattered but little, for the artist demonstrated by his fine interpretation of the immensely difficult Beethoven concerto the qualities of a grand violinist, and emphasized the success won earlier in the week at the Apollo concert, in which he played compositions by Spohr and Bruch. It is a pleasure to speak of the man as an honest artist, in the sense that there is no affectation in his manner of playing. His appearance, both personal and as a performer, is simplicity personified. His tone is rich and smooth, his command of the instrument seemingly unlimited, his fingering marvelously rapid and true to pitch, and his chords are in perfect harmony.

The embroidery of the opening theme for the violin makes a brilliant introduction, and Mr Halir maintained the quality of his entrance throughout the long number. He used the Joachim cadenzas and successfully surmounted every one of the difficulties with which they teem. The dainty themes of the second movement were exquisitely phrased, and equal praise is due for the performance of jolly dance music in the last movement. His entire conception and execution is worthy of very high commendation, and the pleasure of the audience was made manifest by many recalls of the talented artist to the platform.

Tschaikowsky's symphony, No. 4, given for the first time here, shows the composer's sense of dramatic effects and coloring in a marked manner. At times the musical tumult is deafening and sounds inharmonious, the kettledrums are very liberally woven into the score and there are musical combinations of an eccentric nature in abundance. The symphony opens with fortissimo phrases by the brasses and bassoons and then runs into a daintier atmosphere, developing into the humorous vein, and closing with a perfect bombardment of instruments. The strenuous passages are followed by a free fantasia which precedes the closing waltz motif. The work of the orchestra may be classed under the general head, effective, especially in the fortissimo struggle.

A melancholy little theme and a rough melody, the latter capitally played by the celli, formed the principal parts of the second movement. The third part is mainly pizzicato and was mainly interesting from its peculiar nature. The strings were admirably played. The movement might consistently be introduced into Dvorak's "New World" symphony, being very suggestive of mandolin and banjo accompaniments. The closing was in the Tschaikowsky vein and resembled the first movement in general treatment. The whole interpretation by the orchestra was commendable, calling forth the might rather than the delicacy of the instruments.

Mr Pol Plancon will be the soloist this week. The following program will be given: Beethoven, overture, "Coriolanus;" Haydn, aria from "The Seasons;" Dupare, symphonic poem, "Lenore;" Wagner, Wotan's Farewell; Mendelssohn, symphony in A major, No. 4 (Italian).

BOSTON POST,

The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, NOVEMBER 29, 1896.

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SYMPHONY CONCERT.

The patrons of the Symphony had the opportunity last night of listening to a violinist of whom little had previously been heard, nor of whom very great things were expected; also to a new symphony by Tschaikowsky.

Mr. Carl Halir was the violinist referred to, and he made his bow before a symphony audience with the well-known and difficult Beethoven concerto in D major. He is a man of striking physique, whose whole manner impresses one with his earnestness and intensity. His actual worth as a virtuoso was not apparent until he had progressed some distance in the concerto, for in the early passages he seemed to be a trifle at variance with the orchestra as to the tempo, which may have been due to an unfamiliarity with the surroundings.

In the second movement of the concerto, however, he more than made up for any previous shortcomings, and his delicate interpretation of the measures was altogether delightful. Mr. Halir has an easy, natural style, and there is nothing of the sensational whatever about his playing. His intonation is well-nigh perfect and he has a delightful conception of light and shade. Taken all in all, his playing of the concerto was masterly, and while many violinists have been heard in this same concerto very many times, few have essayed it with such uniformly satisfactory results. The audience testified to its delight by calling Mr. Halir out some half dozen times.

The Tschaikowsky symphony is in four movements, and for the most part abounds in bizarre, showy effects. The first movement opens noisily, but is quickly followed by several graceful, undulating themes, but the fortissimo passages soon return with increasing strength, the movement ending with a coda which is short but strongly dramatic.

The second movement is extremely simple in form, but the third, the scherzo, is thoroughly unique, in the successive presentation of three themes, one for strings, pizzicati, one for wood-wind, and the third for the brasses and kettle drums. It is taken in rapid time, and is of a catchy order. The fourth movement is a brilliant rondo, with many prettily developed themes. The whole work shows masterly orchestration, and is thoroughly characteristic of this renowned composer.

At the next concert, Pol Plancon will be the soloist, and a symphonic poem, "Leonore," by Duparc, will be heard for the first time.

NOVEMBER 29,

Sixth Symphony Concert — Carl Halir, Violinist, Plays the Beethoven Concerto—First Performance of Tschaikowsky's Fourth Symphony.

The program of the sixth Symphony concert last evening in Music Hall was as follows:

Overture, "Manfred"	Schumann
Concerto for violin	Beethoven
Symphony No. 4, F minor	Tschaikowsky

The orchestra, under Mr. Paur's beat, gave a passionate performance of the "Manfred" overture.

Mr. Halir, who made his first appearance in Boston last Tuesday night at an Apollo Club concert, played last evening the concerto of Beethoven. What I wrote last week of his characteristics as a violinist might be now repeated in enlarged and more glowing language; for, whatever the Gesangscene may be with orchestra, I admit frankly that with piano it is a bore of the deadliest kind. That Mr. Halir should have left a decided impression after his playing the sugary music of Spohr is no slight tribute in itself. But last night the Beethoven concerto gave him a far greater opportunity.

Mr. Halir is an exceedingly fine and able specimen of the academic violinist. His tone is manly, frank, firm, convincing. His technique, so far as mere mechanism is concerned, is amply adequate to all demands, and it is never employed for aggressively personal display. In a larger sense his technique is most admirable. There is a reposeful authority about the man, an excellent imitation, no doubt unconscious, of his master Joachim. He is musical by nature; he has been most carefully taught; he is a credit to his teachers, to his profession, to his country, to himself; he is everything you say—but there is not one drop of virtuoso blood in his big, good-natured body.

He has nobility of style—the nobility that has been taught and is traditional. His performance is polished and scholarly. He respects the composer and endeavors to interpret him first for the composer's glory, then for his own. He is a most estimable and correct violinist—an example to the young, a model of good taste and pure style and musical thoughtfulness—but there is not one drop of virtuoso blood in his big, good-natured body, as he stands in Joachim's manner.

In other words, Madame, not one tone went straight to your heart and disquieted you or consoled you for something that as yet has been absent from your life. You applauded, because he played well, and you are a woman of intelligence. You have seldom heard a more serene performance of the concerto; but you were not moved strangely within you, so that while the music was played you were loose from time, space, reality. If you had been thus moved, you would not have applauded so loudly in the sight of the people. You would have felt abashed; you would have blushed if you had met suddenly the violinist face to face. Perhaps then it is well for you that Mr. Halir is a most excellent violinist without the divine or demoniacal spark.

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The Andantino and the Scherzo of Tschaikowsky's 4th symphony were first played in Boston at a Symphony concert Oct. 18, 1890. It was the first introduction of Tschaikowsky's symphonies to a Boston public. The 2d was played by Damrosch's orchestra Dec. 9, 1891; the 5th was played at a Symphony concert Oct. 22, 1892, and the 6th was produced at a Symphony concert Dec. 29, 1894.

I should not quarrel with anybody who protested against the use of the word "symphony" in connection with this music and desired the word "suite." But call the work what you will, the work itself is one of unusual interest. The first movement is for a moment mindful of Schumann's first symphony, and then there is the thought of Italian melody sung wildly by a Russian voice. Long as the movement is, the interest does not flag, such are the rhythmic ingenuity and the varying, shifting procession of tone-colors. The second movement is distinctly Russian in feeling; the color is the drab of Dostoievsky; there is the suspicion of Death waiting quietly while the lonely villagers sing their mournful songs of love. The third movement is Oriental. How cunningly the composer avoids monotony! How dexterously he turns as he is about to plunge into dire vulgarity! The finale is hurrah and vodka, vodka and hurrah! Is the song "Vo poli berosa stoiala"? I know not. I care not. There is the mad finale to a Russian life.

Throughout this remarkable work blows the strong wind of inspiration. There are elemental qualities in it, qualities that characterize natural phenomena. And the wealth of ingenuity in the detail! Take, for instance, the use of the drums in the first movement. Inspiration and ingenuity: how seldom are they found together in a work of such long breath!

⁂

The performance of the orchestra was admirable throughout, and the performance of the symphony was a memorable one, for its color, beauty and its dazzling splendor. The accompaniment to Mr. Halir was played very sympathetically. There was a large and very applausive audience.

PHILIP HALE.

Boston Courier.

SUNDAY MORNING, NOV. 29, 1896.

The sixth symphony concert began with a just and feeling performance of Schumann's philosophic and yet not undramatic overture from his "Manfred" music. Its wandering, doubtful thoughts and moody contrasts, so suggestive of the spiritual roving and strivings of Byron's hero, were excellently expressed and sustained.

Then Mr. Carl Halir came forward to play Beethoven's violin concert, the length, weight, and difficulty of which have made it almost the one crucial test of a violinist who makes any pretension to eminence, although many a man of minor mark has found his reward and won his success in the opportunities for technical display, smooth song and curt emphasis which it can be made to furnish. Mr. Halir deepened and vivified the good impression which he made at the Appollo concert. Having the orchestra at his back and the great composition surely at his command, he added something of force and breadth to his manner, although even now he rose to no lofty height of fervor or of enthusiastic energy. He perhaps won admiration first of all by his purity of tone and ease of phrasing, in spite of some flaws in the intonation of rapid passages. His tone was not large, but it was most agreeable, and its softness was not to be confounded for an instant with weakness. It was not until he came to his cadenza, which was a mass of difficulties and intricacies, that the full extent and masterfulness of his technique were demonstrated and proved his right to his eminent position among violinists. The romance was very beautiful, gentle and suave, and its delicate final phrases fairly melted away into thin air under his hands. The last movement—which is easily displaced from its true value by being played too rapidly or nervously—seemed to us to fall just below its real self for want of a little more animation and activity. Mr. Halir did not appear to us to enjoy the music or to be exhilarated by it as he ought. It was exquisite playing, but there was little heartiness in it, we thought. The audience was greatly pleased and called and recalled the artist several times.

The symphony, which ended a pretty long programme, was new to Boston. It was Tsehaikowsky's fourth, in F minor, opus 36. It is a work in which its composer's national disposition appears as erratic—almost extravagant, indeed—because of its tremendous antitheses of temper, tone and appeal. The first and fourth movements are vehement almost to violence at times, and their sonority and clangor exceed almost anything else from the same pen, unless it be the tumultuous and vociferous "1812." But between these voluminous and potential movements, lie one which is dreamy, melancholy and searching, and one which is quaint, odd, and touched with a humor which is none the less real because it includes to grimness.

A spirit of contest agitates all the first movement to the fever heat of battle and is not wholly absent from the other three. It begins with a sturdy commanding call of the brass voices, which soon gives way to the main matter with a settlement of the rhythm into a waltz motion, although the character of the music is miles away from anything terpsichorean. For the turbulent elements are all abroad and the conflict between the shrill upper voices and the dully roaring lower ones is fierce and active. There is a little sudden and brief relief when a cool phrase for the clarinet falls into the strife, followed by bright and piquant running figures for the upper wooden wind. But the pugnacious mood of the earlier pages is not so ready to yield, and the rumorous opposition is renewed, increasing its forceful tumult and its hot haste until the movement ends almost in a whirlwind of a presto. The programme-book thinks that this is "a sort of ideal waltz." True, perhaps, for ideals are many; but this kind of a waltz would seem to fit in rather with some "Lanigan's Ball," where rival swains went crashing down amid the ruins of an irritated festivity.

The andantino presents two distinct phases—a soft sad song, first intimated by the oboe, and a graver, moodier, march-like measure, curiously ornamented by the flute, between which a less formal melody appears for a little while. The orchestration is interesting for the absence of all the brasses except the horns; and they have only a very little to say.

The scherzo is also of diversified character in theme and touch. It is noted as a "pizzicato ostinato," because the peculiar part assigned to the strings excludes all use of the bow. But there is another episode for the wooden wind, in which Mr. Jaquet's first flute shone brilliantly, and yet a third for the brass choir and the kettle-drums. These several integers are often blended with telling effect.

The finale is all at amazingly high pressure in speed and force, and the piccolo, bass-drum, triangle and cymbals are invoked to increase the din and enthuse the players. The whole movement is most exciting and at times almost deafening; but it is wrought out with firm hand and clear sight, so that the involutions of theme and treatment make no perturbing confusion. Toward the very end the strong air of the opening returns to incite to new fervors and the close is reached in the contribution of its fullest tone by every instrument.

The playing of this symphony, which must tax the attention and spirits of the players not less than their technique, was a luminous testimony to the virtuosity of the orchestra and to the confidence of Mr. Paur in their obedient responsiveness to his earnest and exacting commands.

The symphony for next Saturday will be Mendelsohn's "Italian," and the novelty Duparc's symphonic poem, "Lenore" Beethoven's "Coriolanus" overture will be played and Mr. Pol Plancon will sing "Wotan's Farewell," and an air from Haydn's "Seasons."

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SUNDAY, NOV. 29, 1896.

THE SYMPHONY CONCERT.

Carl Halir, the Soloist, Wins Excited Plaudits.

Plays Beethoven's Violin Concerto with Overwhelming Success—Tschaikowsky Symphony Dazzlingly Brilliant, with a Finale Suggesting Sublimated Comic Opera.

The programme for the concert by the Boston Symphony orchestra in Music Hall, last night, was:

Overture, "Manfred"	Schumann
Concerto for violin	Beethoven
Symphony No. 4, in F-minor (First time).	Tschaikowsky

The soloist was Mr. Carl Halir, whose performance of the Beethoven concerto, still the greatest masterpiece ever written for the violin, was wonderfully beautiful for the dignity, the purity, taste and the classic dignity of style that marked it at every point. There is no need to dwell on the artist's technique, further than to pay passing tribute to its utter perfection. The work was interpreted throughout with the most keenly sympathetic devotion to the composer, and without the remotest trace of anything than even suggested mere display. His tone is surprisingly large, firm and smooth; his phrasing fascinating in its grace and to musical truth; his cantabile is indescribably charming in its broad flow, as are also the simplicity and sincerity of his feeling. Brilliancy, virility, genuine artistic instinct and solidity are the leading characteristics of his playing His expression is without affectation, and his sentiment always lofty.

He is almost cold in his classic reserve, but if his efforts do not probe deep into the heart, their chaste intellectuality delights the intelligence. No purer playing than that of his has ever held the interest and rapt attention of an audience in Music Hall. He may not dazzle, nor magnetize his hearers, but he satisfies them, which is better. The fluency and precision of his finger work were convincingly proved in his splendid playing of the fireworks in the cadenza written by Joachin for the first movement; but the principal charm of his performance was to be found in the repose and the dignity that marked his interpretation of the concert as a whole, and that appealed irresistibly to the understanding. Nothing could be more exquisitely chaste than was his rendering of lovely larghetto, and he gave the finale, so piquant an accent, so just an emphasis, and so broad a sweep that, for once, it seemed less trivial than usual, and more in keeping with the preceding movements.

The absence of anything resembling showy virtuosity in his performance was one of its specially gratifying features, and the tremendous and prolonged applause that rewarded him at the close of the first movement was, therefore, all the more notable, since it was called forth by the sheer solid worth of his playing and the nobility of his style. His success was overwhelming, and at the close of the concert he was recalled five times amid excited plaudits, of whose sincerity there was not the shadow of a doubt. The manner in which M. Paur accompanied the soloist was exceptionally sympathetic and effective.

The Tschaikowsky symphony is an extraordinary work in its bold originality, its general barbaric emphasis and the astonishing brilliancy of its orchestration. Almost savage at times in its fury, striking in its daring mixing of cross rhythms; now sombre, now trivial, now brutal, now tender, with long stretches of noise, broken in upon often with charming bits of sensuous melody, it outrages nearly every received idea of a symphony. There is in it nothing of the composer of the splendid Pathetic symphony; on the contrary, it is music run riot, always interesting, always clear, but singularly puzzling in regard to what the composer aimed at.

The slow movement is the only place in which he refrains from eccentricity, and its mournful principal theme is piquant in conception and treatment. In the scherzo the composer falls back again on the barbaric, and produces some novel effects in the strings, which are kept playing pizzicato throughout. The finale is a frenzy of vigor and a torrent of orchestration from beginning to end. The pace at which the movement goes is tremendous, and the brass holds high revel with it.

The principal theme has decidedly a sublimated comic opera flavor on a large scale, and it whirls along with enormous fervor and with a heavy rhythmic pulsation that intensifies as it goes until at length it culminates in a dizzying whirl of accent. It is all very exciting and even interesting in its way, but when it is all over one is somewhat dazed, and when calm returns begins to wonder what it was all about. The work pleased the audience, and was heartily applauded. It was played with splendid brilliancy.

The programme for the next concert is: Overture, "Coriolanus," Beethoven; aria from "The Seasons," Haydn; symphonic poem, "Lenore," Duparc (first time); "Wotan's Farewell," Wagner; Italian symphony, Mendelssohn. Mr. Pol Plancon is to be the soloist.

Last Friday afternoon two small boys wandered into the Winter street corridor of Music Hall. They were anywhere from five to eight years of age, and that wholesome type of youngster that attracts any one who has a heart in his body. Looking about for a moment, they at last espied Assistant Manager Comee, and at once accosted him. "Say, mister, is the band playing now?" "It is," replied Mr. Comee, looking the pair over, and, greatly taken by their bright, fresh faces, he added, "Would you like to go in and hear the music?" "Oh, yes, sir," they responded eagerly. So the doorkeeper was instructed to admit them. About five minutes later Mr. Comee met the urchins on their way out. "Well, boys," he said pleasantly, "you didn't stay very long." "No, sir. We didn't like it!" The naive response very nearly finished the assistant manager, and he is still wondering what sort of a "band" the young gentlemen imagined they were going to hear. The honesty of the reply, however, if absolutely un-Bostonese in its criticism of the finest orchestra in the country, was most refreshing!

Boston Sunday Globe.

SUNDAY, NOV. 29, 1896.

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Tschaikowsky's symphony, No. 4, given for the first time here, shows the composer's sense of dramatic effects and coloring in a marked manner. At times the musical tumult is deafening and sounds inharmonious, the kettledrums are very liberally woven into the score and there are musical combinations of an eccentric nature in abundance. The symphony opens with fortissimo phrases by the brasses and bassoons and then runs into a daintier atmosphere, developing into the humorous vein, and closing with a perfect bombardment of instruments. The strenuous passages are followed by a free fantasia which precedes the closing waltz motif. The work of the orchestra may be classed under the general head, effective, especially in the fortissimo struggle.

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Boston Journal.

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PHILIP HALE.

[illegible] Paper of the State

The Official Paper of the City.

MONDAY MORNING, NOV. 30, 1896.

The Symphony Concert — The Orchestra at its Best.

Byron's "Manfred" is the subject of subjects for musical treatment. The hero, a close relative of Goethe's "Faust" (so close that Byron was accused of plagiarism), but a Faust without a Marguerite, a more sombre and more resolute sinner, has something of the dignity of a Miltonian Lucifer about him which finds worthy expression in lofty yet dark-toned music.

The supernatural touches, too, scarcely impressive in recitation, become really thrilling when presented in an orchestral guise. One must not confound this mysterious, pessimistic and philosophic Count Manfred of Byron and Schumann with another party of the same name who has also received much musical attention; "King Manfred" is a historical personage, who, in the 13th century, fought two popes, was made king of Sicily, was excommunicated, died bravely fighting his opponents at Benevento (1266) and was turned into an operatic character by a host of Italian and French composers and also by Carl Reinecke.

Naturally Byron's lofty hero, with only the ghost of a heroine, is not at all suited for the operatic stage but makes a splendid symphonic figure.

The sorrowful, metaphysical character of Manfred appealed to the innermost nature of the introspective Schumann and in his hands Manfred became a unique and most effective work, the overture, which began the concert on Saturday, being a masterpiece of its kind. Exactly as in Wagner's "Flying Dutchman" overture, there is a struggle between Light and Darkness, between Sorrow and Salvation, but here the darker side seems temporarily to triumph.

The mental torment, the inner struggle of Manfred, is at once indicated by the syncopations (and Schumann was the great master of syncopation) of the earliest measures, and that pianissimo call of trumpets is, like the call of trombones in Mozart's Requiem, a warning voice from another world. The tender Astarte motive hints at forgiveness, but the broken accents in which this appears at the close does not indicate clearly the salvation of the self-tormented one.

Possibly the best instrumental work which Schumann ever achieved, the "Manfred" overture, received a performance that was at least adequate although scarcely as subtle as it could have been. The Astarte figure, for example, could have had more tenderness. Our director, in his readings, shows a healthy, manly nature, and evidently fears mawkishness in music, but he is not near the borderline of that fault, and sometimes errs in a too careful avoidance of feminine tenderness.

Mr. Carl Halir gave a performance of the Beethoven violin concerto that is long to be remembered. Every concerto by Beethoven is in some degree a symphony, and the orchestra and Mr. Paur must share in the artist's triumph, for the ensemble was irreproachable and the shading perfect. In fact it is time to cease reiterating the praises of the orchestra, for it has now reached a standard beyond any point in its previous history, a perfection that fully justifies the warnings made in the days when its technique was retrograding, and the predictions uttered at the time when Mr. Paur began to turn the tide. Mr. Halir stated last week that he did not believe its equal was to be found in the world, its only possible rival being Lamoureux's organization in Paris.

To return to the concerto; it is an almost unplayable work and not the most attractive to the average auditor. Its rugged first movement with its four tremendous accents constantly reiterated, is a picture of the earnest Beethoven of the fifth symphony or the B flat piano sonata (op. 106) and might well bear the motto "Per aspera ad astra."

With the mighty impression of the work fixed in one's mind it is interesting to read in the "Allgemeine Musikzeitung" of January, 1807, the following words, "The admirers of the Beethoven muse will be interested in the news that this composer has just finished a violin concerto, so far as the writer knows, his first. It was performed by the eminent violinist Klement in his recently given benefit concert with his usual elegance and delicacy!" As Clement played parts of the work at sight, perhaps timidity was mistaken for "delicacy."

Of Halir's playing one can say emphatically, in Beethoven's words, "Das ist das Wahre,"—it was the true, classical, nonsensational school of performance; it was Joachim's self that seemed to stand there in the person of his colleague, and calmly, if not cooly, give the most difficult work of the concerto repertoire. Joachim's cadenza to the first movement gave the violinist a chance to show almost all points of violin virtuosity; in it there was ever so much of double-stopping, some fine martellato work, and the rapid trill in which Mr. Halir excels; it is too long a cadenza however.

In the tender Larghetto the violinist gave a most sympathetic tone, yet used the vibrato with becoming reserve, and his harmonics were as pure as crystal. In the Rondo which ends the work, and which is its weakest movement, there was splendid freedom in syncopation, broad bowing especially in the G string passages, and superb arpeggio bowing. Altogether a most straightforward and musicianly presentation of the great concerto and a performance which was understood by the audience, for a great furore ensued both at the end of the first movement and at the completion of the work, an outburst fully as frenzied as that which greeted Isaye, Thomson, or Sauret, and which proved that Mr. Halir is given his true rank with the leading violinists of the world, at least in Boston.

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Symphony, No. 4, F Minor.......Tschaikowsky
Soloist, Mr. Carl Halir.

The interest in this concert naturally centered in the soloist, "the favorite pupil of Joachim." It may be said at once that Mr. Halir fully justified the reputation that preceded him. He is the artist, first and always; his wonderfully perfect and brilliant technique never attract attention to itself, any more than in a fine picture the artists brushmarks are obtrusive. How the work is done is for after-study, the interpretation, the result of large talent, supported by faultless technique, claiming first attention. The tone that Mr. Halir draws from his violin is a delight in itself; it is large, delightfully and unwaveringly smooth, warm, dignified and of the utmost sweetness. The sound wells forth in undisturbed beauty, clear, limpid and tenderly beautiful or dazzlingly brilliant. Like the player, it is unaggressive, but it contains the soul of the purest art. The thing is done with the artist in the background and the nobility and dignity of his art alone apparent. With Mr. Halir nothing is small or trivial; largeness characterizes his bowing, as it characterizes his style and his taste, and at the base of all his talents is a large sincerity that is almost fierce in its intensity.

Mr. Halir asks for no virtuoso credit; he faced his audience with a Beethoven concerto, and he vindicated his choice by reaching into the very soul of the work. Finer, richer, nobler, more dignified playing has not been heard in Boston, and it was all solid, honest, unimpeachable work, refined, majestic and graceful. The Titan's voice was heard in the magician's violin, speaking in its own large tone and its own large, free phrases. The finish is of the finest; but there is no niggling, no patchwork. The hearer listens to Beethoven and not to Mr. Halir, and this is the highest praise that can be given to an interpretative artist, as high as it is rare. The one little fault that may be found with Mr. Halir is that he is over-precise and thus somewhat checks the expression of the enthusiasm that his noble playing would otherwise arouse.

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HOME JOURNAL
A PAPER OF TO-DAY

SATURDAY, NOVEMBER 7, 1896.

No account of the third symphony concert given in Music Hall last Saturday evening would be complete that failed to recognize as a well-nigh unprecedented event the production of a symphony composed by a woman. In this connection there should be no pinchbeck expressions of opinion. The symphony in E minor composed by Mrs. H. H. A. Beach could but have revealed itself, even at a single hearing, to any adept as a genuine symphony,—a real, soulful masterpiece.

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If the object of a symphony, in other words a grand sonata for orchestra is, as Köstlin says, "to display a rich, expressive and subjective feeling, whether this flows forth in a full stream of emotional images or whether it shows in the form of a great tone picture, one of the different phases of the prevailing sentiment of emotional life," then indeed our composer has triumphed. How clearly her composition dwells on the beautiful, how complete is it void of false art; how elegantly it is framed into a structure no less full of intellect than of vocative power, and how identified with just such qualities of physical and corporeal beauty as to Corregio were ideal; with just such spiritual beauty as Angelico most loved; how it clings to all that is sincere and truthful in art; as unmistakably indeed as though it were some great painting by Rubens,—were some of the most irresistible impressions created by its first public performance.

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As a work of form this symphony by a woman may also be likened to the proportional lines, outlines, masses, mouldings, intricate surfaces, or spaces which hold the light and shade of a fine piece of architecture. From the time its harmonies burst forth at the very beginning of the symphony to its final bar, it would be an injustice to the composer, upon a first acquaintance with her work, to offer any technical or academic kind of analysis of its manifold architectural beauties. That there is a uniform bond uniting the four beautiful movements of her work, and a psychological necessity in the symphonic association of its respective entireties, is one of the most masterly achievements that she has made. Beyond this and such other qualities as were unmistakable at its first performance a certain reserve is necessary if we would not lose ourselves in capricious phantasmagoria.

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Albeit this work has been the creation of a woman, it is absurd to affirm that any such attribute as sex or gender can be applied to it. Few ironies of circumstance are more lamentable than that any discrimination against woman is so often made either in the creation or interpretation of a work of art. identified. Not even to the art of St. Cecilia can we ascribe such a factor, notwithstanding the feminine signification involved in the pretty legend that tells how sweetly St. Cecilia sang her hymns of praise upon the organ of her invention, so that even the angels from heaven came to listen to her voice.

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While in art and science the creative capacity of woman has arbitrarily been suppressed, and placed at the unjust and humiliating disadvantage of a mere serfdom to man, it is none the less true that in our land of the free her thoughts and feelings, her dearest and most powerful impulses are being permitted to have their full and free play, and that the spring-time if not the golden age of their development has at last arrived. Owing to such important testimony in this direction as has been offered by Mrs. H. H. A. Beach she may quite justly be regarded as an epoch maker who has broken through old boundaries and presented an enrichment and extension of woman's sphere in art such as has not been surpassed or even equalled by any contemporary of her sex.

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Into the heart and soul of this symphony conductor Paur entered with all the intelligence, zeal and unremitting loyalty of the unimpeachable musician and interpreter that he is, and even the composer of the work herself could not have exacted a performance more free from flaw than our peerless Boston Symphony Orchestra gave. Another interesting event of the concert was the reappearance on the Music Hall stage of Signor Campanari, this time not in the role of a member of the orchestra, but as a vocal interpreter of an air from "Herodiade" which he sang with superb artistry and expression. The programme also included the Variations by Brahms on a theme by Haydn, Prologue to "Pagliacci," by Ruggiero Leoncavello, and the Overture to "Der Freischutz."

Tonight,—Melba!

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Mrs. H. H. A. Beach, whose symphony was produced in Music Hall last Saturday evening, is one of the very youngest musicians to have attained celebrity in this country. Mrs. Beach comes from the same old sterling ancestry as that of Charlotte Cushman and Major-General Dearborn. Her latest composition of import is a sonata for pianoforte and violin, which will be produced this season by Mr. Franz Kneisel and Mrs. Beach at one of the Kneisel Quartette concerts.

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The repertoire of her musical compositions includes a mass in E flat major, performed by the Handel and Haydn Society in 1892; a scena and aria, "Eilende Wolken," sung by Mrs. Alves and accompanied by the New York Symphony Orchestra under Mr. Walter Damrosch at a concert given in New York in 1892; a Festival Jubilate for chorus and orchestra, produced under the direction of Theodore Thomas at the Columbian Exposition in Chicago; several cantatas, and over sixty compositions for pianoforte, violin, voice, etc.

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Mme. Melba, who will sing at the next symphony concert, will also appear with the Boston Symphony Orchestra in Brooklyn, Philadelphia and Baltimore. Mme. Melba evidently makes her plans long in advance, for she is engaged to sing next May in a series of concerts to be given in South America.

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Herald

The first concert of the Boston Symphony Orchestra in the Music Hall next Wednesday evening inaugurates both the 12th year of this organization and the present musical season in Baltimore. It is no disparagement of previous seasons to assert that the list of soloists announced for the coming series of five concerts is the most attractive and brilliant of any yet presented here.

The simple announcement of the appearance of Mme. Melba at the first concert (which will be the only time she will be heard in Baltimore this year) is ample verification of this statement. Mme. Melba makes her re-entree in this country at the Boston concerts on Friday and Saturday, the 6th and 7th, and will also sing with the orchestra in Brooklyn on Monday evening, and Philadelphia on Tuesday. The sales for these concerts exceed any record ever made in this country before, as in all three cities every seat in the house is sold, and in Boston even the admission tickets for both performances were sold three days in advance, and hundreds turned away, absolutely unable to get into the house.

The programme in full is appended:

Overture, "Gwendoline," Chabrier (first time at these concerts).

Aria, from "Il Re Pastore," Mozart (violin obligato, Mr. Kneisel); Mme. Melba.

Symphony No. 9, in C major, Schubert.

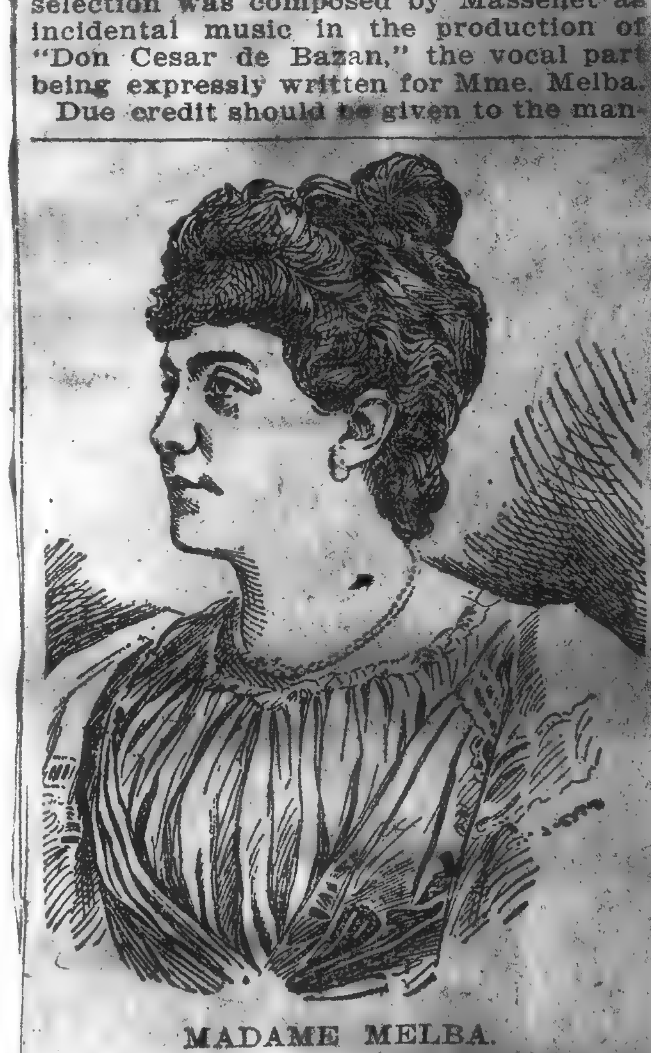
Overture, "Abu Hassan," Weber (first time at these concerts).

Aria, "Sevillana," from "Don Cesar de Bazan," Jules Massenet (vocal part written expressly for Mme. Melba); Mme. Melba.

"Invitation to the Dance," Weber.

It is worthy of note that Melba's second selection was composed by Massenet as incidental music in the production of "Don Cesar de Bazan," the vocal part being expressly written for Mme. Melba.

Due credit should be given to the man-



MADAME MELBA.

agement for securing such a brilliant list of soloists as will appear with the orchestra this season, headed by the greatest living singer of the present age. It should also be borne in mind that the prices for tickets will be the same as usual, as it has always been contrary to the policy of the management of the Boston Symphony Orchestra to raise the prices under any circumstances.

The sale of single tickets will open at Albert's, 13 North Charles street, tomorrow morning.

BOSTON DAILY ADVERTISER.
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The Official Paper of the State
The Official Paper of the City.

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It opens with a brass [illegible] that sounds as if Schumann's B-flat symphony had suddenly joined the army and was going to sing of war instead of spring. The movement proper begins with a waltz rhythm, but there is considerable trouble in that ballroom; they begin by dancing a waltz and end by careering in a Carmagnole; the dancers seem afflicted with St. Vitus spasms which break forth periodically in runs on the different woodwind instruments, a formula of accompaniment which, by the way, is present in other movements of the work. Even in this, the least successful movement, one is impressed by the use of the woodwind, of which Tschaikowsky seems an absolute master.

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While in art and science the creative capacity of woman has arbitrarily been suppressed, and placed at the unjust and humiliating disadvantage of a mere serfdom to man, it is none the less true that in our land of the free her thoughts and feelings, her dearest and most powerful impulses are being permitted to have their full and free play, and that the spring-time if not the golden age of their development has at last arrived. Owing to such important testimony in this direction as has been offered by Mrs. H. H. A. Beach she may quite justly be regarded as an epoch maker who has broken through old boundaries and presented an enrichment and extension of woman's sphere in art such as has not been surpassed or even equalled by any contemporary of her sex.

—o—

Into the heart and soul of this symphony conductor Paur entered with all the intelligence, zeal and unremitting loyalty of the unimpeachable musician and interpreter that he is, and even the composer of the work herself could not have exacted a performance more free from flaw than our peerless Boston Symphony Orchestra gave. Another interesting event of the concert was the reappearance on the Music Hall stage of Signor Campanari, this time not in the role of a member of the orchestra, but as a vocal interpreter of an air from "Herodiade" which he sang with superb artistry and expression. The programme also included the Variations by Brahms on a theme by Haydn, Prologue to "Pagliacci," by Ruggiero Leoncavello, and the Overture to "Der Freischutz."

Tonight,—Melba!

—9—

Mrs. H. H. A. Beach, whose symphony was produced in Music Hall last Saturday evening, is one of the very youngest musicians to have attained celebrity in this country. Mrs. Beach comes from the same old sterling ancestry as that of Charlotte Cushman and Major-General Dearborn. Her latest composition of import is a sonata for pianoforte and violin, which will be produced this season by Mr. Franz Kneisel and Mrs. Beach at one of the Kneisel Quartette concerts.

—o—

The repertoire of her musical compositions includes a mass in E flat major, performed by the Handel and Haydn Society in 1892; a scena and aria, "Eilende Wolken," sung by Mrs. Alves and accompanied by the New York Symphony Orchestra under Mr. Walter Damrosch at a concert given in New York in 1892; a Festival Jubilate for chorus and orchestra, produced under the direction of Theodore Thomas at the Columbian Exposition in Chicago; several cantatas, and over sixty compositions for pianoforte, violin, voice, etc.

—o—

Mme. Melba, who will sing at the next symphony concert, will also appear with the Boston Symphony Orchestra in Brooklyn, Philadelphia and Baltimore. Mme. Melba evidently makes her plans long in advance, for she is engaged to sing next May in a series of concerts to be given in South America.

—o—

The first concert of the Boston Symphony Orchestra in the Music Hall next Wednesday evening inaugurates both the 12th year of this organization and the present musical season in Baltimore. It is no disparagement of previous seasons to assert that the list of soloists announced for the coming series of five concerts is the most attractive and brilliant of any yet presented here.

The simple announcement of the appearance of Mme. Melba at the first concert (which will be the only time she will be heard in Baltimore this year) is ample verification of this statement. Mme. Melba makes her re-entree in this country at the Boston concerts on Friday and Saturday, the 6th and 7th, and will also sing with the orchestra in Brooklyn on Monday evening, and Philadelphia on Tuesday. The sales for these concerts exceed any record ever made in this country before, as in all three cities every seat in the house is sold, and in Boston even the admission tickets for both performances were sold three days in advance, and hundreds turned away, absolutely unable to get into the house.

The programme in full is appended:

Overture, "Gwendoline," Chabrier (first time at these concerts).

Aria, from "Il Re Pastore," Mozart (violin obligato, Mr. Kneisel); Mme. Melba.

Symphony No. 9, in C major, Schubert.

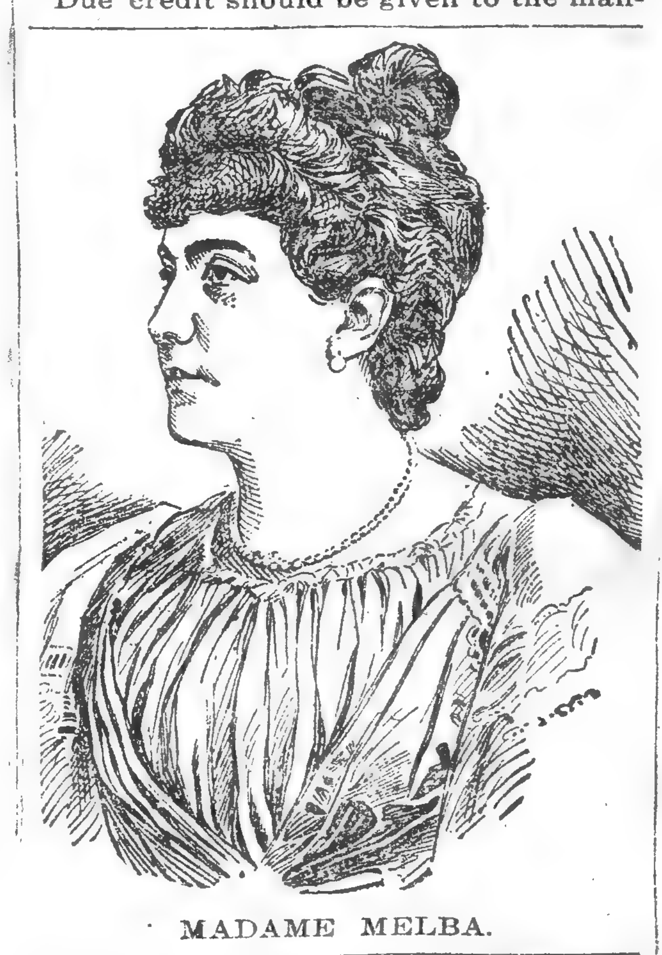
Overture, "Abu Hassan," Weber (first time at these concerts).

Aria, "Sevillana," from "Don Cesar de Bazan," Jules Massenet (vocal part written expressly for Mme. Melba); Mme. Melba.

"Invitation to the Dance," Weber.

It is worthy of note that Melba's second selection was composed by Massenet as incidental music in the production of "Don Cesar de Bazan," the vocal part being expressly written for Mme. Melba.

Due credit should be given to the management for securing such a brilliant list of soloists as will appear with the orchestra this season, headed by the greatest living singer of the present age. It should also be borne in mind that the prices for tickets will be the same as usual, as it has always been contrary to the policy of the management of the Boston Symphony Orchestra to raise the prices under any circumstances.



MADAME MELBA.

The sale of single tickets will open at Albert's, 13 North Charles street, tomorrow morning.

[56]

Baltimore
German Correspondent
Nov. 13th

Valentine vor Gericht.

Weiteres über die Transaktionen der New-Yorker Schwindlerbande. — Ein gigantiſches Complot.

Brooklyn, N.-Y., 11. Nov. — Wm. E. Valentine, einer der Hauptmacher der hier entlarvten Schwindlerbande, welche ſolche große Schwindeleien in verſchiedenen Landestheilen verübt hat, der Liebhaber May Wintage's, welche ſich zu erſchießen verſuchte, als ſie wegen Verausgabung eines ihr von Valentine gegebenen, gefälſchten Checks verhaftet werden ſollte, erſchien heute im hieſigen County-Gericht. Die gegen ihn erhobenen Anklagen lauten auf Großdiebſtahl, Fälſchung, Nothzucht und Entführung. Er plaidirt „nicht ſchuldig" und wurde dem Gerichtsverfahren überwieſen. May Wintage befindet ſich noch im Hoſpital und wird nach ihrer vollſtändigen Geneſung in Zeugenhaft behalten werden. Wenn man allen Gerüchten Glauben ſchenken dürfte, welche in den letzten Tagen über Valentine's Transaktionen cirkulirt werden, würde man es mit einem gigantiſchen Complot zur Beſchwindelung verſchiedener Kategorien von Geſchäftsleuten und Induſtriellen zu thun haben und die Brooklyner Polizei träumt ſchon davon, daß ſie einem Schwindel auf die Spur gekommen ſei, deſſen Fäden die halbe Welt umſpannen. Es verlautete geſtern, daß der Arreſtant Diſtriktsanwalt Backus gegenüber ein umfaſſendes Geſtändniß abgelegt hätte, doch wurde das von dieſem beſtritten. Man ſagt,

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Sun Nov 9

MELBA WILL SING.

The Famous Soprano at the Boston Symphony Orchestra Concert Wednesday Evening.

The Boston Symphony Orchestra will give the first concert of its series at Music Hall Wednesday evening. The soloist will be Mme. Melba. It is announced to be her only appearance in Baltimore this winter. She will sing an aria from Mozart's "Il Re Pastore," with violin obligato by Mr. Franz Kneisel, and an aria, "Sevillana," from Jules Massenet's "Don Cæsar de Bazan," the vocal part of which was written expressly for her.

The two new numbers by the orchestra will be the overture to Chabrier's "Gwendoline" and the overture to Weber's "Abu Hassan." Weber's "Invitation to the Dance" and Schubert's Symphony No. 9, in C major, will also be rendered.

Thursday afternoon, in the Assembly Room of Music Hall, will occur the first of the chamber concerts by the Kneisel stringed quartette and Prof. Harold Randolph. The quartette is composed of five of the principal performers in the Boston Symphony Orchestra, and the series is arranged to correspond closely with the visits of the orchestra. The dates will be November 12, December 8, January 19, February 23 and March 23.

American Nov

MUSIC AND MUSICIANS.

First Concert of the Boston Symphony Orchestra.

The Boston Symphony Orchestra will give the first concert of its series at Music Hall next Wednesday evening. This season's concerts of the organization will introduce a galaxy of notabilities as soloists, but the bright particular star will be Melba, who will appear at the opening concert. To hear this great artist is always a delight. Of all the singers who have visited America during the last thirty years, no one, with the single exception of Patti, has displayed so beautiful a voice and such perfection of vocalism. Whether judged by the opinion of the most reliable critics and professional musicians, or by the financial value placed upon her services by impressarios, Mme. Melba must be considered the greatest vocalist of the present day. She will again this season head the forces of the Abbey & Grau Opera Company at the Metropolitan Opera House, New York, and the concert of Wednesday evening will be the only opportunity of hearing her in this city during the season.

MONDAY, NOVEMBER 30, 1896.

Music Hall: Boston Symphony Orchestra.

The programme of the sixth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Schumann: Overture to "Manfred," opus 115.
Beethoven: Concerto for Violin, in D major, opus 61.
(Cadenzas by Joachim.)
Tschaikowsky: Symphony No. 4, in F minor, opus 36.
(First time in Boston.)

Mr. Carl Halir was the violinist.

Schumann's overture to "Manfred" was admirably played; the work itself is a fresh wonder every time one hears it. It is perhaps the one thing by Schumann which belongs in the same class with Beethoven's "Leonore," "Coriolan," and "Egmont" overtures.

The Tschaikowsky F minor symphony is not wholly new to Boston; Mr. Nikisch gave the two middle movements at one of the symphony concerts some years ago; if we mistake not, Mr. Gericke thought seriously of giving the work, or portions of it, but then thought better of it, the public not being ripe for it in his opinion. We think this was pretty wise on Mr. Gericke's part; at all events, there can be little doubt that the symphony would have made a very different impression even five years ago from what it did last evening. But now we have got used to Tschaikowsky's style, we know his "Romeo and Juliet," his "Pathetic" symphony, and E-flat minor quartet, and he no longer shocks us as he used to. What chances of long life this F minor symphony has, would be hard to say now. It is perhaps the most revolutionary work of Tschaikowsky's that has yet been heard here. The two movements played by Mr. Nikisch gave little notion of the character of the work as a whole, neither did they produce a tithe of their proper effect when given out of connection with the rest. Tschaikowsky's idea of making the first movement of a symphony one great waltz-movement is not without its element of daring. And yet this very movement is just the one which departs least from the symphonic character. It is too long, there is not enough thematic material in it for the enormous wealth of development; but it is full of beauty and musical life. Some of the devices look trivial in the score; but they do not sound trivial. The whole movement is a sort of huge, ideal Sahara-waltz. The slow movement, with its gloomy little principal theme, still keeps well within the lines of symphonic character; but the Scherzo and Finale are very surprising movements indeed to meet with in anything calling itself a symphony. The Scherzo, with its three contrasted themes—one each for strings pizzicati, wood-wind, and brass—would seem quite in character in some picturesque suite; it might have been called "Scene in the Market Place," or some such thing; but it is too purely picturesque for a symphonic movement, in the old acceptation of the term. The Finale is a still more curious jumble: its form and working-out are symphonic as possible, its thematic material is brilliant—if at times uncouthly Russian; but its general spirit out-Meyerbeers Meyerbeer in its flaunting, ludicro-terrific operatic flavor. It is immensely good fun to hear, in spite of the noise it makes; but it is a most uproarious bit of writing for a symphonic finale! Yet, take the work as a whole, there is a quite wonderful homogeneity of character in it; all four movements belong unmistakably together. If the first two movements are more symphonic in general spirit than the last two, they are only just enough more so to swear by; the difference is not more than that between very little and not at all. Upon the whole, the symphony gives the impression of great artistic sincerity. If one inclines to feel that its true motto would be, "Le l'audace, encore de l'audace, et toujours de l'audace," Tschaikowsky himself seems to have been only half-conscious of this. He strikes one as quite spontaneous in his excessiveness; his wild romanticism and thunderous ferocity have a very genuine ring. But it is a very savage piece of business; and, as Carlyle said of the French Revolution, barbarous with all the appliances of civilization! For, note this, it is throughout a wondrously stout piece of musical development; you feel the master's force and skill throughout. The performance was superb!

We are heartily glad that Mr. Halir chose the Beethoven concerto to play; not only because, as the event showed, it enabled us to hear a magnificent performance of a great work, but mainly because there is inevitably so strong a dash of curiosity in one's feelings toward a new famous artist, that one likes to hear him first in a familiar work of unquestioned worth, so as to be able to concentrate one's attention upon his playing, as such. One can better size up a new player in a well-known standard work than in a composition of the quality of which one is less sure. Mr. Halir carried everything before him. One could say "Yes, that is the Beethoven concerto!" His whole conception of the great work was unspeakably fine and genuine; his playing placed that conception before you with exhaustive clearness and force. His was not merely great violin-playing; it was a complete revelation of a great work by a great master. Most great performers have some one characteristic more salient than their others. If we were to pick out the especial quality which most distinguishes Mr. Halir, we should say it was great pathos of expression, untinged with vulgarity—an exceedingly rare quality, as the world goes. He is so big and strong that he can afford to be tender. The audience rose to him like one man; seldom has the Music Hall been the scene of warmer enthusiasm—in which enthusiasm the orchestra participated with unfeigned heartiness. Mr. Halir has come and conquered!

The next programme is: Beethoven, overture to "Coriolan," opus 62; Haydn, air from "The Seasons;" Duparc, symphonic poem, "Lenore" (first time); Wagner, Wotan's Farewell from "Die Walküre;" Mendelssohn, symphony No. 4, in A major, "Italian," opus 90. Mr. Pol Plançon will be the singer.

SUNDAY, DECEMBER 6, 1896.

Seventh Concert of the Season—Duparc's Symphonic Poem, "Lenore"—Pol Plancon Sings Arias by Haydn and Wagner.

The program of the Symphony concert last night, Mr. Paur, conductor, was as follows:

Overture, "Coriolanus" .... Beethoven
Air, "Behold, Along the Dewy Grass" .... Haydn
Symphonic Poem, "Lénore" .... Duparc
Wotan's Farewell .... Wagner
Symphony in A major .... Mendelssohn

Henri Duparc of Paris is a pupil of César Franck. The earliest mention I find of him as a composer is dated Jan. 24, 1874, when he conducted a suite of his own waltzes for orchestra at a concert of the Societé Nationale de Musique at Paris. Some of the critics dealt harshly with him. One wrote: "Mr. Duparc has evidently never heard a waltz; he hunts out his ideas; his orchestration is affected; and he would have been wiser if he had allowed somebody else to conduct his work." Truly, an all-embracing curse in a few words. Mr. Duparc was then spoken of as a débutant.

From 1875 to 1877—perhaps earlier, perhaps later—he was secretary of this National Society; and in 1877 we find him with Vincent d'Indy eager to establish concerts for the performance of modern works, French and foreign. They issued a prospectus. I do not find any record of large works by him, with the exception of "Lénore." In 1890 he was said to be composing an opera "La Roussalkâ." Songs by him, highly praised, have been sung in Paris, from "Toujours l' aimer" (1875) to "La vague et la Cloche," sung by Auguez in '94, and "Phidylé" (orchestrated by Duparc for the singer Eléonore Blanc, 1894) and sung by Warmbrodt.

I understand that Duparc has been for some years an invalid, which may account for his non-productiveness.

⁂

And this is the story of his "Lénore" so far as I can learn it.

It was played April 29, 1876, as an arrangement for two pianos by Saint-Saens and Marie Jaell at a concert of the National Society, and the reviewer said: "This 'symphonie ballade' was first heard in its original orchestral form at one of these concerts last year." I find no record of the exact date of the performance.

It was played again as an arrangement for two pianos by Saint-Saens and Diémer, Jan. 13, 1877, at a National Society concert.

Pasdeloup produced it in its orchestral form at a popular concert Oct. 28, 1877.

It was played at the last of the Government Exposition orchestral concerts at the Trocadéro, Oct. 10, 1878.

It was played again as an arrangement for two pianos, April 19, 1890, at a concert of the National Society by Diémer and somebody else.

⁂

Now, how in the world did Mr. Paur get hold of this work, at least 21 years old, a work presumably little known to the concert goers of Paris today?

"Lénore" was played in Leipsic March 19, 1895, at a concert given by Constantin Sander to exploit certain publications of the house of F. E. C. Leuckart.

⁂

The piece itself is scarcely worth this historical prelude. The interest of the hearer, whatever it may be, is centred in the orchestration, which shows that the Duparc of '74 or '75 had an extended vocabulary, a sure command of rhetoric, and thoughts of comparatively little value. This music is not very original in themes or in harmonic treatment. Nor is the music suggestive. Nor again is it entertainingly panoramic. The "fair sweetheart with kilted skirt"; the spectral bridegroom; the fast ride of the dead; these may have impressed vividly the composer, but he has not imparted his impressions to the hearers, so that they in turn bewail Lenore and Wilhelm or shudder at the tramp of the midnight steed. A modern of the moderns, this Mr. Duparc; for, remember, that when he wrote, Wagner was not in favor at Paris, and even Berlioz was not established firmly on his throne. He has his aspirations, his convictions. He has a pretty orchestral knowledge, too. But there is no sweeping vitality in this "Lénore." I should like to hear some of his songs. Perhaps when our local singers have exhausted the treasure-house of our parochial composers, they may turn their attention to new men across the sea.

⁂

Mr. Plancon offered incense to Germany. First, he sang a dreary air by Haydn—for Haydn, as well as Beethoven, could write dreary songs, to show his versatility; he sang it in true, smug, respectable oratorio fashion, and I rubbed my eyes, thinking it was Sunday night and the Handel and Haydn sat upon the stage. Ah, Mr. Plancon, you are an admirable, thrice admirable singer. Would that you had sung something by a French composer—such a tune, for instance, as the Drum-Major's song from "Le Caïd." You were a most impressive Wotan, but as the game-eyed deity you sang too well. What is Wotan without shouting and roaring and breathing huskily after each word? Mr. Plancon, you committed an unpardonable offence; you made Wotan musical and interesting.

⁂

Beethoven's overture, noble in austerity and indomitable pride, was finely played, and Wagner's music was most brilliantly performed. When such symphonies as Sinding's and Franck's have not been heard here, why insist so strenuously, Mr. Paur, on Mendelssohn and the other ancients? We are of another generation; let us hear the works of men of our own period. Even the "novelty" by Duparc was at least 21 years old.

PHILIP HALE.

[57]

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. [illegible], NO. 159.

SUNDAY, DEC. 6, 1896.

THE SYMPHONY CONCERT.

The programme for the concert of the Boston Symphony orchestra in Music Hall last evening was:

Overture, "Coriolan" .... Beethoven
Air, "Behold Along the Dewy Grass" .. Haydn
Symphonic poem, "Lenore" ...... Henri Duparc
Wotan's Farewell, "Die Valkyrie" .... Wagner
"Italian" Symphony .... Mendelssohn

The soloist was M. Pol Plancon. The audience completely packed the auditorium, and seemed to be the largest of the season thus far. The enthusiasm over M. Plancon was tremendous. He wast recalled so many times after his solos that he must have at last become thoroughly fatigued parading between the ante-room and the stage. It can hardly be said that his selections were happily chosen to show off the best qualities of his singing and his style. He sang the Haydn aria in a large and robust style, and with easy freedom of execution, but notwithstanding the taste and musicianly spirit that marked his rendering of it, the effect of his interpretation was dry and formal, and one could not but wish that he had been heard in one of the opera airs or in a group of those French songs, in the interpretation of which he is so felicitous. Of the Wotan Farewell his performance was broad and noble, but the long instrumental interludes, in which he was obliged to stand, with what composure he could, doing nothing, were awkward, for the music meant absolutely nothing without the stage action which is indispensably necessary to its proper effect; and, impressive as it is on the operatic stage, it is unsatisfying in the concert room.— The composer appreciated this thoroughly when he pronounced against detaching his music from the surroundings. The instrumental score was read and played with wonderful beauty and richness of coloring.

The Duparc "Lenore" is not a new work, though it was heard here for the first time on this occasion. It was originally produced some 15 years ago, perhaps more. Its theme is Burger's ballad, the same that Raff used in his well-known symphony, but beyond this there is nothing in common between the two scores. Duparc's work is wholly in the modern vein, in regard to its orchestration, which is exceedingly rich and effective. It abounds in effects which are charming in their delicacy, and at times stirring in their brilliancy and their massiveness, but the composition, though clever in its themes and their development, and often pleasing in their sensuous flow. has nothing that distinguishes it from the flood of well-made and skilfully treated scores that pour from foreign music publishing houses, are commended for their workmanship, are heard once or twice without winning more than a passing compliment for the composer's "know how," and then disappear, and justly, from view. In regard to this particular work, it says nothing as music pure and simple, and without the title attachedto it the intention of its maker would be utterly lost. There is a bit of Wagner here, a bit of Berlioz there, bits of numerous somebody-elses in other places; undoubtedly effective as a whole, all that there is of color, impressiveness and power in it, was splendidly brought out in the thoughtful and solid interpretation it received at the hands of Mr. Paur and his players. The Beethoven overture had one of the most masterly readings that have ever been accorded it at these concerts, the lovely second theme and the closing part of the work being exquisitely given. The genial and buoyant Mendelssohn symphony renewed much of its earlier charm, in the beautiful treatment it received, particularly in regard to the tempi and the delicacy of expression and brilliancy of coloring imparted to it. It is growing old, but gracefully.

There will be no public rehearsal and concert this week. The next programme is: Overture, "The Roman Carnival," Berlioz; concerto for violoncello (new, first time), Dvorak; the "Ocean" symphony, original version, Rubenstein. M. Alwin Schroeder is to be the soloist.

Gazette

BOSTON, SUNDAY MORNING, DEC. 6.

The Symphony Concert.

The following is the programme of the seventh Symphony rehearsal and concert, given respectively on Friday afternoon and Saturday evening:

Overture, "Coriolanus" .... Beethoven
Air, "Behold, Along the Dewy Grass" .... Haydn
"Lenore," Symphonic Poem .... Henri Duparc
Wotan's Farewell .... Wagner
Symphony No. 4, "Italian" .... Mendelssohn
Soloist, Mr. Pol Plancon.

The novelty of the evening was the "Lenore" symphonic poem, played for the first time in Boston at this concert. There is no striking originality in the work, and it seems to have been inspired by Berlioz, Wagner and Raff. The imitations or suggestions are not consciously made, they are the results of study, wherein perfection or orchestration is regarded as superior to originality of ideas. The work, however, is not chaotic, nor is it scored from the hearing point of noise; the intention is easily followed, and there are some charming movements, notably in the earlier portions of the work. It is suggestive rather of lightness and daintiness of touch than of profundity of thought and feeling; it leaves no lasting impression, but it does not weary or stun.

Mr. Pol Plancon was received with much enthusiasm, but at the Friday rehearsal he frequently wandered away from the key, and he was not successful in giving Haydn character from the air from "The Seasons." His fine, full, rich voice was heard to better advantage in the Wagner selection, which he interpreted with majesty, spirit and fervor. More than a word of praise is due to the orchestra for the manner in which it played the accompaniment, and it gave one a rare and most welcome glimpse of Wagner as he should be. The next concert will be given on the evening of Dec. 19.

Baltimore German Correspondent Nov. 13th

Valentine vor Gericht.

Weiteres über die Transaktionen der New-Yorker Schwindlerbande. — Ein gigantiſches Complot.

Brooklyn, N.-Y., 11. Nov. — Wm. E. Valentine, einer der Hauptmacher der hier entlarvten Schwindlerbande, welche ſolche große Schwindeleien in verſchiedenen Landestheilen verübt hat, der Liebhaber May Wintage's, welche ſich zu erſchießen verſuchte, als ſie wegen Verausgabung eines ihr von Valentine gegebenen, gefälſchten Checks verhaftet werden ſollte, erſchien heute im hieſigen County-Gericht. Die gegen ihn erhobenen Anklagen lauten auf Großdiebſtahl, Fälſchung, Nothzucht und Entführung. Er plaidirt „nicht ſchuldig" und wurde dem Gerichtsverfahren überwieſen. May Wintage befindet ſich noch im Hoſpital und wird nach ihrer vollſtändigen Geneſung in Zeugenhaft behalten werden. Wenn man allen Gerüchten Glauben ſchenken dürfte, welche in den letzten Tagen über Valentine's Transaktionen cirkulirt werden, würde man es mit einem gigantiſchen Complot zur Beſchwindelung verſchiedener Kategorien von Geſchäftsleuten und Induſtriellen zu thun haben und die Brooklyner Polizei träumt ſchon davon, daß ſie einem Schwindel auf die Spur gekommen ſei, deſſen Fäden die halbe Welt umſpannen. Es verlautete geſtern, daß der Arreſtant Diſtriktsanwalt Backus gegenüber ein umfaſſendes Geſtändniß abgelegt hätte, doch wurde das von dieſem beſtritten. Man ſagt,

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Boston Transcript

MONDAY, NOVEMBER 30, 1896.

Music Hall: Boston Symphony Orchestra.

The programme of the sixth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Schumann: Overture to "Manfred," opus 115.
Beethoven: Concerto for Violin, in D major, opus 61.
(Cadenzas by Joachim.)
Tschaikowsky: Symphony No. 4, in F minor, opus 36.
(First time in Boston.)

Mr. Carl Halir was the violinist.

Schumann's overture to "Manfred" was admirably played; the work itself is a fresh wonder every time one hears it. It is perhaps the one thing by Schumann which belongs in the same class with Beethoven's "Leonore," "Coriolan," and "Egmont" overtures.

The Tschaikowsky F minor symphony is not wholly new to Boston; Mr. Nikisch gave the two middle movements at one of the symphony concerts some years ago; if we mistake not, Mr. Gericke thought seriously of giving the work, or portions of it, but then thought better of it, the public not being ripe for it in his opinion. We think this was pretty wise on Mr. Gericke's part; at all events, there can be little doubt that the symphony would have made a very different impression even five years ago from what it did last evening. But now we have got used to Tschaikowsky's style, we know his "Romeo and Juliet," his "Pathetic" symphony, and E-flat minor quartet, and he no longer shocks us as he used to. What chances of long life this F minor symphony has, would be hard to say now. It is perhaps the most revolutionary work of Tschaikowsky's that has yet been heard here. The two movements played by Mr. Nikisch gave little notion of the character of the work as a whole, neither did they produce a tithe of their proper effect when given out of connection with the rest. Tschaikowsky's idea of making the first movement of a symphony one great waltz-movement is not without its element of daring. And yet this very movement is just the one which departs least from the symphonic character. It is too long, there is not enough thematic material in it for the enormous wealth of development; but it is full of beauty and musical life. Some of the devices look trivial in the score; but they do not sound trivial. The whole movement is a sort of huge, ideal Sahara-waltz. The slow movement, with its gloomy little principal theme, still keeps well within the lines of symphonic character; but the Scherzo and Finale are very surprising movements indeed to meet with in anything calling itself a symphony. The Scherzo, with its three contrasted themes—one each for strings pizzicati, wood-wind, and brass—would seem quite in character in some picturesque suite; it might have been called "Scene in the Market Place," or some such thing; but it is too purely picturesque for a symphonic movement, in the old acceptation of the term. The Finale is a still more curious jumble: its form and working-out are symphonic as possible, its thematic material is brilliant, if at times uncouthly Russian; but its general spirit out-Meyerbeers Meyerbeer in its flaunting, ludicro-terrific operatic flavor. It is immensely good fun to hear, in spite of the noise it makes; but it is a most uproarious bit of writing for a symphonic finale! Yet, take the work as a whole, there is a quite wonderful homogeneity of character in it; all four movements belong unmistakably together. If the first two movements are more symphonic in general spirit than the last two, they are only just enough more so to swear by; the difference is not more than that between very little and not at all. Upon the whole, the symphony gives the impression of great artistic sincerity. If one inclines to feel that its true motto would be, "Le l'audace, encore de l'audace, et toujours de l'audace," Tschaikowsky himself seems to have been only half-conscious of this. He strikes one as quite spontaneous in his excessiveness; his wild romanticism and thunderous ferocity have a very genuine ring. But it is a very savage piece of business; and, as Carlyle said of the French Revolution, barbarous with all the appliances of civilization! For, note this, it is throughout a wondrously stout piece of musical development; you feel the master's force and skill throughout. The performance was superb!

We are heartily glad that Mr. Halir chose the Beethoven concerto to play; not only because, as the event showed, it enabled us to hear a magnificent performance of a great work, but mainly because there is inevitably so strong a dash of curiosity in one's feelings toward a new famous artist, that one likes to hear him first in a familiar work of unquestioned worth, so as to be able to concentrate one's attention upon his playing, as such. One can better size up a new player in a well-known standard work than in a composition of the quality of which one is less sure. Mr. Halir carried everything before him. One could say "Yes, that is the Beethoven concerto!" His whole conception of the great work was unspeakably fine and genuine; his playing placed that conception before you with exhaustive clearness and force. His was not merely great violin-playing; it was a complete revelation of a great work by a great master. Most great performers have some one characteristic more salient than their others. If we were to pick out the especial quality which most distinguishes Mr. Halir, we should say it was great pathos of expression, untinged with vulgarity—an exceedingly rare quality, as the world goes. He is so big and strong that he can afford to be tender. The audience rose to him like one man; seldom has the Music Hall been the scene of warmer enthusiasm—in which enthusiasm the orchestra participated with unfeigned heartiness. Mr. Halir has come and conquered!

The next programme is: Beethoven, overture to "Coriolan," opus 62; Haydn, air from "The Seasons;" Duparc, symphonic poem, "Lenore" (first time); Wagner, Wotan's Farewell from "Die Walküre;" Mendelssohn, symphony No. 4, in A major, "Italian," opus 90. Mr. Pol Plançon will be the singer.

Boston Journal.

SUNDAY, DECEMBER 6, 1896.

Seventh Concert of the Season—Duparc's Symphonic Poem, "Lenore"—Pol Plancon Sings Arias by Haydn and Wagner.

The program of the Symphony concert last night, Mr. Paur, conductor, was as follows:

Overture, "Coriolanus"..............Beethoven
Air, "Behold, Along the Dewy Grass"..Haydn
Symphonic Poem, "Lénore"..........Duparc
Wotan's Farewell........................Wagner
Symphony in A major...........Mendelssohn

Henri Duparc of Paris is a pupil of César Franck. The earliest mention I find of him as a composer is dated Jan. 24, 1874, when he conducted a suite of his own waltzes for orchestra at a concert of the Societé Nationale de Musique at Paris. Some of the critics dealt harshly with him. One wrote: "Mr. Duparc has evidently never heard a waltz; he hunts out his ideas; his orchestration is affected; and he would have been wiser if he had allowed somebody else to conduct his work." Truly, an all-embracing curse in a few words. Mr. Duparc was then spoken of as a débutant.

From 1875 to 1877—perhaps earlier, perhaps later—he was secretary of this National Society; and in 1877 we find him with Vincent d'Indy eager to establish concerts for the performance of modern works, French and foreign. They issued a prospectus. I do not find any record of large works by him, with the exception of "Lénore." In 1890 he was said to be composing an opera "La Roussalkâ." Songs by him, highly praised, have been sung in Paris, from "Toujours l' aimer" (1875) to "La vague et la Cloche," sung by Auguez in '94, and "Phidylé" (orchestrated by Duparc for the singer Eléonore Blanc, 1894) and sung by Warmbrodt.

I understand that Duparc has been for some years an invalid, which may account for his non-productiveness.

⁂

And this is the story of his "Lénore" so far as I can learn it.

It was played April 29, 1876, as an arrangement for two pianos by Saint-Saens and Marie Jaell at a concert of the National Society, and the reviewer said: "This 'symphonie ballade' was first heard in its original orchestral form at one of these concerts last year." I find no record of the exact date of the performance.

It was played again as an arrangement for two pianos by Saint-Saens and Diémer, Jan. 13, 1877, at a National Society concert.

Pasdeloup produced it in its orchestral form at a popular concert Oct. 28, 1877.

It was played at the last of the Government Exposition orchestral concerts at the Trocadéro, Oct. 10, 1878.

It was played again as an arrangement for two pianos, April 19, 1890, at a concert of the National Society by Diémer and somebody else.

⁂

Now, how in the world did Mr. Paur get hold of this work, at least 21 years old, a work presumably little known to the concert goers of Paris today?

"Lénore" was played in Leipsic March 19, 1895, at a concert given by Constantin Sander to exploit certain publications of the house of F. E. C. Leuckart.

⁂

The piece itself is scarcely worth this historical prelude. The interest of the hearer, whatever it may be, is centred in the orchestration, which shows that the Duparc of '74 or '75 had an extended vocabulary, a sure command of rhetoric, and thoughts of comparatively little value. This music is not very original in themes or in harmonic treatment. Nor is the music suggestive. Nor again is it entertainingly panoramic. The "fair sweetheart with kilted skirt"; the spectral bridegroom; the fast ride of the dead; these may have impressed vividly the composer, but he has not imparted his impressions to the hearers, so that they in turn bewail Lenore and Wilhelm or shudder at the tramp of the midnight steed. A modern of the moderns, this Mr. Duparc; for, remember, that when he wrote, Wagner was not in favor at Paris, and even Berlioz was not established firmly on his throne. He has his aspirations, his convictions. He has a pretty orchestral knowledge, too. But there is no sweeping vitality in this "Lénore." I should like to hear some of his songs. Perhaps when our local singers have exhausted the treasure-house of our parochial composers, they may turn their attention to new men across the sea.

⁂

Mr. Plancon offered incense to Germany. First, he sang a dreary air by Haydn—for Haydn, as well as Beethoven, could write dreary songs, to show his versatility; he sang it in true, smug, respectable oratorio fashion, and I rubbed my eyes, thinking it was Sunday night and the Handel and Haydn sat upon the stage. Ah, Mr. Plancon, you are an admirable, thrice admirable singer. Would that you had sung something by a French composer—such a tune, for instance, as the Drum-Major's song from "Le Caïd." You were a most impressive Wotan, but as the game-eyed deity you sang too well. What is Wotan without shouting and roaring and breathing huskily after each word? Mr. Plancon, you committed an unpardonable offence; you made Wotan musical and interesting.

⁂

Beethoven's overture, noble in austerity and indomitable pride, was finely played, and Wagner's music was most brilliantly performed. When such symphonies as Sinding's and Franck's have not been heard here, why insist so strenuously, Mr. Paur, on Mendelssohn and the other ancients? We are of another generation; let us hear the works of men of our own period. Even the "novelty" by Duparc was at least 21 years old.

PHILIP HALE.

SUNDAY HERALD.

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SUNDAY, DEC. 6, 1896.

THE SYMPHONY CONCERT.

The programme for the concert of the Boston Symphony orchestra in Music Hall last evening was:

Overture, "Coriolan"...............Beethoven
Air, "Behold Along the Dewy Grass"..Haydn
Symphonic poem, "Lenore"......Henri Duparc
Wotan's Farewell, "Die Valkyrie"....Wagner
"Italian" Symphony.............Mendelssohn

The soloist was M. Pol Plancon. The audience completely packed the auditorium, and seemed to be the largest of the season thus far. The enthusiasm over M. Plancon was tremendous. He wast recalled so many times after his solos that he must have at last become thoroughly fatigued parading between the ante-room and the stage. It can hardly be said that his selections were happily chosen to show off the best qualities of his singing and his style. He sang the Haydn aria in a large and robust style, and with easy freedom of execution, but notwithstanding the taste and musicianly spirit that marked his rendering of it, the effect of his interpretation was dry and formal, and one could not but wish that he had been heard in one of the opera airs or in a group of those French songs, in the interpretation of which he is so felicitous. Of the Wotan Farewell his performance was broad and noble, but the long instrumental interludes, in which he was obliged to stand, with what composure he could, doing nothing, were awkward, for the music meant absolutely nothing without the stage action which is indispensably necessary to its proper effect; and, impressive as it is on the operatic stage, it is unsatisfying in the concert room. The composer appreciated this thoroughly when he pronounced against detaching his music from the surroundings. The instrumental score was read and played with wonderful beauty and richness of coloring.

The Duparc "Lenore" is not a new work, though it was heard here for the first time on this occasion. It was originally produced some 15 years ago, perhaps more. Its theme is Burger's ballad, the same that Raff used in his well-known symphony, but beyond this there is nothing in common between the two scores. Duparc's work is wholly in the modern vein, in regard to its orchestration, which is exceedingly rich and effective. It abounds in effects which are charming in their delicacy, and at times stirring in their brilliancy and their massiveness, but the composition, though clever in its themes and their development, and often pleasing in their sensuous flow. has nothing that distinguishes it from the flood of well-made and skilfully treated scores that pour from foreign music publishing houses, are commended for their workmanship, are heard once or twice without winning more than a passing compliment for the composer's "know how," and then disappear, and justly, from view. In regard to this particular work, it says nothing as music pure and simple, and without the title attachedto it the intention of its maker would be utterly lost. There is a bit of Wagner here, a bit of Berlioz there, bits of numerous somebody-elses in other places; undoubtedly effective as a whole, all that there is of color, impressiveness and power in it, was splendidly brought out in the thoughtful and solid interpretation it received at the hands of Mr. Paur and his players. The Beethoven overture had one of the most masterly readings that have ever been accorded it at these concerts, the lovely second theme and the closing part of the work being exquisitely given. The genial and buoyant Mendelssohn symphony renewed much of its earlier charm, in the beautiful treatment it received, particularly in regard to the tempi and the delicacy of expression and brilliancy of coloring imparted to it. It is growing old, but gracefully.

There will be no public rehearsal and concert this week. The next programme is: Overture, "The Roman Carnival," Berlioz; concerto for violoncello (new, first time), Dvorak; the "Ocean" symphony, original version, Rubenstein. M. Alwin Schroeder is to be the soloist.

Gazette

BOSTON, SUNDAY MORNING, DEC. 6.

The Symphony Concert.

The following is the programme of the seventh Symphony rehearsal and concert, given respectively on Friday afternoon and Saturday evening:

Overture, "Coriolanus"................Beethoven
Air, "Behold, Along the Dewy Grass"....Haydn
"Lenore," Symphonic Poem.......Henri Duparc
Wotan's Farewell..........................Wagner
Symphony No. 4, "Italian"..........Mendelssohn
Soloist, Mr. Pol Plancon.

The novelty of the evening was the "Lenore" symphonic poem, played for the first time in Boston at this concert. There is no striking originality in the work, and it seems to have been inspired by Berlioz, Wagner and Raff. The imitations or suggestions are not consciously made, they are the results of study, wherein perfection or orchestration is regarded as superior to originality of ideas. The work, however, is not chaotic, nor is it scored from the hearing point of noise; the intention is easily followed, and there are some charming movements, notably in the earlier portions of the work. It is suggestive rather of lightness and daintiness of touch than of profundity of thought and feeling; it leaves no lasting impression, but it does not weary or stun.

Mr. Pol Plancon was received with much enthusiasm, but at the Friday rehearsal he frequently wandered away from the key, and he was not successful in giving Haydn character from the air from "The Seasons." His fine, full, rich voice was heard to better advantage in the Wagner selection, which he interpreted with majesty, spirit and fervor. More than a word of praise is due to the orchestra for the manner in which it played the accompaniment, and it gave one a rare and most welcome glimpse of Wagner as he should be. The next concert will be given on the evening of Dec. 19.

HOME JOURNAL
A PAPER [illegible] TO-DAY
SATURDAY, DECEMBER 5, 1896.

To what extent conductor Paur will tolerate almost anything in the musical line provided it bear the impress even of the weakest manner of a great German composer was well illustrated at the sixth Boston symphony concert last Saturday evening. Will any musician, not a native-born German, allow that Schumann's "King Manfred" overture is even an interesting work? Is it a remarkably able production? Is it logically well made?

—o—

Quite to the contrary, it is morbid, lugubrious, and drearily uninteresting, and does not even suggest an excuse for its existence in such artistry as attends it.

—o—

The pen with which it was written may have been mechanically guided by Schumann's hand;—certainly not by his genius.

—o—

Mr. Carl Halir was the solo violinist for the concert. He proved himself to be a virtuoso, and gave a memorably great performance of Joachim's cadenza to the first movement of the Beethoven concerto.

—o—

Yes, the cadenza was wonderfully well played; but how about the concerto? Artistic to a rare degree Mr. Halir truly was in his technical treatment of the work; yet he, nevertheless, so disindividualized it that there was very much more enjoyment to be derived from his technical skill than from anything worth recording that he did for Beethoven. It was not a performance of unexampled importance.

—o—

Did you notice how heartily concertmeister Kneisel applauded Mr. Halir? This was all very gracious of Mr. Kneisel, and it was a case similar to praise from Sir Hubert Stanley being praise indeed; but how about Mr. Halir's reading of the work?

—o—

Mr. B. E. Woolf once made a nice distinction to the effect that it is easier to tell what a Beethoven interpretation should not be than to affirm what it is. Certain it is that no such irregular, vacillating and oft tardy tempo as Mr. Halir exhibited with the first movement of the concerto in question was Beethovenish. His interpretation, if that it was, had a certain stylishness all its own; but it would have been gratifying not to have had in this connection such a brilliant Halir and so obscured a Beethoven in the performance. There could be no serious regret expressed that Mr. Halir was recalled many times, for although evidently not in mood—and possibly he never is in just the right mood for the Beethoven concerto—he is certainly in the foremost rank of contemporaneous violinists.

—o—

Bronislaw Huberman is a Polish lad not yet fourteen. The highest European authorities in musical criticism—the Hanslicks, Speidels, Hartmanns and Tapperts—have simply struck their pens before his musical genius and musicianly virtuosity. His American debut produced the same result. In his first concert with Seidl's Orchestra, and in each successive recital since, his audiences have gone wild, emotionally ecstatic à la Paderewski. Whether from the artistic, the psychological or the faddish standpoint—in any case the boy is a marvel, evidently. He is announced as the substitute for the usual rehearsal and concert of the Symphony Orchestra at the Music Hall on next Friday afternoon and Saturday evening.

—o—

[illegible]
OF NEW ENGLAND.
SUNDAY MORNING, DECEMBER 6, 1896.

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SEVENTH SYMPHONY.

The five-number programme announced by Mr. Paur for last night at Music Hall was of such brilliancy as to attract a large and "alive" audience with a goodly fringe of "standers only" at the edges. When the splendid orchestra began the tragic one-movement overture by Beethoven to Collin's "Coriolan" (and not to Shakspere's "Coriolanus," as has been supposed), good bronzed old Ludwig himself seemed to look approvingly down from his homely, corrugated surroundings—for once a week is about as often as he gets a hearing in these degenerate days. The "Lenore" symphonic poem, Henri Duparc, was given its first hearing in Boston, and vividly portrayed the heroine's grief because her lover was slain, her headlong and galloping ride with his spectre on horseback, and the stroke of midnight when Leonore dies, and steed and rider turn to ashes. Had the conductor himself been one of the spirits, following wildly in their train, he could scarcely have shown more energy in the climax. Mendelssohn's "Italian" symphony in four movements closed the programme.

But around the two numbers introducing the magnetic basso, Pol Plancon, chief interest centred. The noted opera singer was never in finer form. He sang the rather tame music of Hadyn's "Seasons" with much expression, but it was rather amusing to see the genial, accomplished "gentleman of the world" portray the honest and humble husbandman whistling a "wonted lay" in his "furrows long," sowing seed (certainly not hay-seed!), and "harvesting golden ears." The stirring "Wotan's Farewell," with the swirling Wagner fire music, was far more to the public's liking. The flames, the spear, the shield, the sleeping Brunnhilde and all the fancies of the Wizard of Munich seemed to live in the thrilling Plancon interpretation, and the audience called him back again and again to acknowledge their expressions of pleasure.

Alwin Schroeder is the soloist Dec. 18 and 19, when Berlioz, Dvorak and Rubenstein figure in the programme—there being no rehearsal or concert next week, Dec. 11 and 12.

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State
The Official Paper of the City.
MONDAY MORNING, DEC. 7, 1896.

Unusually Attractive Programme at the Symphony Concert.

Between symphony and opera there was an exceptionally fine evening of musical activity in this city on Saturday, but so far as patronage was concerned, the triumph was with the symphony concert in Music Hall.

Mr. Paur made an unusually attractive programme for the occasion; and it was unfortunate for attractions elsewhere that Pol Plancon was the soloist.

The novelty for the evening was a symphonic poem entitled "Leonore," by Dupont. What this poem had to say that was new was certainly not important; but there was a praiseworthy brevity in this respect; and as for the rest of the poem one could at least feel grateful to the composer that his memory had served him so as regards the exceptionally choice character of his musical reminiscences. Neither interesting when new, nor new when most interesting this so-called symphonic poem had but a certain kaleidoscopic value in its effect upon the imagination, while so far as any tone poetry was concerned there was simply very little of it.

Mr. Plancon, though a Frenchman, seemed to regard paying homage to Haydn and Wagner as the most acceptable thing he could do at a Boston symphony concert. So he sang an aria by the former, entitled "Behold, Along the Dewy Grass," and "Wontan's Farewell," by Richard Wagner.

The refinement of Pol Plancon's art was ideal in its relation to the Haydn air, but just a little more roughness and vigor properly applied would have enhanced the otherwise unsurpassed effect with which he interpreted "Wontan's Farewell."

The concert which began with the overture to Coriolanus by Beethoven had for its finale the always welcome Italian symphony in A major by Mendelssohn, two real "old-timers" which were far from being treated with any undue familiarity by an orchestra so famous as is the Boston Symphony for impartial care and attention it so invariably bestows upon the old and new alike in art.

As the eighth concert next Saturday evening "The Roman Carnivale" overture and Rubinstein's "Ocean" symphony will be played, while sandwiched between these two great works there will be a new concerto for violoncello, by Dvorak, introduced by Mr. Alvin Schroeder.

Boston Courier.
SUNDAY MORNING, DEC. 6, 1896.

Burger's amorous and predatory spectre and eloping maiden appeared also at the seventh Symphony concert; for the central number of Mr. Paur's programme was a symphon ic poem "a leur intention" by Henri Duparc. It was the novelty of the occasion, and when asked for its name it "murmured back the word 'Lenore'—only this, and nothing more." It was not long, and it was interesting and picturesque; but although it was fanciful and suggestive, it did not rise very high in the scale of poetry. At any rate, one could say in its favor that it was not programme music in the ordinary acceptance of the term. It began with melancholy and complaining phrases, to which soon made answer others of more cheery and substantial character, out of which emerged a kind of dialogue-scene, as if the lover, summoned from his field of death, were persuading his sweetheart to fly with him. Then came the midnight ride and its tragic end, when the ghostly steed and its master crumble into dust, while Lenore falls dying on the graveyard turf. But in this central portion Duparc is far more imaginative than realistic. There are the swift and hurrying rush, the shrill voices of vague beings, the whistling and groaning of the wind, and the clangor of unearthly bands; but there is no set figure or emphatic beat of horses' hoofs. The listener can suit the composer's weird music with his own fancies as he derives them from the general course of the ballad, The finale is faint and tender, with a short, chorale-like passage following gently upon the quaint suggestion of dispersion which has come with the arrival at the dreadful goal. The orchestral scheme is extended and the handling bold and and firm.

The other orchestral numbers were Beethoven's "Coriolanus" overture and Mendelssohn's "Italian" symphony, each of which was fully, finely and fittingly rendered, as the "Lenore" also had a splendidly free and yet positive rendering.

Mr. Paul Plancon sang the "Husbandman" air from Haydn's "Seasons" and "Wotan's Farewell." How well his noble voice, elegant diction, polished style and musicianaly feeling dealt by these contrasted songs, there is little need to say. The fluent grace and lightsomeness of the Haydn and the broad declamation and sturdy warmth of the Wagner were all remembered and respected, and he was recalled repeatedly. In the Wotan scene the instrumental part, magnificently played as orchestral virtuosity, was far too vehement and sonorous almost all the time, and there were many passages in which even Mr. Plancon's magnificent organ was almost inaudible.

There is no concert this week, and the next programmee will be: Berlioz, overture, "The Roman Carnival;" Dvorak, concerto for violincello, (new, first time); Rubinstein, Symphony No. 2 ("Ocean"), (original version). Soloist, Mr. Schroeder.

HOWARD MALCOM TICKNOR.

Boston Sunday Globe.
SUNDAY, DEC. 6, 1896.

Seventh Symphony Concert.

The seventh symphony concert of the season was given last evening with Mr Paul Plancon as the soloist. The first number on the program was Beethoven's overture to "Coriolanus," and after this had been well rendered Mr Plancon sang Haydn's air, "With eagerness the husbandman," from "The Seasons." This is not a piece calculated to show the noted basso at his best, but it was Plancon singing, a great favorite with Boston people, and at the close of the selection he was recalled many times to bow his acknowledgments before the audience was satisfied.

The third number was "Lenore," symphonic poem after Burger's ballad by Henri Duparc, given for the first time in Boston. Much of the music is sweet, just a trifle monotonously so, perhaps, but it is relieved here and there by a rhythmical swing in which can be heard the hoof beats of the galloping spectral steed as the dead lover rides fast and faster, bearing his living bride to her doom. It is not as realistic as Raff's last movement in his "Lenore" symphony, but quite similar in style.

From this to Wagner's grand music of Wotan's farewell to Brunnhilde from "The Valkyr" was a sudden transition, and it was in this number that Plancon scored his greatest success. Here also Mr Paur was at his best, smiling his approval of his musicians' interpretation of the composer's work. At the close it seemed as though his hearers would never tire of applauding and almost half a dozen times Plancon came before the audience.

The last number was Felix Mendelssohn-Bartholdy's symphony No. 4 in A major, chiefly notable for the counterpoint work in the "Pilgrims' March," and the fine color effects produced by the horns and bassoons in the third movement.

There will be no concert this week.

Dec 18 and 19 Mr Alwin Schroeder will be the soloist, and the program as follows: Overture, "The Roman Carnival," Berlioz; concerto for violoncello, Dvorak; symphony No. 2, "Ocean," Rubinstein.

The Musical Courier.
NEW YORK, WEDNESDAY, DECEMBER 9, 1896.

The program of the Symphony concert last night was as follows:

Overture to Coriolanus..............................Beethoven
Air, Behold, Along the Dewy Grass, from The Seasons........Haydn
Lénore, symphonic poem, after Bürger's ballad........Henri Duparc
First time in Boston.
Wotan's Farewell, from The Valkyr, Act III., Scene 3.......Wagner
Symphony No. 4 in A major, Italian......................Mendelssohn

This concert was not one of large interest. Has Duparc's Lénore been played in New York?

Henri Duparc is a pupil of César Franck. In 1874, January 24, he conducted his own waltzes for orchestra at a concert of the Société Nationale de Musique, at Paris, and the reviewers were not kind in their treatment of him as composer or conductor. For some years he was prominent in the concerts of this national society. His poor health accounts for the non-productiveness of his later years, though I find mention of his working at an opera, La Roussalkâ, and songs by him are still sung in Paris.

Lénore was first played at one of the concerts of the above named society in 1875. It was then called a "Symphonie ballade." Pasdeloup produced it October 28, 1877, and it was played at a Government orchestral concert at the exposition of 1878 (October 10), at the Trocadéro. It has been played three times at least in Paris, as an arrangement for two pianos.

It was played in Leipsic, March 19, 1895, at a concert given by Constantin Sander, to exploit publications of the house of Leuckart.

Here is another case of a man who has or had in 1874 or 1875 an extensive vocabulary, a sure command of rhetoric, and thoughts of comparatively little value. The music is not especially suggestive; it is not entertainingly panoramic. There is no sweeping vitality. However deeply the composer may have been moved by the ballad, he is not successful in moving the audience by the narration of his own emotions. Yet the piece is to be treated with a certain respect, for the Duparc of 1874 or 1875 had his aspirations, his convictions, and he speaks fluently the modern orchestral language. Remember the date, for Wagner was not a fad in Paris twenty years ago, and even Berlioz had not been fully canonized.

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Mr. Pol Plançon sang an air from The Seasons in most respectable fashion. Would that he had sung anything else, for the air chosen is as dry as dust! In the selection from Die Walküre he actually made *Wotan* an impressive and interesting person. I fear he sang the music too well to suit the ultra-Wagnerites who were present.

⁂

The Coriolanus overture was played with due austerity, and Wagner's music was most brilliantly performed. I did not hear the symphony by Mendelssohn. I am told it was played with a finesse remarkable even at these concerts.

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[58]

HOME JOURNAL
A PAPER OF TO-DAY

SATURDAY, DECEMBER 5, 1896.

TO what extent conductor Paur will tolerate almost anything in the musical line provided it bear the impress even of the weakest manner of a great German composer was well illustrated at the sixth Boston symphony concert last Saturday evening. Will any musician, not a native-born German, allow that Schumann's "King Manfred" overture is even an interesting work? Is it a remarkably able production? Is it logically well made?

—o—

Quite to the contrary, it is morbid, lugubrious, and drearily uninteresting. and does not even suggest an excuse for its existence in such artistry as attends it.

—o—

The pen with which it was written may have been mechanically guided by Schumann's hand;—certainly not by his genius.

—o—

Mr. Carl Halir was the solo violinist for the concert. He proved himself to be a virtuoso, and gave a memorably great performance of Joachim's cadenza to the first movement of the Beethoven concerto.

—o—

Yes, the cadenza was wonderfully well played; but how about the concerto? Artistic to a rare degree Mr. Halir truly was in his technical treatment of the work; yet he, nevertheless. so disindividualized it that there was very much more enjoyment to be derived from his technical skill than from anything worth recording that he did for Beethoven. It was not a performance of unexampled importance.

—o—

Did you notice how heartily concertmeister Kneisel applauded Mr. Halir? This was all very gracious of Mr. Kneisel, and it was a case similar to praise from Sir Hubert Stanley being praise indeed; but how about Mr. Halir's reading of the work?

—o—

Mr. B. E. Woolf once made a nice distinction to the effect that it is easier to tell what a Beethoven interpretation should not be than to affirm what it is. Certain it is that no such irregular, vacillating and oft tardy tempo as Mr. Halir exhibited with the first movement of the concerto in question was Beethovenish. His interpretation, if that it was, had a certain stylishness all its own; but it would have been gratifying not to have had in this connection such a brilliant Halir and so obscured a Beethoven in the performance. There could be no serious regret expressed that Mr. Halir was recalled many times, for although evidently not in mood—and possibly he never is in just the right mood for the Beethoven concerto—he is certainly in the foremost rank of contemporaneous violinists.

—o—

Bronislaw Huberman is a Polish lad not yet fourteen. The highest European authorities in musical criticism—the Hanslicks, Speidels, Hartmanns and Tapperts—have simply struck their pens before his musical genius and musicianly virtuosity. His American debut produced the same result. In his first concert with Seidl's Orchestra, and in each successive recital since, his audiences have gone wild, emotionally ecstatic à la Paderewski. Whether from the artistic, the psychological or the faddish standpoint—in any case the boy is a marvel, evidently. He is announced as the substitute for the usual rehearsal and concert of the Symphony Orchestra at the Music Hall on next Friday afternoon and Saturday evening.

—o—

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, DECEMBER 6, 1896.
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SEVENTH SYMPHONY.

The five-number programme announced by Mr. Paur for last night at Music Hall was of such brilliancy as to attract a large and "alive" audience with a goodly fringe of "standers only" at the edges. When the splendid orchestra began the tragic one-movement overture by Beethoven to Collin's "Coriolan" (and not to Shakspere's "Coriolanus," as has been supposed), good bronzed old Ludwig himself seemed to look approvingly down from his homely, corrugated surroundings—for once a week is about as often as he gets a hearing in these degenerate days. The "Lenore" symphonic poem, Henri Duparc, was given its first hearing in Boston, and vividly portrayed the heroine's grief because her lover was slain, her headlong and galloping ride with his spectre on horseback, and the stroke of midnight when Leonore dies, and steed and rider turn to ashes. Had the conductor himself been one of the spirits, following wildly in their train, he could scarcely have shown more energy in the climax. Mendelssohn's "Italian" symphony in four movements closed the programme.

But around the two numbers introducing the magnetic basso, Pol Plancon, chief interest centred. The noted opera singer was never in finer form. He sang the rather tame music of Hadyn's "Seasons" with much expression, but it was rather amusing to see the genial, accomplished "gentleman of the world" portray the honest and humble husbandman whistling a "wonted lay" in his "furrows long," sowing seed (certainly not hay-seed!), and "harvesting golden ears." The stirring "Wotan's Farewell," with the swirling Wagner fire music, was far more to the public's liking. The flames, the spear, the shield, tne sleeping Brunnhilde and all the fancies of the Wizard of Munich seemed to live in the thrilling Plancon interpretation, and the audience called him back again and again to acknowledge their expressions of pleasure.

Alwin Schroeder is the soloist Dec. 18 and 19, when Berlioz, Dvorak and Rubenstein figure in the programme—there being no rehearsal or concert next week, Dec. 11 and 12.

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State
The Official Paper of the City.

MONDAY MORNING, DEC. 7, 1896.

Unusually Attractive Programme at the Symphony Concert.

Between symphony and opera there was an exceptionally fine evening of musical activity in this city on Saturday, but so far as patronage was concerned, the triumph was with the symphony concert in Music Hall.

Mr. Paur made an unusually attractive programme for the occasion; and it was unfortunate for attractions elsewhere that Pol Plancon was the soloist.

The novelty for the evening was a symphonic poem entitled "Leonore," by Dupont. What this poem had to say that was new was certainly not important; but there was a praiseworthy brevity in this respect; and as for the rest of the poem one could at least feel grateful to the composer that his memory had served him so as regards the exceptionally choice character of his musical reminiscences. Neither interesting when new, nor new when most interesting this so-called symphonic poem had but a certain kaleidoscopic value in its effect upon the imagination, while so far as any tone poetry was concerned there was simply very little of it.

Mr. Plancon, though a Frenchman, seemed to regard paying homage to Haydn and Wagner as the most acceptable thing he could do at a Boston symphony concert. So he sang an aria by the former, entitled "Behold, Along the Dewy Grass," and "Wontan's Farewell," by Richard Wagner.

The refinement of Pol Plancon's art was ideal in its relation to the Haydn air, but just a little more roughness and vigor properly applied would have enhanced the otherwise unsurpassed effect with which he interpreted "Wontan's Farewell."

The concert which began with the overture to Coriolanus by Beethoven had for its finale the always welcome Italian symphony in A major by Mendelssohn, two real "old-timers" which were far from being treated with any undue familiarity by an orchestra so famous as is the Boston Symphony for impartial care and attention it so invariably bestows upon the old and new alike in art.

As the eighth concert next Saturday evening "The Roman Carnivale" overture and Rubinstein's "Ocean" symphony will be played, while sandwiched between these two great works there will be a new concerto for violoncello, by Dvorak, introduced by Mr. Alvin Schroeder.

Boston Courier.

SUNDAY MORNING, DEC. 6, 1896.

Burger's amorous and predatory spectre and eloping maiden appeared also at the seventh Symphony concert; for the central nnmber of Mr. Paur's programme was a symphonic poem "a leur intention" by Henri Duparc. It was the novelty of the occasion, and when asked for its name it "murmured back the word 'Lenore'—only this, and nothing more." It was not long, and it was interesting and picturesque; but although it was fanciful and suggestive, it did not rise very high in the scale of poetry. At any rate, one could say in its favor that it was not programme music in the ordinary acceptance of the term. It began with melancholy and complaining phrases, to which soon made answer others of more cheery and substantial character, out of which emerged a kind of dialogue-scene, as if the lover, summoned from his field of death, were persuading his sweetheart to fly with him. Then came the midnight ride and its tragic end, when the ghostly steed and its master crumble into dust, while Lenore falls dying on the graveyard turf. But in this central portion Duparc is far more imaginative than realistic. There are the swift and hurrying rush, the shrill voices of vague beings, the whistling and groaning of the wind, and the clangor of unearthly bands; but there is no set figure or emphatic beat of horses' hoofs. The listener can suit the composer's weird music with his own fancies as he derives them from the general course of the ballad, The finale is faint and tender, with a short, chorale-like passage following gently upon the quaint suggestion of dispersion which has come with the arrival at the dreadful goal. The orchestral scheme is extended and the handling bold and and firm.

The other orchestral numbers were Beethoven's "Coriolanus" overture and Mendelssohn's "Italian" symphony, each of which was fully, finely and fittingly rendered, as the "Lenore" also had a splendidly free and yet positive rendering.

Mr. Paul Plancon sang the "Husbandman" air from Haydn's "Seasons" and "Wotan's Farewell." How well his noble voice, elegant diction, polished style and musicianaly feeling dealt by these contrasted songs, there is little need to say. The fluent grace and lightsomeness of the Haydn and the broad declamation and sturdy warmth of the Wagner were all remembered and respected, and he was recalled repeatedly. In the Wotan scene the instrumental part, magnificently played as orchestral virtuosity, was far too vehement and sonorous almost all the time, and there were many passages in which even Mr. Plancon's magnificent organ was almost inaudible.

There is no concert this week, and the next programmee will be: Berlioz, overture, "The Roman Carnival;" Dvorak, concerto for violincello, (new, first time); Rubinstein, Symphony No. 2 ("Ocean"), (original version). Soloist, Mr. Schroeder.

HOWARD MALCOM TICKNOR.

Boston Sunday Globe.

SUNDAY, DEC. 6, 1896.

Seventh Symphony Concert.

The seventh symphony concert of the season was given last evening with Mr Paul Plancon as the soloist. The first number on the program was Beethoven's overture to "Coriolanus," and after this had been well rendered Mr Plancon sang Haydn's air, "With eagerness the husbandman," from "The Seasons." This is not a piece calculated to show the noted basso at his best, but it was Plancon singing, a great favorite with Boston people, and at the close of the selection he was recalled many times to bow his acknowledgments before the audience was satisfied.

The third number was "Lenore," symphonic poem after Burger's ballad by Henri Duparc, given for the first time in Boston. Much of the music is sweet, just a trifle monotonously so, perhaps, but it is relieved here and there by a rhythmical swing in which can be heard the hoof beats of the galloping spectral steed as the dead lover rides fast and faster, bearing his living bride to her doom. It is not as realistic as Raff's last movement in his "Lenore" symphony, but quite similar in style.

From this to Wagner's grand music of Wotan's farewell to Brunnhilde from "The Valkyr" was a sudden transition, and it was in this number that Plancon scored his greatest success. Here also Mr Paur was at his best, smiling his approval of his musicians' interpretation of the composer's work. At the close it seemed as though his hearers would never tire of applauding and almost half a dozen times Plancon came before the audience.

The last number was Felix Mendelssohn-Bartholdy's symphony No. 4 in A major, chiefly notable for the counterpoint work in the "Pilgrims' March," and the fine color effects produced by the horns and bassoons in the third movement.

There will be no concert this week.

Dec 18 and 19 Mr Alwin Schroeder will be the soloist, and the program as follows: Overture, "The Roman Carnival," Berlioz; concerto for violoncello, Dvorak; symphony No. 2, "Ocean," Rubinstein.

The Musical Courier.

NEW YORK, WEDNESDAY, DECEMBER 9, 1896.

The program of the Symphony concert last night was as follows:

Overture to Coriolanus	Beethoven
Air, Behold, Along the Dewy Grass, from The Seasons	Haydn
Lénore, symphonic poem, after Bürger's ballad First time in Boston.	Henri Duparc
Wotan's Farewell, from The Valkyr, Act III., Scene 3	Wagner
Symphony No. 4 in A major, Italian	Mendelssohn

This concert was not one of large interest. Has Duparc's Lénore been played in New York?

Henri Duparc is a pupil of César Franck. In 1874, January 24, he conducted his own waltzes for orchestra at a concert of the Société Nationale de Musique, at Paris, and the reviewers were not kind in their treatment of him as composer or conductor. For some years he was prominent in the concerts of this national society. His poor health accounts for the non-productiveness of his later years, though I find mention of his working at an opera, La Roussalkâ, and songs by him are still sung in Paris.

Lénore was first played at one of the concerts of the above named society in 1875. It was then called a "Symphonie ballade." Pasdeloup produced it October 28, 1877, and it was played at a Government orchestral concert at the exposition of 1878 (October 10), at the Trocadéro. It has been played three times at least in Paris, as an arrangement for two pianos.

It was played in Leipsic, March 19, 1895, at a concert given by Constantin Sander, to exploit publications of the house of Leuckart.

Here is another case of a man who has or had in 1874 or 1875 an extensive vocabulary, a sure command of rhetoric, and thoughts of comparatively little value. The music is not especially suggestive; it is not entertainingly panoramic. There is no sweeping vitality. However deeply the composer may have been moved by the ballad, he is not successful in moving the audience by the narration of his own emotions. Yet the piece is to be treated with a certain respect, for the Duparc of 1874 or 1875 had his aspirations, his convictions, and he speaks fluently the modern orchestral language. Remember the date, for Wagner was not a fad in Paris twenty years ago, and even Berlioz had not been fully canonized.

⁂

Mr. Pol Plançon sang an air from The Seasons in most respectable fashion. Would that he had sung anything else, for the air chosen is as dry as dust! In the selection from Die Walküre he actually made *Wotan* an impressive and interesting person. I fear he sang the music too well to suit the ultra-Wagnerites who were present.

⁂

The Coriolanus overture was played with due austerity, and Wagner's music was most brilliantly performed. I did not hear the symphony by Mendelssohn. I am told it was played with a finesse remarkable even at these concerts.

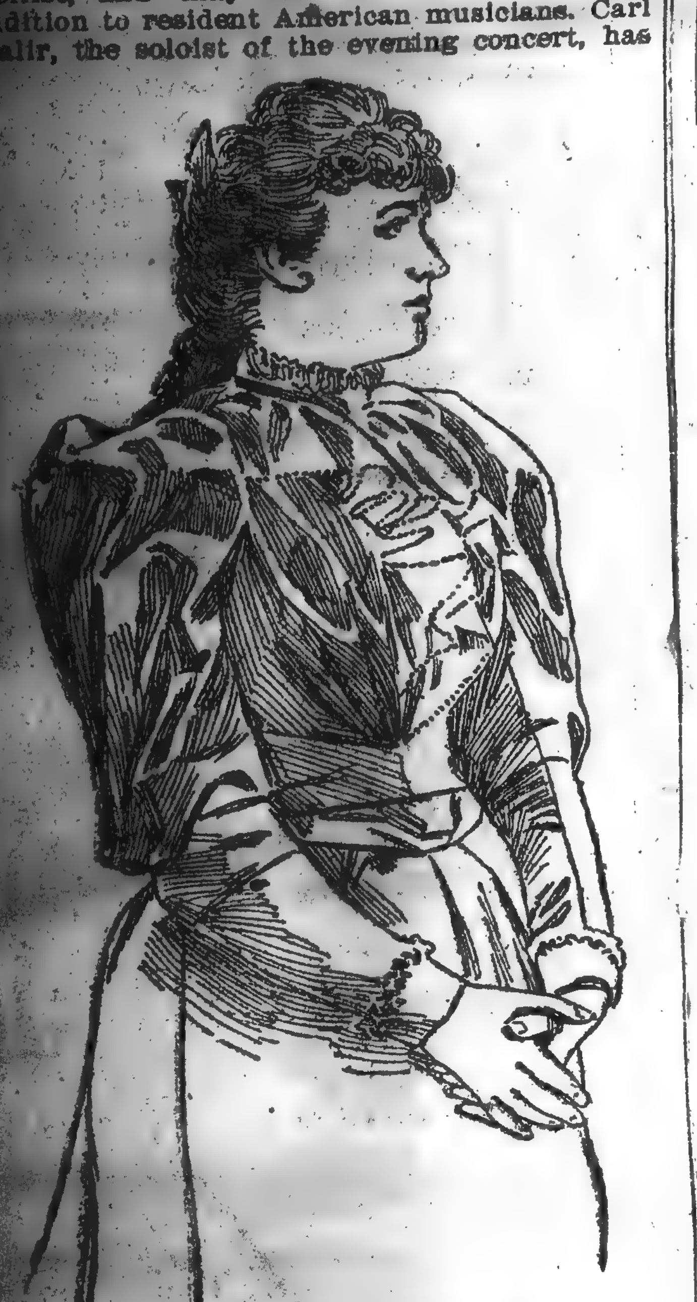
⁂

Brooklyn

DECEMBER 8, 1896.

Two Fine Boston Symphony Programmes This Week, With Carl Halir, violinist, and Antoinette Szumowska, Pianist.

The chief event of the week musically will be the return of that greatest of orchestras, the Boston Symphony, for two concerts under the auspices of the Brooklyn institute. On Friday evening the second of a series of evening symphony concerts will be given with Carl Halir, a German violinist, who has recently come to America as a soloist. On Saturday afternoon the first of the series of orchestral matinees will be given with Antoinette Szumowska as the soloist. This is the concert for which Moriz Rosenthal, the astonishing pianist, was engaged, but his critical illness will prevent his apearing. The institute would hardly have better filled the place than by securing Mme. Szumokska. Charm has its place in piano playing no less than power and is capable of giving keener enjoyment, although it creates less sense of wonder. Mme. Szumowska has charm. It is the keynote of her playing. She is a pupil of Paderewski, the only one, it was said when she played in New York last year. At any rate she does not discredit her teacher. Since her last visit she has married Joseph Adamowski, the cellist, and may be counted a valuable addition to resident American musicians. Carl Halir, the soloist of the evening concert, has not been here long, but he turned critical Boston upside down the other night by his playing of the Beethoven concerto for violin which he will play. The reviewers fairly emptied their dictionaries of superlatives next day. The performance was characterized as "wonderfully beautiful for the dignity, the purity, taste and classic diginity of style that marked it at every point." Another critic, Louis C. Elson, said: "It was the true, classical, non sensational style of performance; it was Joachim's self that seemed to stand there in the person of his colleague. Altogether a most straightforward and musicianly presentation of the great concerto and a performance which was understood by the audience, for a great furor ensued both at the end of the first movement and at the completion of the work, which proved that Mr. Halir is given his true rank with the great violinists of the world, at least in Boston." It is to be hoped that all this is true, because it will take a great performance to redeem the dryness and dullness of parts of the Beethoven concerto. Of the programme but little need be said except to note that the Schubert symphony in C major, the one "of heavenly length," will be played on Friday evening, and that the seldom heard Mendelssohn symphony of Saturday afternoon suits admirably a programme which represents the gentler, more winning aspect of music.



ANTOINETTE SZUMOWSKA.

Here are the lists in full:

Programme, Friday evening.

Overture—"Manfred" .... Schumann
Concerto for violin.......................... Beethoven
Overture—"Carneval Romain" .... Berlioz
Symphony in C major, No. 9...............Schubert

Soloist, Mr. Carl Halir.

Matinee, Saturday, at 3.

Overture—"Sakuntala" .... Goldmark
Concerto for pianoforte in G minor, No. 2, op. 22 Saint Saens
Symphony in A major, No. 4 (Italian) Mendelssohn
Overture—"Gwendoline" .... Chabrier
(First time.)

Soloist, Mlle. Antoinette Szumowska.

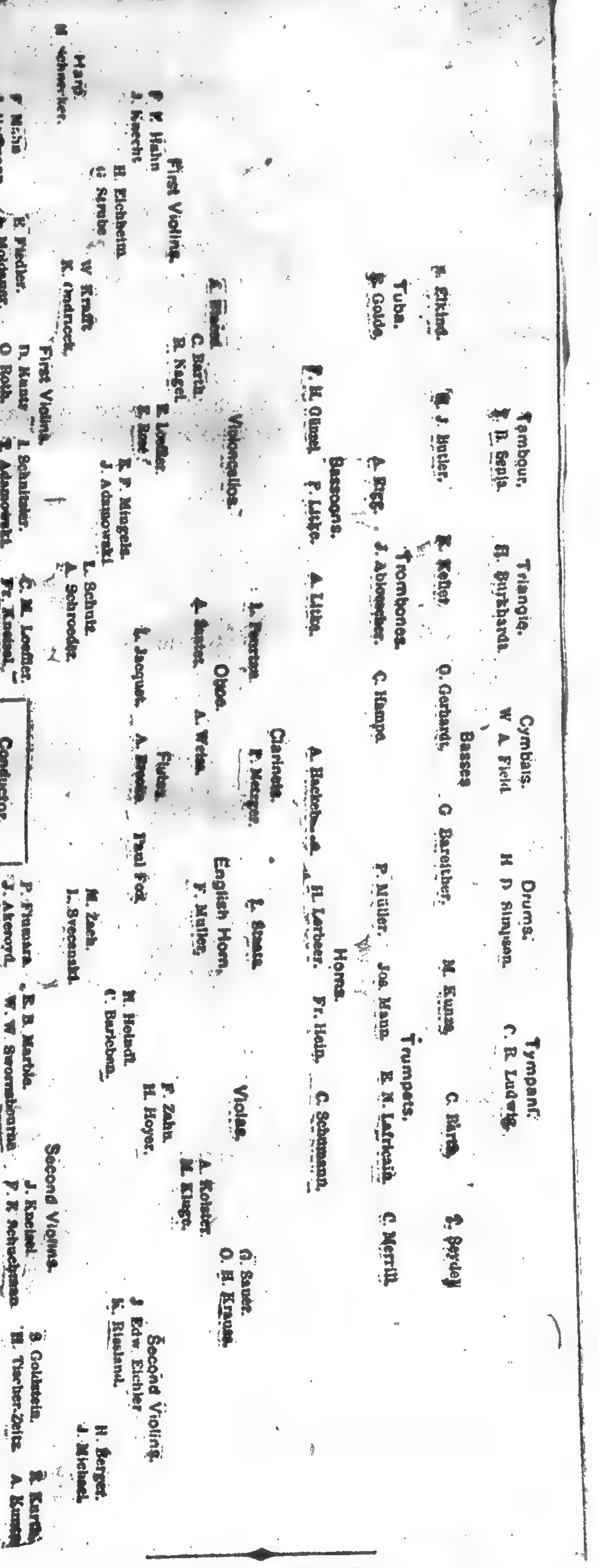
CONDUCTOR PAUR'S VIEWS

Concerning the Proper Seating of an Orchestra.

Emil Paur, now in his fourth season as conductor of the Boston Symphony orchestra, in an interview with an Eagle reporter, set forth his views on the seating of an orchestra, as follows:

"As the strings are acknowledged to be the fundamental basis of every orchestra, they should be so placed at the front and center of the stage as to be practically surrounded by the other instruments. As the flutes, clarinets, oboes and other wood wind instruments have a delicate tone, they should be grouped toward the front, between the first violins and violas, otherwise they will be easily overbalanced by the rest of the orchestra. Back of the wood wind instruments should come the brasses, and especial care should be taken to place the French horns that the bell or opening of the instruments should be opposite and away from the other brass instruments. In th rear should come the double basses as the natural background of the orchestra. One fault in orchestral arrangement which cannot always be obviated, owing to [illegible] instruments [illegible] too great prominence, in which event it is the especial function of the conductor to tone down these instruments to [illegible] proper ensemble effect. In considering [illegible] the subject of orchestral arrangement, due allowance should be made for the variable acoustics of different halls. Sometimes, though rarely, this difference is so marked as to necessitate a slight change in the seating of the orchestra, but in most cases the conductor maintains the same plan of arranging his forces."

The seating plan as carried out by the Boston Symphony orchestra is shown by the following:



The Press

TUESDAY, DECEMBER 8, 1896.

HALIR AT THE ACADEMY.

The Violinist Arouses Much Enthusiasm by His Magnificent Playing.

Another brilliant audience marked the concert of the Boston Symphony Orchestra last night at the Academy of Music and was moved to great enthusiasm by the superb performance of Mr. Carl Halir, in Beethoven's concerts for the violin in D major. While Mr. Halir's playing was more or less the feature of the evening, the programme as a whole was an exceedingly effective one, opening with Schumann's picturesque overture to "Manfred" and concluding with Schubert's characteristic and beautiful symphony No. 9 in C major, and including, as it were, as an entrement of highly-spiced music Liszt's descriptive "Faust" music.

As the Symphony Orchestra ever interprets upon the highest level, the result was one of the best concerts Philadelphia has had given it by this great organization.

The masterful violin concerto of Beethoven, however, stands out as the chief memory of the evening, largely, of course, due to Mr. Halir's work, but the beauty of the orchestral rendering is not to be ignored. While possessing all the marks of Beethoven's greatness and some of his ruggedness, there are all through the concerto Mozart-like melodies and graces, and in the rondo the liveliness of Haydn. The solo parts for the violin are extremely difficult, even without Joachim's cadenzas, and yet this seems to be Mr. Halir's forte. From first phraze to final cadenza he rendered everything with the greatest poise, smoothness and utmost brilliancy, and in the more melodious passages, particularly the legende-like or ballad-like passages in the larghetto his playing had a delicacy and tenderness that was most delightful. Fortunately free from mannerisms, Mr. Halir easily ranks among the leading violinists of the day. He may not possess that deeper quality of insight that marked Ysaye's playing, his style verging more withal on the absoluteness of scholastic perfection, but although an artistic calmness, civil resoluteness and a straightforward manner are his characteristics, he has also the fire and such variety of temperament as made the concerto last night a thing of vital beauty. His tone in the tender passages was as pure as it was delicate, and in the broader movements it was large, firm and reserved, and yet in the rondo jocose and everywhere most graceful in phrasing. After the first movement with its flourishes and trills, and the Halir trill is the perfection of violin technique, there was much applause. This became an ovation after the exceedingly beautiful larghetto and the lively rondo had received so superb a reading, and the soloist was obliged to come out again and again.

After the intermission came Liszt's highly colored "Faust" music, which taxed the expression of the full orchestra. This Mr. Paur read with much verve, and then came Schubert's magnificent symphony. While magnificent as a whole, there is at times a wearisomeness, particularly in the second movement, which Mr. Paur's fine reading did not altogether remove. Still, the variety of effect and the color which the orchestra put into their performance made the symphony stand out, as it should, as one of the most interesting of compositions of this class.

Inquirer

TUESDAY [illegible] DECEMBER 8, 1896

BOSTON SYMPHONY ORCHESTRA

First Appearance of a Great Violinist at the Academy Last Night.

The second concert of the season of the Boston Symphony Orchestra was given at the Academy of Music last night to an audience that filled the auditorium. This was the program:

Robert Schumann, overture to "Manfred," Op. 115; Ludwig van Beethoven, concerto for violin, in D major, Op. 61, (Cadenzas by Josef Joachim); Franz Liszt, scene in the tavern (Mephisto Waltz), from Lenau's "Faust;" Franz Schubert, Symphony No. 9, in C major; soloist, Mr. Carl Halir.

The Schuman overture to Byron's "Manfred," is by turns gloomy, passionate and tragic, and the composer has sought, by pathetic and constantly-modulating melody, to depict the turmoil, unrest and sorrow which filled the heart of the most striking of the poet's creations. Its rendition had a delightful individuality given to the varied themes, the theme for the violas and 'celli being rendered with a passion and verve that brought out all its beauties. There are also scattered through the work snatches of quaint instrumentation that are far beyond the conventional sonata form, and the orchestra seemed to grasp the composer's motive in the freest and most complete manner. The Liszt "Mephisto Waltz" pictures a scene in a village tavern, where a peasant wedding has taken place. Faust and Mephisto enter, and the latter taking a fiddle from one of the village musicians, plays a waltz tune, while all present dance. and he comments on love in a sardonic fashion. The introduction has a bright and rollicking atmosphere, and when the full orchestra breaks out into the maddening waltz strains, the effect is almost electrical. The piece served to illustrate the many-sided qualities of the orchestra and its aptitude for tone-painting of all kinds. Of the Schubert Symphony, which closed the program, criticisms have often been made on account of its great length, but it must be said that it exhibits wondrous fertility and imaginative power. The first movement is the most descriptive of the four, and there is a passage in it which has a peculiarly Scotch rhythm, and was delightfully given by the orchestra. Then again a semi-barbaric Moorish style seems to be dominant, and there is a strong reminder of that Beethoven fragment, the "Ruins of Athens." The orchestra appeared occasionally to lack animation in this work, and there was over-elaboration. The scherzo and the trio could have been betrered by less exaggeration of the tempo, but the tremendous climax, with which the symphony closes, was given with an effect that atoned for anything that was lacking elsewhere.

Much interest was felt in the appearance of Carl Halir, a violinist who was to make his first appearance in this city in the Beethoven concerto. He made an imposing figure when he stepped to the footlights, tall, massively built, swarthy as a Bohemian would be, and in movement as graceful as Sarasate. After the orchestra had played the first and second themes of the opening movement the violin entered, and the first chords had scarcely been struck by the player when every one felt that there stood an artist pre-eminent. The simple themes were given a color as rich as that of an Oriental sunset; the fantasias were interpreted with the most marvelous freedom and spontaneityand embroidered with a figuration that was as delicate as gossamer. The bravura scale passages, the arpeggi and the ascending thrills had about them a wonderful delicacy and a melody that seemed to come from the very heart of a nightingale. The third movement is based on a peasant dance theme, and its mirth, its jollity and rustic abandon were thrown out by the player with a dash and impetuosity that set every nerve tingling. The refreshing animation of his playing, his emotional temperament and his power to depict everything that is tender, are qualities that mark him as a consummate artist. It must be said, too, that the orchestra helped to bring out the full beauties of the work. Nothing could have been more charming than the ritornella with which the first movement opens, the work of the tympani and then of the oboes, clarinets and bassoons. It was in the accompaniment to the concerto that the orchestra vindicated its claim to unapproachable excellence.

The New York Press

DAILY EDITION.

NEW YORK, FRIDAY, DECEMBER 11, 1896.

HALIR'S FRESH LAURELS

Violinist's Second Appearance More Successful Than His First.

Carl Halir, the violinist, made a second triumph here last night at the concert of the Boston Symphony Orchestra in the Metropolitan Opera House. He was heard to better advantage than he was at his first appearance here, and aroused storms of applause by his dazzling technique. He chose Tschaikowsky's concerto for violin, No. 2, in D major, and stupefied the audience by overcoming its almost innumerable difficulties as if it were mere child's play.

As was said in this paper on last Sunday, his playing appeals more to the head than to the heart. He bewilders; he handles the violin as Rosenthal does the piano—as if he knew not the meaning of difficulties. He is not lacking in feeling, by any means, but his technical ability and facility overshadow everything else about his playing.

The orchestra's programme comprised Berlioz's "Roman Carnival Overture," Liszt's tone-picture, "Scene in the Tavern" (mephisto waltz), from Lenau's "Faust" and Schumann's great symphony in C major.

8, 1896.

The Boston Symphony Orchestra—Halir—

Mr. Paur used mighty names to conjure with when he directed last evening's Boston Symphony Concert in the Academy of Music—no less names, in fact, than those of Beethoven, Schumann, Liszt and Schubert—but as if to show that he was not insensible to the claims of living musicians he introduced to Philadelphia Herr Carl Halir, a German violinist, who comes here with the prestige naturally accruing to a colleague and former pupil of Joachim. It was, to be sure, an ambitious night, and one well worthy of the fine audience, as the following programme will show:

Schumann...Overture to "Manfred," Op. 115
Beethoven...Concerto for Violin in D major. Op. 61.
(Cadenzas by Josef Joachim.)
Liszt...Scene in the Tavern ("Mephisto" Waltz), from Lenau's "Faust."
Schubert............Symphony No. 9, in C major

As the element of novelty always has claim to first consideration, even in so abstruse a thing as a symphony concert, it may be said at once that Carl Halir proved himself a violinist of distinction. His appearance, as he first stepped upon the stage, had about it none of the marks which are supposed to characterize (with the accent on the supposed) the professional wielder of the bow. There were no flowing locks, no airy negligé or no careful carelessness; on the contrary, the newcomer looked like nothing so much as a prosperous Teutonic merchant. When he attacked the *allegro* in the Beethoven concerto, however, it became quickly in evidence that Herr Halir was something more than this—that he was, in fact, a performer of attainment, with admirable bowing, fine tone and a polished execution. This impression was strengthened as he glided easily and gracefully over the many difficulties that hedge in this remarkable example of Beethoven's genius (difficulties which would appall the average violinist), and when he had finished and bowed his acknowledgments repeatedly to the applauding audience there was every reason to declare that Halir had the real artistic temperament. It must not be inferred from this that his playing approached the ideal, but of its finish, facility and refinement of expression not the slightest doubt remained. Here and there one missed an indefinable something in the performance (was it a little more vigor that was wanted, or a more distinct individuality?), but for all that his achievement was one of interest and brilliancy—and any musician will understand how much that means in connection with the Beethoven concerto. Herr Halir did not give an encore piece, although the house hinted strongly for one, and it would be unfair to make any attempt to define his exact rank among his brethren. This much at least seems certain: he is a violinist of authority rather than one of greatness, and while not likely to efface memories of a Sarasate or an Ysaye, he is an adept in his own graceful sphere. And when it comes to that, let it be remembered that Sarasates and Ysayes do not grow on the high roads and by-roads, to be plucked at by every concert goer.

The orchestra was, as usual, admirably responsive to the requirements of the programme, and under Mr. Paur's virile direction gave worthy presentation to Schumann's "Manfred" overture and the "Mephisto" waltz of Liszt. The last number was the marvellous C major symphony of Schubert, a work which would have sufficed to send the fame of the composer rolling down the ages had he never written another line of music. Schumann called it a "heavenly, long-drawn out symphony" which should never end, and described it enthusiastically as possessing "more than mere melody," and "something above sorrow and joy." "In listening to symphonies like this," he went on to say, "we are transported to a region where we never remember to have been before. Here we have, besides masterly power over the musical technicality of composition, life in all its phases, color in exquisite gradations, the minutest accuracy and fitness of expression, and permeating the whole work a spirit of romance such as we recognize in other works of Franz Schubert."

It is a curious fact that when Schubert turned over the score of this symphony to the Musik-Verein of Vienna the difficulties involved in its proper presentation seemed so great that the society in question did not venture to give it a public hearing until after the composer's death. It was first withdrawn, indeed, at Schubert's own request. A bit of history like this calls fresh attention to the ambitious scope of the work, and indirectly bears eloquent testimony to the fine efficiency of the orchestra which gave it such noble production last evening. For a noble revival it proved in every sense of the word, and there was liberal opportunity for even the uncritical ear to detect the many beauties of the symphony—its wonderful breadth of treatment, its poetic suggestiveness, and, above all, its humanity—for it is the latter quality that constitutes the real depth of the great C major. Had the performance come earlier in the evening, the symphony might have been enjoyed with even keener zest than it was, but all who stayed until its end were amply rewarded.

THE AMERICAN HEBREW of Dec 11/96

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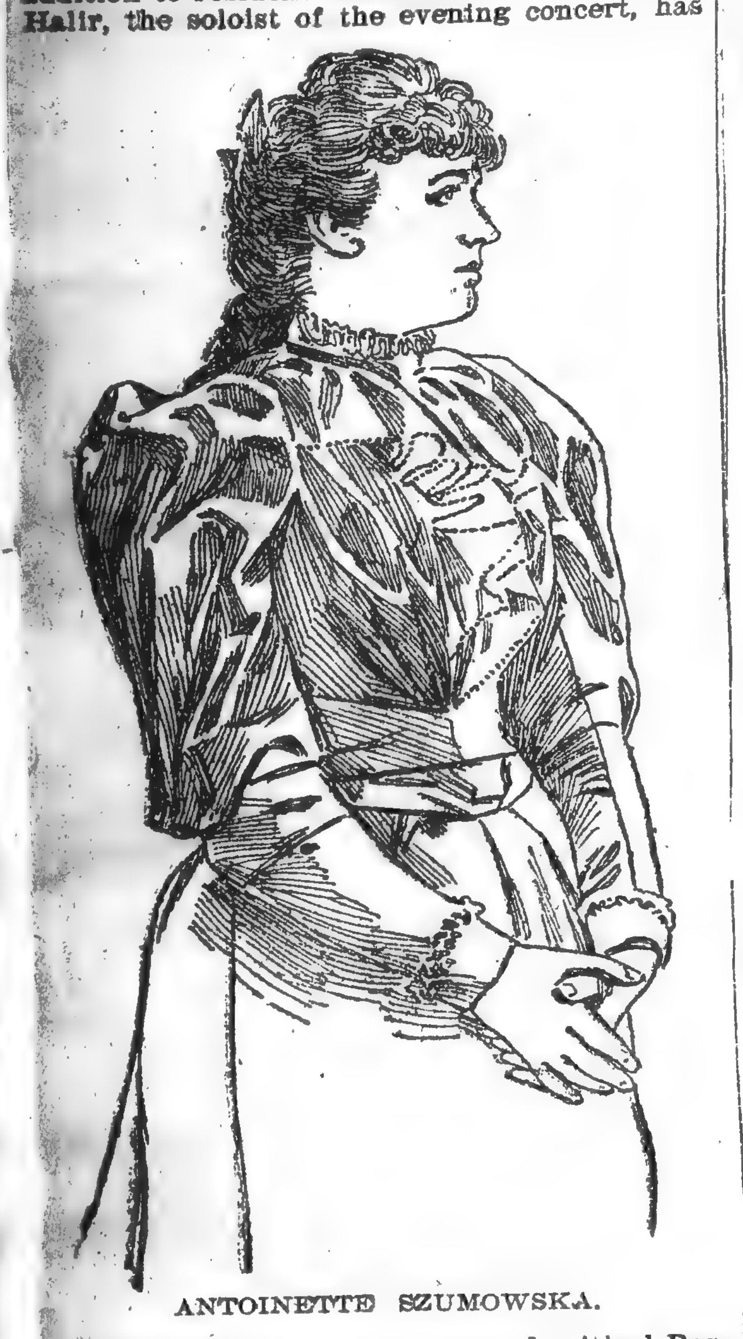
[59]

Brooklyn Daily Eagle

SUNDAY MORNING, DECEMBER 6, 1896.

Two Fine Boston Symphony Programmes This Week, With Carl Halir, violinist, and Antoinette Szumowska, Pianist.

The chief event of the week musically will be the return of that greatest of orchestras, the Boston Symphony, for two concerts under the auspices of the Brooklyn institute. On Friday evening the second of a series of evening symphony concerts will be given with Carl Halir, a German violinist, who has recently come to America as a soloist. On Saturday afternoon the first of the series of orchestral matinees will be given with Antoinette Szumowska as the soloist. This is the concert for which Moriz Rosenthal, the astonishing pianist, was engaged, but his critical illness will prevent his apearing. The institute would hardly have better filled the place than by securing Mme. Szumokska. Charm has its place in piano playing no less than power and is capable of giving keener enjoyment, although it creates less sense of wonder. Mme. Szumowska has charm. It is the keynote of her playing. She is a pupil of Paderewski, the only one, it was said when she played in New York last year. At any rate she does not discredit her teacher. Since her last visit she has married Joseph Adamowski, the 'cellist, and may be counted a valuable addition to resident American musicians. Carl Halir, the soloist of the evening concert, has not been here long, but he turned critical Boston upside down the other night by his playing of the Beethoven concerto for violin which he will play. The reviewers fairly emptied their dictionaries of superlatives next day. The performance was characterized as "wonderfully beautiful for the dignity, the purity, taste and classic diginity of style that marked it at every point." Another critic, Louis C. Elson, said: "It was the true, classical, non sensational style of performance; it was Joachim's self that seemed to stand there in the person of his colleague. Altogether a most straightforward and musicianly presentation of the great concerto and a performance which was understood by the audience, for a great furor ensued both at the end of the first movement and at the completion of the work, which proved that Mr. Halir is given his true rank with the great violinists of the world, at least in Boston." It is to be hoped that all this is true, because it will take a great performance to redeem the dryness and dullness of parts of the Beethoven concerto. Of the programme but little need be said except to note that the Schubert symphony in C major, the one "of heavenly length," will be played on Friday evening, and that the seldom heard Mendelssohn symphony of Saturday afternoon suits admirably a programme which represents the gentler, more winning aspect of music. Here are the lists in full:



ANTOINETTE SZUMOWSKA.

Programme, Friday evening.

Overture—"Manfred" .... Schumann
Concerto for violin........................ Beethoven
Overture—"Carneval Romain".............. Berlioz
Symphony in C major, No. 9..............Schubert
Soloist, Mr. Carl Halir.

Matinee, Saturday, at 3.

Overture—"Sakuntala" .... Goldmark
Concerto for pianoforte in G minor, No. 2, op. 22 Saint Saens
Symphony in A major, No. 4 (Italian) Mendelssohn
Overture—"Gwendoline" .... Chabrier
(First time.)
Soloist, Mlle. Antoinette Szumowska.

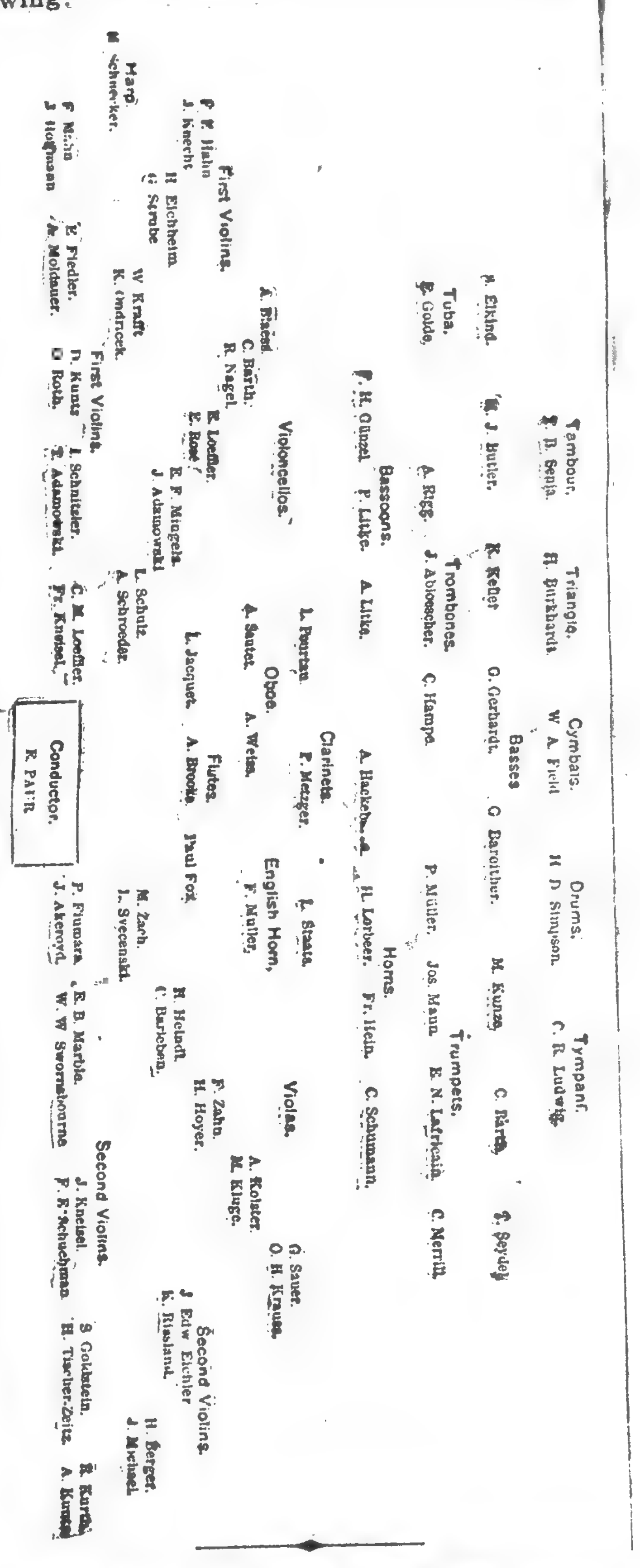
CONDUCTOR PAUR'S VIEWS

Concerning the Proper Seating of an Orchestra.

Emil Paur, now in his fourth season as conductor of the Boston Symphony orchestra, in an interview with an Eagle reporter, set forth his views on the seating of an orchestra, as follows:

"As the strings are acknowledged to be the fundamental basis of every orchestra, they should be so placed at the front and center of the stage as to be practically surrounded by the other instruments. As the flutes, clarinets, oboes and other wood wind instruments have a delicate tone, they should be grouped toward the front, between the first violins and violas, otherwise they will be easily overbalanced by the rest of the orchestra. Back of the wood wind instruments should come the brasses, and especial care should be taken to so place the French horns that the bell or opening of the instruments should be opposite and away from the other brass instruments. In th rear should come the double basses as the natural background of the orchestra. One fault in orchestral arrangement which cannot always be obviated, owing to [illegible] of the stage, is the undue elevation of the brass instruments, which gives them a too great prominence, in which event it is the especial function of the conductor to tone down these instruments to their proper ensemble effect. In considering in detail the subject of orchestral arrangement, due allowance should be made for the variable acoustics of different halls. Sometimes, though rarely, this difference is so marked as to necessitate a slight change in the seating of the orchestra, but in most cases the conductor maintains the same plan of arranging his forces."

The seating plan as carried out by the Boston Symphony orchestra is shown by the following:



The Press

TUESDAY, DECEMBER 8, 1896.

HALIR AT THE ACADEMY.

The Violinist Arouses Much Enthusiasm by His Magnificent Playing.

Another brilliant audience marked the concert of the Boston Symphony Orchestra last night at the Academy of Music and was moved to great enthusiasm by the superb performance of Mr. Carl Halir, in Beethoven's concerts for the violin in D major. While Mr. Halir's playing was more or less the feature of the evening, the programme as a whole was an exceedingly effective one, opening with Schumann's picturesque overture to "Manfred" and concluding with Schubert's characteristic and beautiful symphony No. 9 in C major, and including, as it were, as an entrement of highly-spiced music Liszt's descriptive "Faust" music.

As the Symphony Orchestra ever interprets upon the highest level, the result was one of the best concerts Philadelphia has had given it by this great organization.

The masterful violin concerto of Beethoven, however, stands out as the chief memory of the evening, largely, of course, due to Mr. Halir's work, but the beauty of the orchestral rendering is not to be ignored. While possessing all the marks of Beethoven's greatness and some of his ruggedness, there are all through the concerto Mozart-like melodies and graces, and in the rondo the liveliness of Haydn. The solo parts for the violin are extremely difficult, even without Joachim's cadenzas, and yet this seems to be Mr. Halir's forte. From first phraze to final cadenza he rendered everything with the greatest poise, smoothness and utmost brilliancy, and in the more melodious passages, particularly the legende-like or ballad-like passages in the larghetto his playing had a delicacy and tenderness that was most delightful. Fortunately free from mannerisms, Mr. Halir easily ranks among the leading violinists of the day. He may not possess that deeper quality of insight that marked Ysaye's playing, his style verging more withal on the absoluteness of scholastic perfection, but although an artistic calmness, civil resoluteness and a straightforward manner are his characteristics, he has also the fire and such variety of temperament as made the concerto last night a thing of vital beauty. His tone in the tender passages was as pure as it was delicate, and in the broader movements it was large, firm and reserved, and yet in the rondo jocose and everywhere most graceful in phrasing. After the first movement with its flourishes and trills, and the Halir trill is the perfection of violin technique, there was much applause. This became an ovation after the exceedingly beautiful larghetto and the lively rondo had received so superb a reading, and the soloist was obliged to come out again and again.

After the intermission came Liszt's highly colored "Faust" music, which taxed the expression of the full orchestra. This Mr. Paur read with much verve, and then came Schubert's magnificent symphony. While magnificent as a whole, there is at times a wearisomeness, particularly in the second movement, which Mr. Paur's fine reading did not altogether remove. Still, the variety of effect and the color which the orchestra put into their performance made the symphony stand out, as it should, as one of the most interesting of compositions of this class.

Philadelphia Inquirer

TUESDAY - - - - - DECEMBER 8, 1896

BOSTON SYMPHONY ORCHESTRA

First Appearance of a Great Violinist at the Academy Last Night.

The second concert of the season of the Boston Symphony Orchestra was given at the Academy of Music last night to an audience that filled the auditorium. This was the program:

Robert Schumann, overture to "Manfred," Op. 115; Ludwig van Beethoven, concerto for violin, in D major, Op. 61, (Cadenzas by Josef Joachim); Franz Liszt, scene in the tavern (Mephisto Waltz), from Lenau's "Faust;" Franz Schubert, Symphony No. 9, in C major; soloist, Mr. Carl Halir.

The Schuman overture to Byron's "Manfred," is by turns gloomy, passionate and tragic, and the composer has sought, by pathetic and constantly-modulating melody, to depict the turmoil, unrest and sorrow which filled the heart of the most striking of the poet's creations. Its rendition had a delightful individuality given to the varied themes, the theme for the violas and 'celli being rendered with a passion and verve that brought out all its beauties. There are also scattered through the work snatches of quaint instrumentation that are far beyond the conventional sonata form, and the orchestra seemed to grasp the composer's motive in the freest and most complete manner. The Liszt "Mephisto Waltz" pictures a scene in a village tavern, where a peasant wedding has taken place. Faust and Mephisto enter, and the latter taking a fiddle from one of the village musicians, plays a waltz tune, while all present dance. and he comments on love in a sardonic fashion. The introduction has a bright and rollicking atmosphere, and when the full orchestra breaks out into the maddening waltz strains, the effect is almost electrical. The piece served to illustrate the many-sided qualities of the orchestra and its aptitude for tone-painting of all kinds. Of the Schubert Symphony, which closed the program, criticisms have often been made on account of its great length, but it must be said that it exhibits wondrous fertility and imaginative power. The first movement is the most descriptive of the four, and there is a passage in it which has a peculiarly Scotch rhythm, and was delightfully given by the orchestra. Then again a semi-barbaric Moorish style seems to be dominant, and there is a strong reminder of that Beethoven fragment, the "Ruins of Athens." The orchestra appeared occasionally to lack animation in this work, and there was over-elaboration. The scherzo and the trio could have been bettered by less exaggeration of the tempo, but the tremendous climax, with which the symphony closes, was given with an effect that atoned for anything that was lacking elsewhere.

Much interest was felt in the appearance of Carl Halir, a violinist who was to make his first appearance in this city in the Beethoven concerto. He made an imposing figure when he stepped to the footlights, tall, massively built, swarthy as a Bohemian would be, and in movement as graceful as Sarasate. After the orchestra had played the first and second themes of the opening movement. the violin entered, and the first chords had scarcely been struck by the player when every one felt that there stood an artist pre-eminent. The simple themes were given a color as rich as that of an Oriental sunset; the fantasias were interpreted with the most marvelous freedom and spontaneityand embroidered with a figuration that was as delicate as gossamer. The bravura scale passages, the arpeggi and the ascending thrills had about them a wonderful delicacy and a melody that seemed to come from the very heart of a nightingale. The third movement is based on a peasant dance theme, and its mirth, its jollity and rustic abandon were thrown out by the player with a dash and impetuosity that set every nerve tingling. The refreshing animation of his playing, his emotional temperament and his power to depict everything that is tender, are qualities that mark him as a consummate artist. It must be said, too, that the orchestra helped to bring out the full beauties of the work. Nothing could have been more charming than the ritornella with which the first movement opens, the work of the tympani and then of the oboes, clarinets and bassoons. It was in the accompaniment to the concerto that the orchestra vindicated its claim to unapproachable excellence.

The New York Press

DAILY EDITION.

NEW YORK, FRIDAY, DECEMBER 11, 1896.

HALIR'S FRESH LAURELS

Violinist's Second Appearance More Successful Than His First.

Carl Halir, the violinist, made a second triumph here last night at the concert of the Boston Symphony Orchestra in the Metropolitan Opera House. He was heard to better advantage than he was at his first appearance here, and aroused storms of applause by his dazzling technique. He chose Tschaikowsky's concerto for violin, No. 2, in D major, and stupefied the audience by overcoming its almost innumerable difficulties as if it were mere child's play.

As was said in this paper on last Sunday, his playing appeals more to the head than to the heart. He bewilders; he handles the violin as Rosenthal does the piano—as if he knew not the meaning of difficulties. He is not lacking in feeling, by any means, but his technical ability and facility overshadow everything else about his playing.

The orchestra's programme comprised Berlioz's "Roman Carnival Overture," Liszt's tone-picture, "Scene in the Tavern" (mephisto waltz), from Lenau's "Faust" and Schumann's great symphony in C major.

GER
ELPHIA
DECEM R 8, 1896.

The Boston Symphony Orchestra—Halir—

Mr. Paur used mighty names to conjure with when he directed last evening's Boston Symphony Concert in the Academy of Music—no less names, in fact, than those of Beethoven, Schumann, Liszt and Schubert—but as if to show that he was not insensible to the claims of living musicians he introduced to Philadelphia Herr Carl Halir, a German violinist, who comes here with the prestige naturally accruing to a colleague and former pupil of Joachim. It was, to be sure, an ambitious night, and one well worthy of the fine audience, as the following programme will show:

Schumann...Overture to "Manfred," Op. 115
Beethoven...Concerto for Violin in D major, Op. 61.
(Cadenzas by Josef Joachim.)
Liszt...Scene in the Tavern ("Mephisto" Waltz), from Lenau's "Faust."
Schubert............Symphony No. 9, in C major

As the element of novelty always has claim to first consideration, even in so abstruse a thing as a symphony concert, it may be said at once that Carl Halir proved himself a violinist of distinction. His appearance, as he first stepped upon the stage, had about it none of the marks which are supposed to characterize (with the accent on the supposed) the professional wielder of the bow. There were no flowing locks, no airy negligé or no careful carelessness; on the contrary, the newcomer looked like nothing so much as a prosperous Teutonic merchant. When he attacked the *allegro* in the Beethoven concerto, however, it became quickly in evidence that Herr Halir was something more than this—that he was, in fact, a performer of attainment, with admirable bowing, fine tone and a polished execution. This impression was strengthened as he glided easily and gracefully over the many difficulties that hedge in this remarkable example of Beethoven's genius (difficulties which would appall the average violinist), and when he had finished and bowed his acknowledgments repeatedly to the applauding audience there was every reason to declare that Halir had the real artistic temperament. It must not be inferred from this that his playing approached the ideal, but of its finish, facility and refinement of expression not the slightest doubt remained. Here and there one missed an indefinable something in the performance (was it a little more vigor that was wanted, or a more distinct individuality?), but for all that his achievement was one of interest and brilliancy—and any musician will understand how much that means in connection with the Beethoven concerto. Herr Halir did not give an encore piece, although the house hinted strongly for one, and it would be unfair to make any attempt to define his exact rank among his brethren. This much at least seems certain: he is a violinist of authority rather than one of greatness, and while not likely to efface memories of a Sarasate or an Ysaye, he is an adept in his own graceful sphere. And when it comes to that, let it be remembered that Sarasates and Ysayes do not grow on the high roads and by-roads, to be plucked at by every concert goer.

The orchestra was, as usual, admirably responsive to the requirements of the programme, and under Mr. Paur's virile direction gave worthy presentation to Schumann's "Manfred" overture and the "Mephisto" waltz of Liszt. The last number was the marvellous C major symphony of Schubert, a work which would have sufficed to send the fame of the composer rolling down the ages had he never written another line of music. Schumann called it a "heavenly, long-drawn out symphony" which should never end, and described it enthusiastically as possessing "more than mere melody," and "something above sorrow and joy." "In listening to symphonies like this," he went on to say, "we are transported to a region where we never remember to have been before. Here we have, besides masterly power over the musical technicality of composition, life in all its phases, color in exquisite gradations, the minutest accuracy and fitness of expression, and permeating the whole work a spirit of romance such as we recognize in other works of Franz Schubert."

It is a curious fact that when Schubert turned over the score of this symphony to the Musik-Verein of Vienna the difficulties involved in its proper presentation seemed so great that the society in question did not venture to give it a public hearing until after the composer's death. It was first withdrawn, indeed, at Schubert's own request. A bit of history like this calls fresh attention to the ambitious scope of the work, and indirectly bears eloquent testimony to the fine efficiency of the orchestra which gave it such noble production last evening. For a noble revival it proved in every sense of the word, and there was liberal opportunity for even the uncritical ear to detect the many beauties of the symphony—its wonderful breadth of treatment, its poetic suggestiveness, and, above all, its humanity—for it is the latter quality that constitutes the real depth of the great C major. Had the performance come earlier in the evening, the symphony might have been enjoyed with even keener zest than it was, but all who stayed until its end were amply rewarded.

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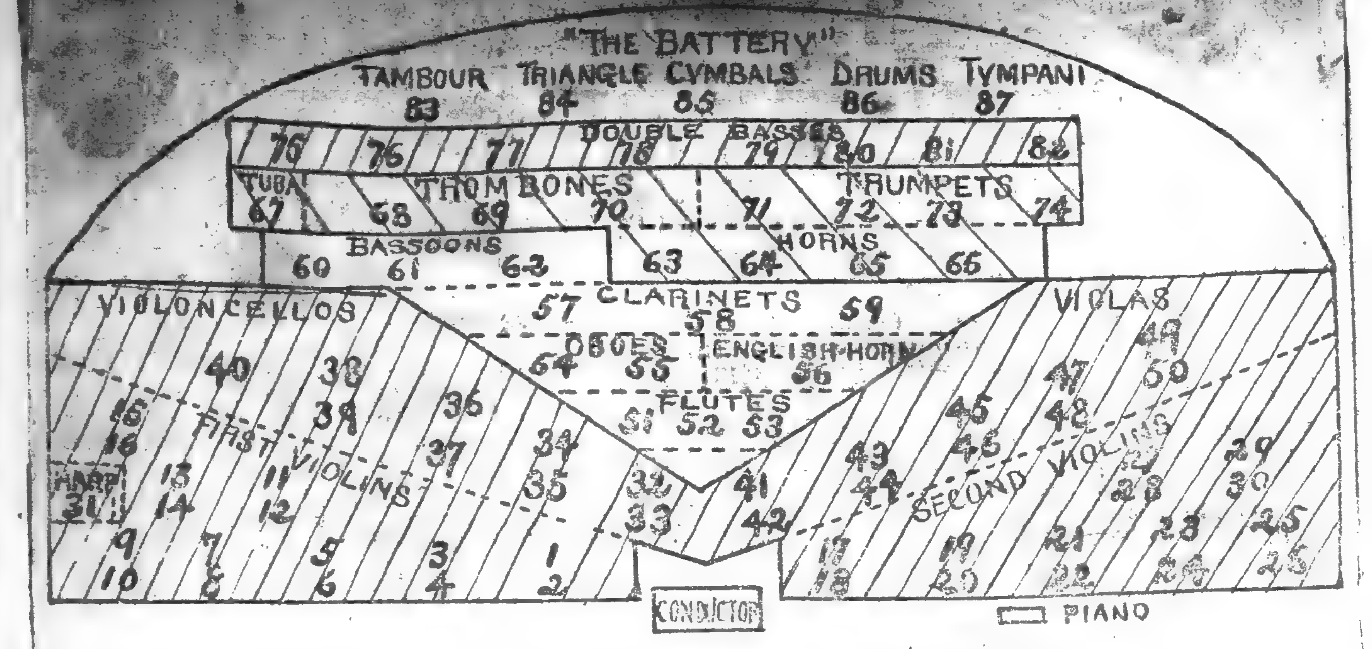
PHILADELPH[illegible] [illegible]EMBER 6.

HOW AN ORCHESTRA IS SEATED.



In this schematic diagram of the seating plan of the Boston Symphony Orchestra the various choirs are separated by heavy lines and indicated by shading, the lines slanting from right to left marking the "strings," the "wood wind" being left clear and the "brasses" marked by lines slant[illegible] from left to right. This printed plan is a little more rigid than the actual seating, as the performers are arranged somewhat along curved lines on the Academy stage, but there should be no trouble in identifying the various sections by the aid of the diagram. The orchestra is composed of the following musicians: CONDUCTOR, EMIL PAUR. FIRST VIOLINS, 1, C. M. Loeffler; 2, Franz Kneisel; 3, I. Schnitzler; 4, Timothy Adamowski; 5, D. Kuntz; 6, O. Roth; 7, F. Fiedler; 8, O. Moldauer; 9, F. Mahn; 10, J. Hoffman; 11, W. Kraft; 12, K. Ondricek; 13, H. Eichheim; 14, G. Strube; 15, F. E. Hahn; 16, J. Knecht. SECOND VIOLINS, 17, P. Fiumara; 18, J. Akeroyd; 19, E. B. Marble; 20, W. W. Swornsbourne; 21, J. Kneisel; 22, F. E. Schuman; 23, S. Goldstein; 24, H. Tischer-Zeitz; 25, R. Kurth; 26, A. Kuntz; 27, J. Edward Eichler; 28, K. Rissland; 29, H. Berger; 30, J. Michael. VIOLONCELLOS, 32, L. Schulz; 33, Alwin Schroeder; 34, E. F. Mingels; 35, J. Adamowski; 36, E. Loeffler; 37, E. Rose, 38, C. Barth; 39, R. Nagel; 40, A. Blaess. VIOLS, 21, M. Zach; 42, L. Svecenski; 43 H. Heindl; 44, C. Barleben; 45, F. Zahn; 46, H. Hoyer; 47, A. Kolster; 48, M. Kluge; 49, G. Sauer; 50, O. H. Krauss. FLUTES, 51, L. Jacquet; 52, A. Brooke; 53, Paul Fox. OBOES, 54, A. Sautet; 55, A. Weiss. ENGLISH HORN, 56, F. Muller. CLARINETS, 57, L. Portau; 58, P. Metzger; 59, L. Staats. BASSOONS, 60, I. H. Gunzel; 61, P. Litke; 62, A. Litke. HORNS, 63, A. Hackebarth; 64, H. Lorbeer; 65, Fr. Hein; 66, C. Schumann. TUBA, 67, E. Golde. TROMBONES, 68, A. Rigg; 69, J. Abloescher; 70, C. Hampe. TRUMPETS, 71, P. Müller; 72, Joseph Mann; 73, E. N. Lafricain; 74, C. Merrill. DOUBLE BASSES, 75, S. Elkind; 76, H. J. Butler; 77, K. Keller; 78, G. Gerhardt; 79, G. Bareither; 80, M. Kunze; 81, C. Barth; 82, T. Seydel. "THE BATTERY," 83 tambour, T. B. Senia; 84, triangle, H. Burkhardt; 85, cymbals, W. A. Field; 86, drums, H. D. Simpson; 87, tympani, C. R. Ludwig. The harp, 31, H. Schuecker. Summary, string, 58 instruments; wood wind, 12 instruments; brasses, 12 instruments; the battery, 5 performers.

The Symphony Concert.

To-morrow evening the Boston Symphony Orchestra gives its second concert, presenting the following programme, with the noted violinist, Carl Halir, as the soloist: Robert Schumann, overture to "Manfred," Op. 115; Ludwig van Beethoven, concerto for violin, in D major, Op. 61; Franz Liszt, scene in tavern ("Mephisto Waltz"), from Lenau's "Faust;" Franz Schubert, Symphony No. 9, in C major. Owing to the interest that is taken in all orchestral music this year in Philadelphia, "The Press" prints a diagram of the seating plan of the orchestra, which will enable any one to identify the instrumental choirs and the individual performers with ease. It is interesting to watch how the various choirs voice the music and how composer and conductor play on the orchestra as if it were a great solo instrument, as it really is, and the greatest instrument the art of music has evolved. There is an art in its handling that can only be appreciated when the arrangement and the handling of the choirs are fully understood.

As has been well said of a great orchestra by Mr. Krehbiel, "Its range of expression is almost infinite. It can strike like a thunderbolt, or murmur like a zephyr. Its voices are multitudinous. Its register is coextensive with the theory of the modern piano-forte, reaching from the space immediately below the sixth added line under the bass staff to the ninth added line above the treble staff. These two extremes, which belong respectively to the bass tuba and piccolo-flute, are not at the command of every player, but they mark the boundaries of the orchestra in respect to pitch. The gravest note is almost as deep as any in which the ordinary human ear can detect pitch, and the acutest reaches the same extremity in the opposite direction." Of course, the "strings," violins, violas and double basses, these latter placed in the rear, make up the body and soul of the orchestra and represent two-thirds of its instrumental strength. The "wood-wind"—oboes, clarinets, English horn and bassoons, and the "brasses," horns, trombones, trumpets and tuba, complete the instruments of tune, the instruments of percussion, that mark rhythm and add noise, "the battery," being composed of tambour, triangle, cymbals, drums and tympani.

As to the seating arrangement of an orchestra, Paur, Thomas and Seidl differ but little. Paur and Thomas place the violas next to the second violins, while Seidl believes the violas gain in sonority if they are put behind the first violins, as then the F-holes of the instruments are turned toward the listeners. Mr. Paur, in speaking of the Boston Symphony arrangement, said to the musical editor of "The Press:" "The 'strings,' as the fundamental basis of every orchestra, should be so placed at the front and center of the stage so as to be practically surrounded by the other instruments. As the 'wood-wind' instruments have a delicate tone, they should be grouped toward the front, between the first violins and violas, otherwise they will be easily overbalanced by the rest of the orchestra. Back of the 'wood-wind' instruments should come the brasses, and especial care should be taken to so place the French horns that the bell or opening of the instruments should be opposite and away from the other brass instruments. In the rear should come the double basses as the natural background of the orchestra. One fault in orchestral arrangement which cannot always be obviated, owing to the construction of the stage, is the undue elevation of the brass instruments, which gives them a too great prominence, in which event it is the especial function of the conductor to tone down these instruments to their proper ensemble effect."

THE PHILADELPHIA
RECORD, TUESDAY
DECEMBER 8, 1896

Carl Halir and the Boston Symphony Concert.

The feature of the second Boston Symphony concert of the season at the Academy of Music last evening was the Philadelphia debut of Herr Carl Halir, Josef Joachim's most distinguished pupil on the violin and one worthy to stand at that illustrious German violinist's elbow. Most fittingly he played last night Beethoven's immortal concerto, with Joachim's cadenzas, and he interpreted the long and arduous number in the best spirit of his master. Herr Halir is one of the greatest classical violinists who has ever visited this city. Of kingly stature, his command of the bow is equally royal. His tones are pure and rich, and his trill beautiful. Nor, save for the sliding down the strings, is he afflicted with any of the showy tricks of the virtuoso. Armed with Joachim's famous "Red Strad," his bow threaded the intricate embroideries with a consummate skill, a real brilliancy of technique. As for the Boston Symphony Orchestra, its thorough instrumental organization was emphatically revealed in its masterly rendition of Schubert's great Symphony in C major. The horns and the 'celli did splendid work, while the strings carried off the curious triplet finale in powerful style. The strange figures presented by 'cellists and violinists in struggling with these galloping figures made one sympathize in a degree with that merriment of Mendelssohn's orchestra which once brought the Symphony to grief. In regard to the unusual use of the trombones in this "Symphony for the Winds," although Schubert himself is said to have been worried about it, his mind would no doubt have been at peace had he lived to hear this peculiarly individual and exquisitely poetical master work. Herr Paur, who is frequently over-fantastic in his symphonic interpretations, caught the true color of this symphonic fantasie. In view of the approaching centennial celebration of the anniversary of Schubert's birth (in January next) the choice of this selection was highly appropriate.

The Sun.

FRIDAY, DECEMBER 11, 1896.

BOSTON ORCHESTRA CONCERT.

A Fine Performance by the Well-Drilled, Skilful Band.

The first brisk phrase, so promptly attacked and so neatly done, which came from the violins of the Boston Symphony Orchestra dashed upon the ear with the invigorating sharpness of a gust of strong west wind or a splash of salt sea spray upon the face. Their concert began with Berlioz's sparkling overture, "Roman Carnival," which was followed by Tschaikowsky's concerto for violin in D major, after which came another number of extraordinary brilliancy, Liszt's "Mephisto Waltz" from Lenau's "Faust," and as a second part of the programme was then given Schumann's Symphony in C major.

This, it will be seen, is a scheme in which the purely romantic and the ultra-brilliant are combined in equal measure. In all else but the symphony these qualities are evenly balanced in Schumann's great work—perhaps the weight predominates on the side of pensive sentiment. In general, however, the concert presented a most stimulating and enlivening effect, for, as their manner is, these skilful, well-drilled Bostonians improved every opportunity for making astounding presto scales in unison, startling climaxes, and every other sort of difficult execution that a virtuoso orchestra could possibly accomplish. The greatest wonder lay not perhaps either in display of mere technical cleverness, but in tasteful phrasing and the finesse of expression, such as must be given to that exquisitely beautiful bit in the slow movement of Schumann's symphony, where is found one of the most perfect examples of the trill as an element of beauty.

Herr Halir played Tschaikowsky's concerto with great precision and ability certainly, but with a minimum of imagination brought to its coloring, and in some sort narrowly therefore. His playing is like a low-studded room—one longs for arches and space and atmosphere when listening to it.

The [illegible]

FRIDAY, DEC[illegible], 1896.

NEW YORK.

SYMPHONY CONCERT.

BRILLIANCY WAS THE KEYNOTE.

Metropolitan Opera House Filled by the Strains of Boston's Famous Orchestra.

Brilliancy was the keynote of the scheme of last evening's music, made at the Metropolitan Opera House by the famous Boston Symphony Orchestra. The programme contained the names of Berlioz, Tschaikowsky, Liszt and Schumann, and to this very modern list was added Bach, the familiar gavotte in E being given as a recall number by the solo performer of the concert, Mr. Carl Halir.

The evening very aptly began with Berlioz's overture, "Carnival Romain," with its swirling saltarello and high-pitched, giddy excitement. The violin concerto by Tschaikowsky has been heard here before, and it has received more amiable and enthusiastic treatment than last night. Mr. Halir, who looks like an untamed Calmuck, nevertheless plays as befits a professor of bearded dignity and girth. His tone is absolutely devoid of sensuous quality, and in the half savage, Slavic, blood-stirring last movement of the concerto he only fiddled—just fiddled. It was very clean, careful and conscientious fiddling, but without a spark of temperament to fire the fuse and blow us all into dynamic ecstasy.

The work is very difficult, very ungrateful, and Halir tore up from the very roots the formidable octaves, double sixths and thirds, but it was all unlovely, uninspiring. The Bach encore he gave with earnestness, and I even caught a hint of a rubato. I know Halir and rubato are not at first thinkable, and it was all the more singular and creditable that his academic rigidity should relax in Bach. He was warmly received.

One of the most brilliant tone pictures Franz Liszt ever painted is his Mephisto Walzer. Better even than Berlioz and his famous "Ride to Hell in the Damnation of Faust," more satanic than Boito's "Iam the spirit that denies," infinitely superior to Gounod's well-fed, well-bred devil, is this devil in Lenau's "Faust," which Liszt has limned for us. Such a cynical, corrodingly evil, subtile fiend is it, and he lures you with the most lascivious valse in the world. Never have the accents of an infernal voluptuous passion been so sung—not even by Wagner in "Tristan and Isolde"! The second theme of this valse—A flat—is a carressing, syncopated sigh that makes thick the blood and blind the judgment. It is swooning, dangerous music, and even in the working out section the cleverness of Liszt's counterpoint does not obtrude itself or damage the integrity of the mood picture. It is fascinating music, and its decorative scheme courts comparison with Berlioz or Liszt. It was exquisitely played.

Schumann's symphony in C closed the evening. It was played as only it could be played by this orchestra. The scherzo, with its brace of trios, an uncomfortable nut for the theorists to crack, was delightfully given. The strings, those mellow marvels, the strings of the Boston Symphony Orchestra never sounded so luscious, so intense, as in the cantabile of the adagio. Superlatives were in order. Mr. Paur conducted, and when you closed your eyes it was all right, but when you opened them you saw Mr. Paur, and he is ever an unresolved modulation on legs, a suspension in a spiked coat. He attracts too much attention, but we forgive him. Is he not at the head of the best band in the land? It is a band of which we are never tempted to sing, after the bony manner of George Eliot, "O may I join the choir invisible." We have a visible angelic choir at these concerts—long may it continue to make music in New York!

J. H.

NEW YORK HERALD.

NEW YORK, FRIDAY, DECEMBER 11, 1896.

HERR CARL HALIR WAS THE SOLOIST.

The Boston Symphony Orchestra's Second Concert of Its Season at the Metropolitan.

Carl Halir was the soloist at the second concert of the Boston Symphony Orchestra at the Metropolitan Opera House last evening. He chose as his number on this occasion a work of the modern school, Tschaikowsky's Second Violin Concerto, in D minor, but, for some reason or other, his playing of it was strikingly wanting in inspiration, freedom and breadth, with the possible exception of his work toward the close of the finale, which is a spirited movement of a distinctly Russian character. As a rule, however, Herr Halir played with an evident restraint that conveyed the impression to the hearer that he did not feel happy in his selection or en rapport with his audience. His tone was diminished and frequently untrue, all of which was the more disappointing after the finished and thoroughly satisfying style in which he played at Mr. Damrosch's Symphony concert on Friday and Saturday.

As an encore he gave the well known Bach gavotte without accompaniment, which would have sounded better if he had played it at his former appearance. The audience, however, was quite cordial in its applause.

The orchestral numbers—Berlioz's vividly picturesque "Roman Carnival," Liszt's furiously, diabolically, frolicsome "Mephisto Waltz" and Schumann's Symphony No. 2 in C major—were rendered with all that artistic appreciation of the several composers' ideas for which this peerless band of musicians is famous. The dynamic effects, the light and shade, in the Berlioz and Liszt works were superb.

Brooklyn Daily Eagle

SATURDAY EVENING, DECEMBER 12, 1896.

SECOND SYMPHONY CONCERT.

The Boston Orchestra Appears Again at the Academy of Music—Carl Halir as a Soloist.

Last night the second concert of the season by the Boston Symphony orchestra was given at the Academy of Music. The attendance, in spite of the nearness of the holidays, was large, though a few vacant seats were to be seen here and there, and the listeners expressed their approval of the music with emphasis. No effort was made to beautify the stage or relieve the glare and bareness of it; yet the time must be when the sister arts will lend their charm to music and concert halls will be agreeable and comfortable, especially when the manager and patron of the concerts is an institute of science and arts. The orchestra was two or three men short, perhaps by reason of illness, perhaps because there were no Wagner numbers to require the full strength of the orchestra, but the organization was in fine shape, and Mr. Paur was in his customary good spirits. The leader showed again last night his aptitude as a Schumann leader, for he gave a splendid reading of the "Manfred" overture, as he had of the "Genoveva" overture at the prior concert. Now, let us have a little more of Schumann in these Brooklyn concerts. There has been quite too little of him of late, and too much of the late impressionistic school, or of the academic school that went a century before it. Schumann is in some respects the greatest of composers, and his "Manfred" is one of the most dramatic of his works. Mr. Paur has the true spirit of it; his interpretation was broad and forcible, yet sufficient in its feeling and delicacy; it was Byronic in the grandeur of its tragedy; it suggested those tremendous heights of rock and ice in which the incidents of the poem are laid; the horns seemed to call bleakly across far and lonesome peaks, and the listener felt the same absoluteness of abandon to the spirit of the scene as if he stood in truth in presence of the awful Alps. If Mr. Paur will give us the Schumann symphonies he will do a favor for the music lovers of the city, for he has proved his entire competence to do so.

It was a different sort of music and a different inspiring spirit that was heard in the "Roman Carnival" overture of Berlioz, although the intention of that composer was more serious than it has until recently had credit for being. We begin to know that his bizarrerie was individual, not assumed, and there are moments in his work of great dignity and power. In this overture are discovered an immense deal of spirit, an abounding gaiety and picturesqueness, a sense of multitude, and often a beauty of air that contrasts oddly enough with the awkward melodic inventions so common to this writer. The tarentelle goes at a tremendous pace, and, indeed, suggests the frenzy of one who is dancing the poison out of a tarantula bite. The symphony of the night was that of "heavenly length," the C major of Schubert—only one of the completed nine that is ever played. Is it possible that not a single movement in all the others is worthy of a hearing? In this, Mr. Paur and his band exhibited sympathy and understanding, though there were moments when the tone was coarse, and there were some novelties in the reading, especially in the suppression of the basses.

Carl Halir was solo performer. With such an orchestra and with such a literature of orchestral works to draw upon, the soloist is always more or less of an intruder, but the gallery has to be pacified with this recitation on a single instrument. It is easier to see how music is made by watching one person play or sing it than to follow the compexities of the great orchestra. Though the long D major concerto of Beethoven that Mr. Halir played is one of the three or four good concertos, it is not good when compared with the symphonies of the same author, nor as well worth listening to. As in all such cases the music it sacrificed at odd times to the musician, that he may be enabled to exhibit his cleverness; so it comes about that in all concertos there are barren and worthless moments when the performer is running scales up and down and playing turns and trills, and it is this artistic gingerbread that the gallery gulps down with the heartiest appetite. The cadenza of fifty bars or so, that Joachim tacked on to this piece and that bear the same relation to it that Colley Cibber's improvements do to Shakspeare, was rattled off in easy fashion and delighted those who like such things. Mr. Halir is, however, a fine player and a conscientious artist; so conscientious that he probably thought the Joachim flubdub a real part of the concerto, and therefore needful to be played. He has a fine, silver tone, bows freely, is extremely vivacious in his fingers, yet he subordinates his technic, so far as the piece requires, to the composer's meaning, so that his results are musical. In the larghetto, the only part of the concerto that has repose, the intonation was of much beauty and was free from the little burr so often heard in string playing. Mr. Halir was nervous when he appeared in New York, but not when he appeared in Brooklyn. He does not appear like one of the nervous kind, for he has the frame of an artilleryman and the head of a Hercules. The orchestra is to appear at the Academy again this afternoon in another bill. Its next visit will be in the latter part of January.

Boston Symphony Orchestra.

Next Wednesday the second concert of the Boston Symphony Orchestra will take place at the Music Hall. The programme is the same that is to be given in New York on the following evening and includes: Overture, "The Roman Carnival," Berlioz; concerts for violin, Tscharkowsky; "Scene in the Tavern," (Mephisto waltz,) from Lenau's "Faust," Liszt; symphony No. 2, in C major, Schuman. Tscharkowsky's compositions have met with such great approval in musical circles that it will be a specially welcome announcement to the admirers of this brilliant composer that his concerto for violin is to be played by Mr. Carl Halir, the soloist. Mr. Halir is regarded as the legitimate successor to Joachim, to whose position as the leading violin teacher at the Berlin Conservatory he has practically succeeded.

EVENING, DECEMBER 11, 1896.

THE WORLD OF MUSIC.

The Boston Symphony Orchestra's Second Concert—Herr Carl Halir's Playing.

It is related of Hector Berlioz that he was so painfully appreciative of the beauty and significance of music that it nearly exhausted him even to listen to long symphonies, and that it cost him a tremendous expenditure of energy to follow his favorite operas. Nevertheless, there are few instances in his own compositions where he penetrates deeper than through the mere externals of his subjects. With a keen sense of what is obvious or decorative, or even characteristic in the outer form and manner of what he selects for musical exploitation, he generally misses its essence. So that one must look for brilliancy rather than depth, for the husk but not the kernel, in most of his works. For this reason one finds Berlioz in his most favorable light in such a composition as his "Roman Carnival" overture in A major, which began the programme of the Boston Symphony concert last night at the Metropolitan Opera House. The overture was written to be played before the second act of his opera "Benvenuto Cellini," and its chief theme is that of the "Saltarello," the dance dear to the hearts of the Italians. The lithe, quick, nervous energy of the Carnival spirit, with its alternations of languor, has been caught by the Frenchman in all its phases. The glow of torches, the crowds in the streets, the reckless gayety of the occasion, waked responsive appreciation in the heart of a man like Berlioz, and he made his overture fairly writhe with expressive recognition. The bizarre, the unpremeditated and the ingenious are emphasized in the work. Mr. Emil Paur and his men played it with skill and nerve. Another number of somewhat similar intent, though with deeper and less genial meaning, was played last night, Mr. Paur having chosen to perform the Liszt "Tavern Scene" from Lenau's "Faust." The less healthy tone of the Liszt work was made duly prominent, and the orchestra played the piece with strong effect.

The more weighty portion of the evening's entertainment was furnished by the Tschaikowsky violin concerto, No. 2, in D major, opus 35, and by Schumann's Second Symphony, in C major. Herr Carl Halir was the soloist in the first of these works, and gave his hearers more reason to applaud him than when he played at last week's Symphony concerts. Herr Halir is always reliable, and, barring one or two slight lapses in attacking high notes, his work was nearly what one would have had it. His tone was smooth, rich and full, and his phrasing admirable. The breath of life was the only thing lacking, and although during a good deal of the time there was something which by analogy might be termed artificial respiration, those who sought for any intense or vigorous exposition of what the Russian composer intended, were disappointed. The orchestra entered to a good degree into the Slavic spirit of the concerto, especially in the last movement.

It was reserved for Mr. Paur and his forces to distinguish themselves in the Schumann symphony. The romantic originality and fervor in which the work is steeped, and the wholesome, virile quality that Schumann's music possesses, were as color and atmosphere which Mr. Paur had closely under his control, and which he applied to his tone picture with discretion and nicety of judgment. His orchestra was with him, to a man, and the result was worthy of high praise. It is one of the best things Mr. Paur has done here.

The soloists at the remaining concerts of the Boston Symphony Orchestra in this city will be Mme. Melba, Mme. Teresa Carreno, the pianist, and Mr. Ben Davies, tenor.

New-York Daily Tribune.

FOUNDED BY HORACE GREELEY.

FRIDAY, DECEMBER 11, 1896.

THE BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra gave its second concert for the season at the Metropolitan Opera House last night. Mr. Paur, the conductor, made no effort to compel public attention by novelty in any form. All the music had been heard repeatedly, and the solo performer, Herr Halir, was as familiar to the public as could possibly have been expected in the case of a foreign artist who has been less than two months in the country. He had been heard twice before at concerts of the Philharmonic Society, twice at meetings of the Symphony Society and once at a private concert of the Arion Club. He played Tschaikowsky's violin concerto, which we know from the sympathetic performances of Mr. Brodsky (whom Herr Halir strongly resembles physically and in some respects also artistically), and again won the admiration of his listeners by a reposefulness of manner and completeness of execution which proclaimed the master of his art. A gathering before which any musician might have played with pride rewarded him with a recall, and to satisfy an obviously honest desire for more he played the familiar gavotte from Bach's solo sonata in E major.

The orchestra's numbers were the overture "Carnaval Romain," by Berlioz; the "Mephisto Waltz," by Liszt, and Schumann's symphony in C major; and they were all played with a fine virtuosity, paired with equally fine musical feeling.

[illegible] 8, 1896.

The Boston Symphony Orchestra's Second Concert Last Night.

The Boston Symphony Orchestra, under the accustomed direction of Mr. Emil Paur, gave its second concert for the season at the Academy of Music last night before the usual crowded and brilliant audience. Only four numbers appeared on the programme, and two of them—the "Manfred" overture of Schumann and Liszt's "Mephisto" waltz—were not especially attractive, but for all that the concert was such a feast of musical delight as no one need expect or desire to hear surpassed. It was so because the selections included Beethoven's great concerto for the violin and Schubert's glorious symphony in C major, No. 9, and because both compositions, than which there is nothing finer in the entire range of instrumental music, were interpreted in a manner than which it is impossible to conceive of anything finer.

Mr. Carl Halir, who played the concerto, did so with an easy mastery of its difficulties, and an appreciative apprehension of its meaning, which rendered his interpretation of it extraordinarily eloquent and impressive. He is a violinist of commanding authority and manifest distinction, with a self-assured, self-contained calmness and nobility of style which recalls the playing of Joseph Joachim as the writer remembers it twenty-five years ago. His command of the technique of the violin is absolute, and as he renders them, the most difficult passages seem easy. Thus his execution of the almost impracticable cadenza at the close of the first movement, with its double-stopping, rapid staccato bowing, and scale passages, as it seemed in every shift at once was a prodigious exhibition of virtuosity; but it was done with such an appearance of facility, with such an absence of the smallest suggestion of effort, that probably only the violinists in the audience had any adequate idea of what it meant.

Every one, however, could appreciate and enjoy the beauty of tone, the absolute accuracy of intonation, the brilliancy of bowing and the unfailingly artistic taste with which the concerto in its entirety was performed, and the hearty applause at its conclusion bespoke the general pleasure. Carl Halir is certainly a great violinist and a true artist. The orchestra part of the concerto was also played most exquisitely, with a due subordination to the soloist at the proper times, and a most effective self-assertion when the score required it.

The concert closed with a most superb performance of Schubert's lovely symphony in C major, a truly inspired composition, with a wealth of melody in it, which, as one listens, is a constant source of wonder, admiration and delight. The critics complain that it is not in strict form, and there are some who say that it is too long, and needs condensation. As it was played last night, any one who could say of it that it was too long, can have no music in his soul, while as to its defects of form, that may be left to the pedants to discuss.

Such as it is, the symphony is a creation of the rarest genius, and to hear it played as the Boston Symphony Orchestra played it last night is a pleasure and a privilege never to be forgotten. Mr. Paur has never done anything better.

The Times

TWELVE PAGES

PHILADELPHIA, DECEMBER 8, 1896.

Academy of Music.

The second concert of the Boston Symphony Orchestra was of more than common excellence. The chief works on the programme were the Beethoven violin concerto in D major, with Carl Halir as soloist, and Schubert's great C major symphony, together with the "Manfred" overture, which Mr. Paur did not make unusually interesting, and one of Liszt's programme scenes from "Faust," with the Mephisto waltz. The symphony was superbly played, not only with exactness and brilliancy of execution but with richness of color and a spirit and fervor and poetic appreciation that Mr. Paur has not often so finely displayed. This work alone, so fluent and free and brimful of spontaneous melody, and yet so sane and clear in ideas and development, was enough to make the concert notable. Of the beauty of the Beethoven concerto nothing need be said. Mr. Halir is the latest and the finest exponent we have had of the modern German violin school, with a method of the most exquisite refinement and purity, so smooth and dainty, yet so even and true, that it conveys the sense of absolute certainty and ease. At the same time the tone is small and rather hard and any suggestion of passion is extinguished, along with any intrusion of personal temperament. It is simply flawless execution. Whether this is the whole end of violin-playing need not be considered. What Mr. Halir has is of a value too extraordinary to make it necessary to discuss what he has not. He played the Joachim cadenzas. They are not beautiful, but they are difficult to the verge of impossibility, and he played them with as firm and light a touch and as perfect clarity as though they were the simplest exercises. And the orchestra played its great part in the concerto beautifully.

NEW YORK, FRIDAY, DEC. 11, 18

THE BOSTON ORCHESTRA.

Second Concert of Its Season at the Metropolitan Opera House.

It is not necessary at this late day to say that the Boston Symphony Orchestra is always welcome in New York. It is quite as much liked by the musical public here as it is at home, but because of our opera and our other musical attractions it does not fill so important a want in the aesthetic life of this community as in that of Boston. Of course, that must be the reason why the Metropolitan Opera House is not packed at every concert of this organization. It ought to be, no matter whether the personality and methods of the conductor, Emil Paur, are liked or not. The playing of the orchestra is always worth hearing, even when it is carrying out a conception that lacks elegance or grace.

Last night the most important work of the orchestra, in the second concert of its current season, was the performance of Schumann's symphony in C major. The composition wears like a work of genius, and its purely musical beauties make a strong impression upon even those who have not sufficiently acquainted themselves with Schumann's romantic ideals, his methods of self-expression, and the bearing of his personal history upon his compositions to appreciate its emotional content. It is true that this ought to be so, for an artwork to be successful must not stand by the prop of explanation. But there are strength, beauty, and the vigor of a very masculine vitality in every measure of this poetic composition, and such an orchestra as the Boston Symphony is essentially a Schumann orchestra.

It is a pity that Mr. Paur is not so well adapted to the task of Schumann interpretation as his instrumental company. He read the symphony sympathetically, indeed, and with splendid vigor; but there are grace and poetry in it which he did not always touch, though he certainly was successful with the crescendo of the strings in the slow movement. The orchestra covered itself with glory by the grand solidity and homogeneity of its tone, by its unanimity, its precision, and its opulence of color. The strings continue to be unequalled in purity and nobility of tone, while the wood choir has gained in smoothness, mellowness, and flexibility. The virtuosity of the orchestra was beautifully displayed in Liszt's "Mephisto Waltz," which was brilliantly delivered. The solos were admirably performed, and there was even a thrill of individuality in Mr. Schnecker's glissandi on the harp. The Berlioz "Carneval Romain" overture opened the concert, and that, too, was played well, though by no means as satisfactorily as the other two numbers.

The soloist of the entertainment was Carl Halir, the violinist, who essayed to display his romanticism through the medium of Tschaikowsky's second concerto, a very lovely work, which might be heard oftener without weariness. Mr. Halir's tone sounded larger last night than it has before, probably because of the greater intensity of his style. His performance was admirable in every way, and fully fixed his position as one of the most excellent violinists who have visited us. His intellectual grasp of the composition was masterful, and his emotional force all that could be desired. There was noticeable only a lack of relief to the continued intensity of his utterance, which kept the hearer constantly at full heart. But it was invigorating to listen to his performance of the last movement, which he played with a tremendous sweep of energy and a confidence that was commanding. His technics were notable. His staccato bowing fairly scintillated, and he rolled out difficult scale passages, double stopping, and dizzy leaps with consummate skill. Mr. Halir is a genuine artist, and he will be heard again with pleasure. He aroused the audience to enthusiasm last night, and after several recalls added to the programme a familiar gavotte of Bach, which he played at a rather unwise tempo, but with fine tone and spirit.

Dec. 6th

Boston Symphony Concert.

The second concert of the series of the Boston Symphony Orchestra will take place Wednesday evening at Music Hall, the soloist being Carl Halir, the successor of Joachim at the Berlin Conservatory. The program comprises selections from Berlioz, Tschaikowsky, Lenan, Liszt and Schumann. Mr. Halir's forceful and finished playing has excited complimentary comment from the Boston press. The sale of seats for this fine concert is now in progress at Albert's.

Academy of Music.
TWO DISTINCT PROGRAMMES.
Philharmonic Concerts
BY THE
BOSTON SYMPHONY
ORCHESTRA.
MR. EMIL PAUR, Conductor.
Friday Evening, December 11, 8:15
Carl Halir,
VIOLIN.
Saturday Matinee, December 12, 3:00.
Mme. Szumowska
PIANO.
Tickets at CHANDLER'S, 300 Fulton st, and at
BROOKLYN INSTITUTE, 502 Fulton st.

American Art Journal.

NEW YORK, SATURDAY, DEC. 12, 1896.

CARL HALIER AT THE SECOND NEW YORK SYMPHONY CONCERT.

As it seems Halier is very much in earnest in his endeavor to outline his artistic character, as a stylist of the classic, to our musical public. After having chosen the Beethoven Concerto for his debut he seconded it by the selection of the Eighth Concerto of Spohr (Gesangs-Scene) for his reappearance. This concerto like the Beethoven has, for the majority of violinists remained the Philosopher's Stone. Great is the temptation to play them in public for the prestige that even a good rendering affords, but alas, it is so difficult. Such is the spell, the magic fire, with which, as it were, Joachim has circumscribed these two Titan works and held the hosts of violinists in awe, for almost a quarter of a century. Even if Willy Burmester has assumed great liberties towards his old master Joachim, and has attempted to disclose to the musical world of England in his London press letters that Joachim had been dethroned as the standard classic of the violin and that like "Wotan" the world ruling spear had been shattered in his hands by Siegfried (Burmester). Nearly all of these more or less modern great virtuosi have tried their bow on Spohr, with results beautiful indeed, and yet, minus that hallowing gleam that spreads alike a dawn upon our presage of the divine measure and color. Halier brings us this purity, this matured firmness and the play of emotions has risen above the grasp of sensuality. The measures of the wonderful Spohr Concerto can develop through the medium of his instrument upon lines perfect and interlinking in the emotional color and intellectual inference. Halier has been pronounced here a cold and uninteresting player yet it is true that the peaks of high mounts penetrate into regions that seem cold to the dwellers of the valley; and to many, things out of reach to the ordinary are not pleasant to their comfort. But ever it will remain true that to enjoy the fruit of genius and work, it is necessary to attain to the plain of their growth.

The Evening Post.

New York, Friday, Dec. 11, 1896.

Boston Symphony Orchestra.

Last evening's concert of the Boston Symphony Orchestra was a delightful contrast to its predecessor of a few weeks ago. On that occasion the audience seemed to be bored, and glad when it was all over, whereas last evening everybody was kept interested to the last moment. The soloist, Herr Halir, did not, it is true, play so well as he usually does. There were at least two violinists in the orchestra who could have played the second Tchaikovsky concerto with bigger tone and more brilliant technique. Besides, some music-lovers are becoming horribly tired of this eternal solo fiddling at our concerts. They are beginning to ask, "If Donizetti's vocal fioriture are tiresome, silly, and vulgar, why is not the same true of violin gymnastics?" The piano is the only instrument on which fioriture are really artistic and delightful, provided they are harmonically varied and enriched with chords in arpeggio, as in the works of Chopin and Liszt.

Of the orchestral pieces the most interesting was Liszt's "Mephisto Waltz," replete with a fascinating deviltry which the orchestra brought out splendidly. In Berlioz's "Roman Carnival," too, the Boston musicians displayed an amazing virtuosity and finish, and in Schumann's second symphony Mr. Paur worked up the climax of the last movement in a way that must be most cordially commended. Altogether, it was an interesting concert, and the audience was quite large and becomingly appreciative. It should be added that the Bach gavotte which Herr Halir played as an encore was utterly marred by the too fast tempo at which he took it. A gavotte, it is true, is a dance, but it is a dance of the more sedate kind which the last century cultivated before the modern waltz introduced the rapid-transit style of the terpsichorean art.

Dec. 3

MIDWEEK AMUSEMENT NOTES.

The second Boston Symphony concert, Emil Paur, director, will take place next Wednesday evening at the Music Hall, tickets for which are now on sale at Albert's. Carl Halir, the great violinist, will be the soloist of the occasion, and it will be his first appearance here. The concert programme has been announced as follows: Berlioz, overture, "Carnival Romain;" Tschaikowsky, concerto for violin; Liszt, "Mephisto Waltz;" Schumann, symphony in C major, No. 2.

THE MAIL AND EXPRESS.
Broadway and Fulton St., New York.
FRIDAY EVENING, DECEMBER 11, 1896.

IN THE WORLD OF MUSIC.

The Boston Symphony Orchestra's Second Concert—Herr Carl Halir's Playing.

It is related of Hector Berlioz that he was so painfully appreciative of the beauty and significance of music that it nearly exhausted him even to listen to long symphonies, and that it cost him a tremendous expenditure of energy to follow his favorite operas. Nevertheless, there are few instances in his own compositions where he penetrates deeper than through the mere externals of his subjects. With a keen sense of what is obvious or decorative, or even characteristic in the outer form and manner of what he selects for musical exploitation, he generally misses its essence. So that one must look for brilliancy rather than depth, for the husk but not the kernel, in most of his works. For this reason one finds Berlioz in his most favorable light in such a composition as his "Roman Carnival" overture in A major, which began the programme of the Boston Symphony concert last night at the Metropolitan Opera House. The overture was written to be played before the second act of his opera "Benvenuto Cellini," and its chief theme is that of the "Saltarello," the dance dear to the hearts of the Italians. The lithe, quick, nervous energy of the Carnival spirit, with its alternations of languor, has been caught by the Frenchman in all its phases. The glow of torches, the crowds in the streets, the reckless gayety of the occasion, waked responsive appreciation in the heart of a man like Berlioz, and he made his overture fairly writhe with expressive recognition. The bizarre, the unpremeditated and the ingenious are emphasized in the work. Mr. Emil Paur and his men played it with skill and nerve. Another number of somewhat similar intent, though with deeper and less genial meaning, was played last night, Mr. Paur having chosen to perform the Liszt "Tavern Scene" from Lenau's "Faust." The less healthy tone of the Liszt work was made duly prominent, and the orchestra played the piece with strong effect.

The more weighty portion of the evening's entertainment was furnished by the Tschaikowsky violin concerto, No. 2, in D major, opus 35, and by Schumann's Second Symphony, in C major. Herr Carl Halir was the soloist in the first of these works, and gave his hearers more [illegible] applaud him than when he played at last week's Symphony concerts. Herr Halir is always reliable, and, barring one or two slight lapses in attacking high notes, his work was nearly what one would have had it. His tone was smooth, rich and full, and his phrasing admirable. The breath of life was the only thing lacking, and although during a good deal of the time there was something which by analogy might be termed artificial respiration, those who sought for any intense or vigorous exposition of what the Russian composer intended, were disappointed. The orchestra entered to a good degree into the Slavic spirit of the concerto, especially in the last movement.

It was reserved for Mr. Paur and his forces to distinguish themselves in the Schumann symphony. The romantic originality and fervor in which the work is steeped, and the wholesome, virile quality that Schumann's music possesses, were as color and atmosphere which Mr. Paur had closely under his control, and which he applied to his tone picture with discretion and nicety of judgment. His orchestra was with him, to a man, and the result was worthy of high praise. It is one of the best things Mr. Paur has done here.

The soloists at the remaining concerts of the Boston Symphony Orchestra in this city will be Mme. Melba, Mme. Teresa Carreno, the pianist, and Mr. Ben Davies, tenor.

New-York Daily Tribune.
FOUNDED BY HORACE GREELEY.
FRIDAY, DECEMBER 11, 1896.

THE BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra gave its second concert for the season at the Metropolitan Opera House last night. Mr. Paur, the conductor, made no effort to compel public attention by novelty in any form. All the music had been heard repeatedly, and the solo performer, Herr Halir, was as familiar to the public as could possibly have been expected in the case of a foreign artist who has been less than two months in the country. He had been heard twice before at concerts of the Philharmonic Society, twice at meetings of the Symphony Society and once at a private concert of the Arion Club. He played Tschaikowsky's violin concerto, which we know from the sympathetic performances of Mr. Brodsky (whom Herr Halir strongly resembles physically and in some respects also artistically), and again won the admiration of his listeners by a reposefulness of manner and completeness of execution which proclaimed the master of his art. A gathering before which any musician might have played with pride rewarded him with a recall, and to satisfy an obviously honest desire for more he played the familiar gavotte from Bach's solo sonata in E major.

The orchestra's numbers were the overture "Carnaval Romain," by Berlioz; the "Mephisto Waltz," by Liszt, and Schumann's symphony in C major; and they were all played with a fine virtuosity, paired with equally fine musical feeling.

NOR[illegible]
PHILADELPHIA
DECEMBER 8, 1896.

The Boston Symphony Orchestra's Second Concert Last Night.

The Boston Symphony Orchestra, under the accustomed direction of Mr. Emil Paur, gave its second concert for the season at the Academy of Music last night before the usual crowded and brilliant audience. Only four numbers appeared on the programme, and two of them—the "Manfred" overture of Schumann and Liszt's "Mephisto" waltz—were not especially attractive, but for all that the concert was such a feast of musical delight as no one need expect or desire to hear surpassed. It was so because the selections included Beethoven's great concerto for the violin and Schubert's glorious symphony in C major, No. 9, and because both compositions, than which there is nothing finer in the entire range of instrumental music, were interpreted in a manner than which it is impossible to conceive of anything finer.

Mr. Carl Halir, who played the concerto, did so with an easy mastery of its difficulties, and an appreciative apprehension of its meaning, which rendered his interpretation of it extraordinarily eloquent and impressive. He is a violinist of commanding authority and manifest distinction, with a self-assured, self-contained calmness and nobility of style which recalls the playing of Joseph Joachim as the writer remembers it twenty-five years ago. His command of the technique of the violin is absolute, and as he renders them, the most difficult passages seem easy. Thus his execution of the almost impracticable cadenza at the close of the first movement, with its double-stopping, rapid staccato bowing, and scale passages, as it seemed in every shift at once was a prodigious exhibition of virtuosity; but it was done with such an appearance of facility, with such an absence of the smallest suggestion of effort, that probably only the violinists in the audience had any adequate idea of what it meant.

Every one, however, could appreciate and enjoy the beauty of tone, the absolute accuracy of intonation, the brilliancy of bowing and the unfailingly artistic taste with which the concerto in its entirety was performed, and the hearty applause at its conclusion bespoke the general pleasure. Carl Halir is certainly a great violinist and a true artist. The orchestra part of the concerto was also played most exquisitely, with a due subordination to the soloist at the proper times, and a most effective self-assertion when the score required it.

The concert closed with a most superb performance of Schubert's lovely symphony in C major, a truly inspired composition, with a wealth of melody in it, which, as one listens, is a constant source of wonder, admiration and delight. The critics complain that it is not in strict form, and there are some who say that it is too long, and needs condensation. As it was played last night, any one who could say of it that it was too long, can have no music in his soul, while as to its defects of form, that may be left to the pedants to discuss.

Such as it is, the symphony is a creation of the rarest genius, and to hear it played as the Boston Symphony Orchestra played it last night is a pleasure and a privilege never to be forgotten. Mr. Paur has never done anything better.

The Times
TWELVE PAGES
PHILADELPHIA, DECEMBER 8, 1896.

Academy of Music.

The second concert of the Boston Symphony Orchestra was of more than common excellence. The chief works on the programme were the Beethoven violin concerto in D major, with Carl Halir as soloist, and Schubert's great C major symphony, together with the "Manfred" overture, which Mr. Paur did not make unusually interesting, and one of Liszt's programme scenes from "Faust," with the Mephisto waltz. The symphony was superbly played, not only with exactness and brilliancy of execution but with richness of color and a spirit and fervor and poetic appreciation that Mr. Paur has not often so finely displayed. This work alone, so fluent and free and brimful of spontaneous melody, and yet so sane and clear in ideas and development, was enough to make the concert notable. Of the beauty of the Beethoven concerto nothing need be said. Mr. Halir is the latest and the finest exponent we have had of the modern German violin school, with a method of the most exquisite refinement and purity, so smooth and dainty, yet so even and true, that it conveys the sense of absolute certainty and ease. At the same time the tone is small and rather hard and any suggestion of passion is extinguished, along with any intrusion of personal temperament. It is simply flawless execution. Whether this is the whole end of violin-playing need not be considered. What Mr. Halir has is of a value too extraordinary to make it necessary to discuss what he has not. He played the Joachim cadenzas. They are not beautiful, but they are difficult to the verge of impossibility, and he played them with as firm and light a touch and as perfect clarity as though they were the simplest exercises. And the orchestra played its great part in the concerto beautifully.

The New York Times
NEW YORK, FRIDAY, DEC. 11, 1896.

THE BOSTON ORCHESTRA.

Second Concert of Its Season at the Metropolitan Opera House.

It is not necessary at this late day to say that the Boston Symphony Orchestra is always welcome in New York. It is quite as much liked by the musical public here as it is at home, but because of our opera and our other musical attractions it does not fill so important a want in the aesthetic life of this community as in that of Boston. Of course, that must be the reason why the Metropolitan Opera House is not packed at every concert of this organization. It ought to be, no matter whether the personality and methods of the conductor, Emil Paur, are liked or not. The playing of the orchestra is always worth hearing, even when it is carrying out a conception that lacks elegance or grace.

Last night the most important work of the orchestra, in the second concert of its current season, was the performance of Schumann's symphony in C major. The composition wears like a work of genius, and its purely musical beauties make a strong impression upon even those who have not sufficiently acquainted themselves with Schumann's romantic ideals, his methods of self-expression, and the bearing of his personal history upon his compositions to appreciate its emotional content. It is true that this ought to be so, for an art-work to be successful must not stand by the prop of explanation. But there are strength, beauty, and the vigor of a very masculine vitality in every measure of this poetic composition, and such an orchestra as the Boston Symphony is essentially a Schumann orchestra.

It is a pity that Mr. Paur is not so well adapted to the task of Schumann interpretation as his instrumental company. He read the symphony sympathetically, indeed, and with splendid vigor; but there are grace and poetry in it which he did not always touch, though he certainly was successful with the crescendo of the strings in the slow movement. The orchestra covered itself with glory by the grand solidity and homogeneity of its tone, by its unanimity, its precision, and its opulence of color. The strings continue to be unequalled in purity and nobility of tone, while the wood choir has gained in smoothness, mellowness, and flexibility. The virtuosity of the orchestra was beautifully displayed in Liszt's "Mephisto Waltz," which was brilliantly delivered. The solos were admirably performed, and there was even a thrill of individuality in Mr. Schnecker's glissandi on the harp. The Berlioz "Carneval Romain" overture opened the concert, and that, too, was played well, though by no means as satisfactorily as the other two numbers.

The soloist of the entertainment was Carl Halir, the violinist, who essayed to display his romanticism through the medium of Tschaikowsky's second concerto, a very lovely work, which might be heard oftener without weariness. Mr. Halir's tone sounded larger last night than it has before, probably because of the greater intensity of his style. His performance was admirable in every way, and fully fixed his position as one of the most excellent violinists who have visited us. His intellectual grasp of the composition was masterful, and his emotional force all that could be desired. There was noticeable only a lack of relief to the continued intensity of his utterance, which kept the hearer constantly at full heart. But it was invigorating to listen to his performance of the last movement, which he played with a tremendous sweep of energy and a confidence that was commanding. His technics were notable. His staccato bowing fairly scintillated, and he rolled out difficult scale passages, double stopping, and dizzy leaps with consummate skill. Mr. Halir is a genuine artist, and he will be heard again with pleasure. He aroused the audience to enthusiasm last night, and after several recalls added to the programme a familiar gavotte of Bach, which he played at a rather unwise tempo, but with fine tone and spirit.

Boston Symphony Concert.

The second concert of the series of the Boston Symphony Orchestra will take place Wednesday evening at Music Hall, the soloist being Carl Halir, the successor of Joachim at the Berlin Conservatory. The program comprises selections from Berlioz, Tschaikowsky, Lenan, Liszt and Schumann. Mr. Halir's forceful and finished playing has excited complimentary comment from the Boston press. The sale of seats for this fine concert is now in progress at Albert's.

Academy of Music.
TWO DISTINCT PROGRAMMES.
Philharmonic Concerts
BY THE
BOSTON SYMPHONY
ORCHESTRA.
MR. EMIL PAUR, Conductor.
Friday Evening, December 11, 8:15
Carl Halir,
VIOLIN.
Saturday Matinee, December 12, 3:00.
Mme. Szumowska
PIANO.
Tickets at CHANDLER'S, 300 Fulton st, and at
BROOKLYN INSTITUTE, 502 Fulton st.

American Art Journal.
NEW YORK, SATURDAY, DEC. 12, 1896.

CARL. HALIER AT THE SECOND NEW YORK SYMPHONY CONCERT.

As it seems Halier is very much in earnest in his endeavor to outline his artistic character, as a stylist of the classic, to our musical public. After having chosen the Beethoven Concerto for his debut he seconded it by the selection of the Eighth Concerto of Spohr (Gesangs-Scene) for his reappearance. This concerto like the Beethoven has, for the majority of violinists remained the Philosopher's Stone. Great is the temptation to play them in public for the prestige that even a good rendering affords, but alas, it is so difficult. Such is the spell, the magic fire, with which, as it were, Joachim has circumscribed these two Titan works and held the hosts of violinists in awe, for almost a quarter of a century. Even if Willy Burmester has assumed great liberties towards his old master Joachim, and has attempted to disclose to the musical world of England in his London press letters that Joachim had been dethroned as the standard classic of the violin and that like "Wotan" the world ruling spear had been shattered in his hands by Siegfried (Burmester). Nearly all of these more or less modern great virtuosi have tried their bow on Spohr, with results beautiful indeed, and yet, minus that hallowing gleam that spreads alike a dawn upon our presage of the divine measure and color. Halier brings us this purity, this matured firmness and the play of emotions has risen above the grasp of sensuality. The measures of the wonderful Spohr Concerto can develop through the medium of his instrument upon lines perfect and interlinking in the emotional color and intellectual inference. Halier has been pronounced here a cold and uninteresting player yet it is true that the peaks of high mounts penetrate into regions that seem cold to the dwellers of the valley; and to many, things out of reach to the ordinary are not pleasant to their comfort. But ever it will remain true that to enjoy the fruit of genius and work, it is necessary to attain to the plain of their growth.

The Evening Post.
New York, Friday, Dec. 11, 1896.

Boston Symphony Orchestra.

Last evening's concert of the Boston Symphony Orchestra was a delightful contrast to its predecessor of a few weeks ago. On that occasion the audience seemed to be bored, and glad when it was all over, whereas last evening everybody was kept interested to the last moment. The soloist, Herr Halir, did not, it is true, play so well as he usually does. There were at least two violinists in the orchestra who could have played the second Tchaikovsky concerto with bigger tone and more brilliant technique. Besides, some music-lovers are becoming horribly tired of this eternal solo fiddling at our concerts. They are beginning to ask, "If Donizetti's vocal fioriture are tiresome, silly, and vulgar, why is not the same true of violin gymnastics?" The piano is the only instrument on which fioriture are really artistic and delightful, provided they are harmonically varied and enriched with chords in arpeggio, as in the works of Chopin and Liszt.

Of the orchestral pieces the most interesting was Liszt's "Mephisto Waltz," replete with a fascinating deviltry which the orchestra brought out splendidly. In Berlioz's "Roman Carnival," too, the Boston musicians displayed an amazing virtuosity and finish, and in Schumann's second symphony Mr. Paur worked up the climax of the last movement in a way that must be most cordially commended. Altogether, it was an interesting concert, and the audience was quite large and becomingly appreciative. It should be added that the Bach gavotte which Herr Halir played as an encore was utterly marred by the too fast tempo at which he took it. A gavotte, it is true, is a dance, but it is a dance of the more sedate kind which the last century cultivated before the modern waltz introduced the rapid-transit style of the terpsichorean art.

Dec 3

MIDWEEK AMUSEMENT NOTES.

The second Boston Symphony concert, Emil Paur, director, will take place next Wednesday evening at the Music Hall, tickets for which are now on sale at Albert's. Carl Halir, the great violinist, will be the soloist of the occasion, and it will be his first appearance here. The concert programme has been announced as follows: Berlioz, overture, "Carnival Romain;" Tschaikowsky, concerto for violin; Liszt, "Mephisto Waltz;" Schumann, symphony in C major, No. 2.

[61]

The second concert of the Boston Symphony Orchestra showed the usual large attendance, the usual brilliant but painful illumination, and the usual exceedingly classical programme. There was a time when Mr. Paur used to condescend a bit, and give his less learned listeners something that they could understand and enjoy, but such is not the case this winter. The programme of last night was everything that the most finical musician could have desired, the lightest number being Berlioz's overture, "The Roman Carnival," given with the lusty vigor which is as much a part of Mr. Paur as his faithful adherence to tradition. We say Mr. Paur advisedly, because the famous Boston Orchestra has for a time become his and his alone, and there is little to remind us that once upon a time an imaginative conductor inspired poetry as well as correctness. But it is a magnificent band now and for all time, and the manner in which it met the aggressive difficulties of the Schubert Symphony, brushing them aside like so many cobwebs, as a full test of its nerve and endurance. The symphony, No. 9, in C major, was given in all its "heavenly length," which both its friends and enemies will remember is very long indeed. In fact, before its finale, the audience began to melt away, apparently not agreeing with Schumann's enthusiastic estimate, which summed up the office of this symphony as revealing "something more than mere fine melody, mere ordinary joy and sorrow, such as music has already expressed in a hundred ways." At the end of the evening, with eyes tired from the light and head heavy with the Academy's ventilation, it is more difficult to delight in its manifold beauties than when the attention is fresher. Yet it would be unfortunate to have that inspired Andante overtaken by the fate of Schumann's Overture to "Manfred; whose tragic intensity was sadly interfered with by the bustle of belated guests. It is probably a fact that no matter what the hour, or how "precisely" it be advertised, there will always be a certain set of people who must come late; 7:45 is just as good as 8:15 so far as they are concerned—they will always be on hand fifteen minutes afterwards. It seemed a pity, in the finest of all Schumann's orchestral writings, to miss one note or the slightest effect, so beautiful it is in its unforced pathos, its deep, resistless pain. Hadow has well said that "from the first note to the last it is as magnificent as an Alpine storm, sombre, wild, impetuous, echoing from peak to peak with the shock of thunder clouds and the clamor of the driving wind."

The life and gaiety of Berlioz's "Roman Carnival Overture," based upon the Saltarello, proves that the crusty Parisian got something out of Italy, if he did pronounce its wine a "thick, oily drug," its Mardi Gras jollity only "rough horseplay," and the populace a "collection of thieves and vagabonds who had not even the merit of looking picturesque." The Overture formed a refreshing and delightful interlude between the Schubert Symphony and the Beethoven Concerto, which introduced to Brooklyn, Carl Halir and his violin. It is not easy for those who have felt the magnetism of Ysaye, and known the luscious sweetness of his tones, to fall victims to such a violinist as Halir. An admirable musician, with a calm, sure, even tone, and a superior technique, he undoubtedly is; a virtuoso, and one who reverences his art, doing no mean or questionable thing; yet with all his excellent qualities, and they are many, he cannot inspire a thrill. Wherein this particular power lies, it is difficult for the layman to explain, yet its possession conquers not only the music but the world.

The first matinee of the Boston Symphony Society, under the auspices of the Brooklyn Institute, is this afternoon in progress at the Academy, with the following programme: Goldmark's overture to "Sakuntala"; Mendelssohn's "Italian" symphony; Chabrier's overture to "Gwendoline"; and Saint-Saens concerto for pianoforte in G minor, with Antoinette Szumowska at the piano.

Herald 11/29

Wednesday evening, December 9, is the date of the second concert of the Boston Symphony Orchestra in its series at Music Hall, and the progromme, which is a fac simile of the one to be given in New York the following evening, is as follows:

Overture, "The Roman Carnival," Berlioz.

Concerto for violin, Tschaikowsky.

Scene in the Tavern (Mephisto Waltz), from Lenau's "Faust," Liszt.

Symphony No.2, in C major, Schumann.

The prevailing sentiment in musical circles today is that too much of Tschaikowsky's music cannot be heard, and it will be a specially welcome announcement to the admirers of this brilliant composer that this concerto for violin is to be played by Mr. Carl Halir, the soloist. Mr. Halir is today regarded as the legitimate successor of Joachim, to whose position as the leading violin teacher at the Conservatory he has practically

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Editorial. Brooklyn Eagle Sunday, Dec 13

The Musical Season.

"When music, heavenly maid, was young," she never could have kept the pace that is being required of her in Brooklyn in this pre-holiday season. It takes trained muscles and well developed wind to keep up with the rush of concerts which this town has seen and is seeing. And it is not quantity alone, but quality as well that marks the activity of the Brooklyn season. The Boston Symphony orchestra has just given two concerts of noble mold and has introduced the fine and workmanlike violinist, Halir, and the charming pianist, Szumowska to this public. This week the Seidl society will follow with an equally admirable orchestral programme and with a solo artist about whom public curiosity increases with every fresh appearance that he makes in the neighborhood—Bronislaw Huberman, the little violinist, who if half that report says of him is true, has a man's head and an artist's soul in a boy's body. We shall know more about him after Tuesday night, but there is no question that he is worth going to hear. Then on Monday Brooklyn will have the best string quartet in the world—the Kneisel quartet, of whose work the town has only recently risen to a proper appreciation. No more beautiful chamber concerts can be heard in the world than those of these artists and on Monday afternoon they are to play a new quartet by Dvorak, as well as old favorites. No musician will undervalue that announcement and the general musical public should not do so. On Tuesday night there will be a chamber concert at Wissner hall by the Jeane Franko trio, a new organization of competent musicians.

These announcements will serve as samples of the quality of music which the public is called upon to digest. These highest musical events are flanked by so many others of local origin, of less pressing artistic importance, but of pleasing aspect, that to number them would be like reading the Homeric catalogue of ships. Our unequaled Apollo club and many other singing and musical societies of earnest endeavor and good repute contribute their share toward the musical banquet. By the end of the season the man or woman who has eaten something from every course may well pray to go off into a solitude which even the thrush or the lark cannot invade. But it is not yet the end of the season, and each fresh concert seems an added charm. So let the fiddlers scrape and the singers sing while the audiences listen, refine their tastes and learn what a vast fund of melody and harmony there is in the world. It is an experience that make a man better and puts him in harmony with the Christmas season.

News Dec. 5

SECOND SYMPHONY CONCERT.

Conductor Paur Tells How to Seat an Orchestra.

The second of the Boston Symphony Orchestra concerts for this season will be given next Wednesday night at Music Hall. Mr. Carl Halir, violinist, will be the soloist. Mr. Emil Paur will conduct. The programme will be as follows:

Hector Berlioz—Overture—"The Roman Carnival," in A major, Op. 9.

Peter Ilyitch Tschaikowsky—Concerto for violin, No. 2, in D major, Op. 35.

Franz Liszt—Scene in the Tavern (Mephisto Waltz), from Lenau's "Faust."

Intermission.

Robert Schumann—Symphony No. 2, in C major, Op. 61.

Mr. Emil Paur, now in his fourth season as conductor of the Boston Symphony Orchestra, in a recent interview for The News, set forth his views on the seating of an orchestra as follows:

"As the strings are acknowledged to be the fundamental basis of every orchestra, they should be so placed at the front and centre of the stage as to be practically surrounded by the other instruments. As the flutes, clarinets, oboes and other wood wind instruments have a delicate tone, they should be grouped toward the front, between the first violins and violas, otherwise they will be easily overbalanced by the rest of the orchestra.

"Back of the wood wind instruments should come the brasses, and especial care should be taken to so place the French horns that the bell or opening of the instruments should be opposite and away from the other brass instruments. In the rear should come the double basses as the natural background of the orchestra.

"One fault in orchestral arrangement which cannot always be obviated, owing to the construction of the stage, is the undue elevation of the brass instruments, which gives them too much prominence, in which event it is the especial function of the conductor to tone down these instruments to their proper ensemble effect.

"In considering in detail the subject of orchestral arrangement due allowance should be made for the variable acoustics of different halls. Sometimes, though rarely, this difference is so marked as to necessitate a slight change in the seating of the orchestra, but in most cases the conductor maintains the same plan of arranging his forces."

Bklyn Eagle Dec 13

THE SYMPHONY ORCHESTRA.

A matinee was given at the Academy of Music yesterday, by the Boston Symphony orchestra, in the Brooklyn Institute course. The attendance, though not as large as at the performance on the preceding night, was fair, and a good bill was provided, while the inevitable soloist proved to be one of unusual distinction and ability. Goldmark's picturesque and romantic overture to "Sakentala," the best thing he has written, was the opening number, and the closing piece was Emmanuel Chabrier's "Gwendoline" overture, in which sound runs riot and Wagner is out-Wagnered, yet with sane and beautiful moments and an imposing wealth of instrumentation, the dynamic effects of the thing being prodigious. Chabrier is liable to be charged not merely with borrowing the Wagner style, but some of his themes are a pretty close suggestion of others in "Die Walkyrie." Between the two came the "Italian" symphony of Mendelssohn, a work seldom played nowadays, and which never had much of the Italian spirit, unless it might be in its whirling tarantelle at the last, but which is melodious and interesting. In orchestration it suffers by contrast with such colorful opulences as the Goldmark and Chabrier overtures.

Antoinette Szumowska, pianist, appeared in the second Saint-Saens concerto and surprised everyone. She is a wonderful and delightful player, with many of the best traits of her some time master, Paderewski, and a personal charm and interest that seem to attach to the cultivated Polack wherever found. She is a well appearing blonde, with a winning smile and a simple manner. No woman who has played in this country, not even Essipoff, has surpassed her in force, brilliancy, clearness of tone and sentiment. The concerto was one of the few possible good agencies for her appearance, for, while it is plentifully loaded with ornament, the piano part is integral, and the instrument is sometimes made to do a proper service in accompanying the orchestra. There are few nonsense passages that stand out in the bare and tiresome way that cadenzas in violin concertos are apt to do. Moreover, there are a real grace and beauty in the work. The artist was dashing, gay, sentimental or fierce, as occasion needed. Her principal charm lies in the richness and fullness of her tone. It is resonant and organlike, and her pedaling makes clean harmonic separations. Her physical strength, too, is remarkable, though it did not carry the climaxes in her crescendos quite to the point where they might startle or command. The great commendation of her work is that it is pleasant to hear her.

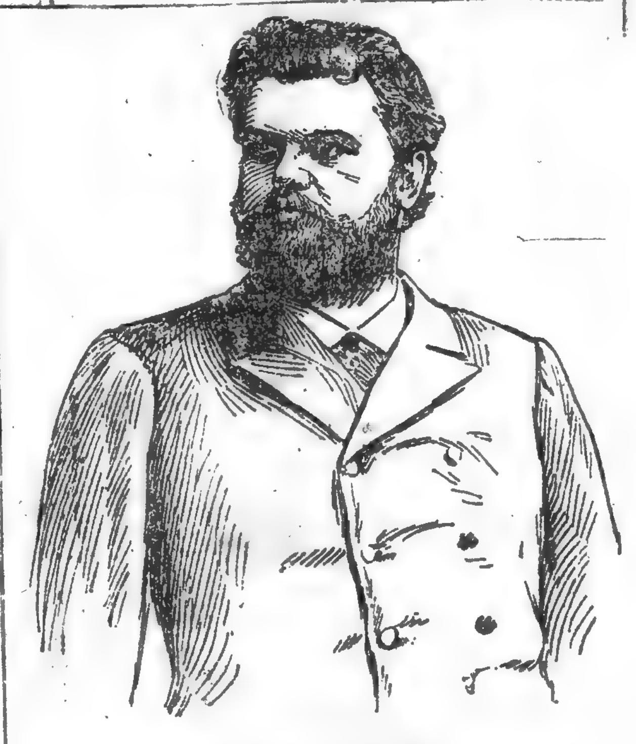
Dec. 6th

Second Symphony Concert.

The four selections announced for the second concert by the Boston Symphony Orchestra, in its series at Music Hall next Wednesday, offer a variety which should suit all tastes. The programme begins with the brilliant overture by Berlioz, "The Roman Carnival," offering ample opportunity for the great variety of orchestral effects so noticeable in all Berlioz's compositions.

The soloist number of Mr. Carl Halir will be Tscharkowsky's concerto for violin. Then comes the "Scene in the Tavern" (Mephisto Waltz), from Lenau's "Faust," by Liszt. The programme closes with Schumenn's beautiful symphony No. 2 in C major.

The soloist will be Mr. Carl Halir, the German virtuoso and teacher, who is regarded as the legitimate successor of Panchin, to whose position as the leading violin teacher at the Berlin Conservatory he has practically succeeded. Mr. Halir made his first appearance with the Boston Symphony Orchestra in the second concert of the series in Providence, R. I., last Wednesday, and scored a hit. Seats can now be secured at Al-



CARL HALIR.

Herald

MUSIC HALL.

BOSTON SYMPHONY ORCHESTRA | **HALIR**

MR. EMIL PAUR, Conductor.

Second Concert, Wednesday Evening, Dec. 9, at 8.15.

PROGRAMME:

Berlioz, Overture, "Carnival Romain;" Tschaikowsky, Concerto for Violin; Liszt, "Mephisto Waltz;" Schumann, Symphony in C major, No. 2.

Tickets now on sale at Albert's.

F. R. COMEE, Asst. Mgr. C. A. ELLIS, Mgr.

News Nov. 28

SECOND SYMPHONY CONCERT.

Features of the Programme—Halir to Be the Soloist.

The four selections announced for the second concert by the Boston Symphony Orchestra in its series at Music Hall on Wednesday evening, December 9, offer a variety which should suit all tastes. The programme begins with the brilliant overture by Berlioz, "The Roman Carnival," offering ample opportunity for the great variety of orchestral effects so noticeable in all of Berlioz's compositions.

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Every Saturday

Boston Symphony—Second Concert.

Herr Carl Halir, the celebrated violin virtuoso, is to play here. At the second Boston Symphony Orchestra Concert at Music Hall, next Wednesday night, the famous German artist is to be the soloist. His fame has preceded him, and if the criticisms of him in New York and Boston are to be credited, he excels Wilhelmy and follows closely in technique and brilliant execution the wonderful Paganini. Mr. Halir will give as his principal number Tschiskowsky's concerto for violin. The program is somewhat lighter than that of the first concert. It opens with the brilliant overture by Berlioz, "The Roman Carnival," which, while descriptive in character, affords an excellent opportunity to bring out the most effective work of the orchestra. After Halir's number is the "Scene in the Tavern" (Mephisto Waltz), from Lenau's "Faust" by Liszt; the last number will be Schumann's beautiful Symphony No. 2 in C major, thus giving a variated style of composition calculated to please various musical tastes. The box sheet is now open at Alberts, 13 North Charles street.

American 11/20 96

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Music Hall.

BOSTON SYMPHONY ORCHESTRA. | HALIR.

MR. EMIL PAUR, Conductor.

Second Concert WEDNESDAY EVENING, December 9, at 8.15.

PROGRAMME.

Berlioz, Overture, "Carnaval Romain;" Tschaikowsky, Concerto for Violin; Liszt, "Mephisto Waltz;" Schumann, Symphony in C major, No. 2.

Tickets now on sale at Albert's.

C. A. ELLIS, Mgr.

F. R. COMEE, Asst. Mgr.

BOSTON SYMPHONY ORCHESTRA

~~Standard Union~~ Dec 12

The second concert of the Boston Symphony Orchestra showed the usual large attendance, the usual brilliant but painful illumination, and the usual exceedingly classical programme. There was a time when Mr. Paur used to condescend a bit, and give his less learned listeners something that they could understand and enjoy, but such is not the case this winter. The programme of last night was everything that the most finical musician could have desired, the lightest number being Berlioz's overture, "The Roman Carnival," given with the lusty vigor which is as much a part of Mr. Paur as his faithful adherence to tradition. We say Mr. Paur advisedly, because the famous Boston Orchestra has for a time become his and his alone, and there is little to remind us that once upon a time an imaginative conductor inspired poetry as well as correctness. But it is a magnificent band now and for all time, and the manner in which it met the aggressive difficulties of the Schubert Symphony, brushing them aside like so many cobwebs, as a full test of its nerve and endurance. The symphony, No. 9, in C major, was given in all its "heavenly length," which both its friends and enemies will remember is very long indeed. In fact, before its finale, the audience began to melt away, apparently not agreeing with Schumann's enthusiastic estimate, which summed up the office of this symphony as revealing "something more than mere fine melody, mere ordinary joy and sorrow, such as music has already expressed in a hundred ways." At the end of the evening, with eyes tired from the light and head heavy with the Academy's ventilation, it is more difficult to delight in its manifold beauties than when the attention is fresher. Yet it would be unfortunate to have that inspired Andante overtaken by the fate of Schumann's Overture to "Manfred; whose tragic intensity was sadly interfered with by the bustle of belated guests. It is probably a fact that no matter what the hour, or how "precisely" it be advertised, there will always be a certain set of people who must come late; 7:45 is just as good as 8:15 so far as they are concerned—they will always be on hand fifteen minutes afterwards. It seemed a pity, in the finest of all Schumann's orchestral writings, to miss one note or the slightest effect, so beautiful it is in its unforced pathos, its deep, resistless pain. Hadow has well said that "from the first note to the last it is as magnificent as an Alpine storm, sombre, wild, impetuous, echoing from peak to peak with the shock of thunder clouds and the clamor of the driving wind."

The life and gaiety of Berlioz's "Roman Carnival Overture," based upon the Saltarello, proves that the crusty Parisian got something out of Italy, if he did pronounce its wine a "thick, oily drug," its Mardi Gras jollity only "rough horseplay," and the populace a "collection of thieves and vagabonds who had not even the merit of looking picturesque." The Overture formed a refreshing and delightful interlude between the Schubert Symphony and the Beethoven Concerto, which introduced to Brooklyn, Carl Halir and his violin. It is not easy for those who have felt the magnetism of Ysaye, and known the luscious sweetness of his tones, to fall victims to such a violinist as Halir. An admirable musician, with a calm, sure, even tone, and a superior technique, he undoubtedly is; a virtuoso, and one who reverences his art, doing no mean or questionable thing; yet with all his excellent qualities, and they are many, he cannot inspire a thrill. Wherein this particular power lies, it is difficult for the layman to explain, yet its possession conquers not only the music but the world.

The first matinee of the Boston Symphony Society, under the auspices of the Brooklyn Institute, is this afternoon in progress at the Academy, with the following programme: Goldmark's overture to "Sakuntala"; Mendelssohn's "Italian" symphony; Chabrier's overture to "Gwendoline"; and Saint-Saens concerto for pianoforte in G minor, with Antoinette Szumowska at the piano.

News Nov. 29

Wednesday evening, December 9, is the date of the second concert of the Boston Symphony Orchestra in its series at Music Hall, and the progromme, which is a fac simile of the one to be given in New York the following evening, is as follows:

Overture, "The Roman Carnival," Berlioz.

Concerto for violin, Tschaikowsky.

Scene in the Tavern (Mephisto Waltz), from Lenau's "Faust," Liszt.

Symphony No.2, in C major, Schumann.

The prevailing sentiment in musical circles today is that too much of Tschaikowsky's music cannot be heard, and it will be a specially welcome announcement to the admirers of this brilliant composer that this concerto for violin is to be played by Mr.Carl Halir, the soloist. Mr. Halir is today regarded as the legitimate successor of Joachim, to whose position as the leading violin teacher at the Berlin Conservatory he has practically succeeded.

Editorial. Brooklyn Eagle Sunday, Dec 13

The Musical Season.

"When music, heavenly maid, was young," she never could have kept the pace that is being required of her in Brooklyn in this pre-holiday season. It takes trained muscles and well developed wind to keep up with the rush of concerts which this town has seen and is seeing. And it is not quantity alone, but quality as well that marks the activity of the Brooklyn season. The Boston Symphony orchestra has just given two concerts of noble mold and has introduced the fine and workmanlike violinist, Halir, and the charming pianist, Szumowska to this public. This week the Seidl society will follow with an equally admirable orchestral programme and with a solo artist about whom public curiosity increases with every fresh appearance that he makes in the neighborhood—Bronislaw Huberman, the little violinist, who if half that report says of him is true, has a man's head and an artist's soul in a boy's body. We shall know more about him after Tuesday night, but there is no question that he is worth going to hear. Then on Monday Brooklyn will have the best string quartet in the world—the Kneisel quartet, of whose work the town has only recently risen to a proper appreciation. No more beautiful chamber concerts can be heard in the world than those of these artists and on Monday afternoon they are to play a new quartet by Dvorak, as well as old favorites. No musician will undervalue that announcement and the general musical public should not do so. On Tuesday night there will be a chamber concert at Wissner hall by the Jeane Franko trio, a new organization of competent musicians.

These announcements will serve as samples of the quality of music which the public is called upon to digest. These highest musical events are flanked by so many others of local origin, of less pressing artistic importance, but of pleasing aspect, that to number them would be like reading the Homeric catalogue of ships. Our unequaled Apollo club and many other singing and musical societies of earnest endeavor and good repute contribute their share toward the musical banquet. By the end of the season the man or woman who has eaten something from every course may well pray to go off into a solitude which even the thrush or the lark cannot invade. But it is not yet the end of the season, and each fresh concert seems an added charm. So let the fiddlers scrape and the singers sing while the audiences listen, refine their tastes and learn what a vast fund of melody and harmony there is in the world. It is an experience that make a man better and puts him in harmony with the Christmas season.

News Dec 5

SECOND SYMPHONY CONCERT.

Conductor Paur Tells How to Seat an Orchestra.

The second of the Boston Symphony Orchestra concerts for this season will be given next Wednesday night at Music Hall. Mr. Carl Halir, violinist, will be the soloist. Mr. Emil Paur will conduct. The programme will be as follows:

Hector Berlioz—Overture—"The Roman Carnival," in A major, Op. 9.

Peter Ilyitch Tschaikowsky — Concerto for violin, No. 2, in D major, Op. 35.

Franz Liszt—Scene in the Tavern (Mephisto Waltz), from Lenau's "Faust."

Intermission.

Robert Schumann—Symphony No. 2, in C major, Op. 61.

Mr. Emil Paur, now in his fourth season as conductor of the Boston Symphony Orchestra, in a recent interview for The News, set forth his views on the seating of an orchestra as follows:

"As the strings are acknowledged to be the fundamental basis of every orchestra, they should be so placed at the front and centre of the stage as to be practically surrounded by the other instruments. As the flutes, clarinets, oboes and other wood wind instruments have a delicate tone, they should be grouped toward the front, between the first violins and violas, otherwise they will be easily overbalanced by the rest of the orchestra.

"Back of the wood wind instruments should come the brasses, and especial care should be taken to so place the French horns that the bell or opening of the instruments should be opposite and away from the other brass instruments. In the rear should come the double basses as the natural background of the orchestra.

"One fault in orchestral arrangement which cannot always be obviated, owing to the construction of the stage, is the undue elevation of the brass instruments, which gives them too much prominence, in which event it is the especial function of the conductor to tone down these instruments to their proper ensemble effect.

"In considering in detail the subject of orchestral arrangement due allowance should be made for the variable acoustics of different halls. Sometimes, though rarely, this difference is so marked as to necessitate a slight change in the seating of the orchestra, but in most cases the conductor maintains the same plan of arranging his forces."

Bklyn Eagle. Dec 15

THE SYMPHONY ORCHESTRA.

A matinee was given at the Academy of Music yesterday, by the Boston Symphony orchestra, in the Brooklyn Institute course. The attendance, though not as large as at the performance on the preceding night, was fair, and a good bill was provided, while the inevitable soloist proved to be one of unusual distinction and ability. Goldmark's picturesque and romantic overture to "Sakentala," the best thing he has written, was the opening number, and the closing piece was Emmanuel Chabrier's "Gwendoline" overture, in which sound runs riot and Wagner is out-Wagnered, yet with sane and beautiful moments and an imposing wealth of instrumentation, the dynamic effects of the thing being prodigious. Chabrier is liable to be charged not merely with borrowing the Wagner style, but some of his themes are a pretty close suggestion of others in "Die Walkyrie." Between the two came the "Italian" symphony of Mendelssohn, a work seldom played nowadays, and which never had much of the Italian spirit, unless it might be in its whirling tarantelle at the last, but which is melodious and interesting. In orchestration it suffers by contrast with such colorful opulences as the Goldmark and Chabrier overtures.

Antoinette Szumowska, pianist, appeared in the second Saint-Saens concerto and surprised everyone. She is a wonderful and delightful player, with many of the best traits of her some time master, Paderewski, and a personal charm and interest that seem to attach to the cultivated Polack wherever found. She is a well appearing blonde, with a winning smile and a simple manner. No woman who has played in this country, not even Essipoff, has surpassed her in force, brilliancy, clearness of tone and sentiment. The concerto was one of the few possible good agencies for her appearance, for, while it is plentifully loaded with ornament, the piano part is integral, and the instrument is sometimes made to do a proper service in accompanying the orchestra. There are few nonsense passages that stand out in the bare and tiresome way that cadenzas in violin concertos are apt to do. Moreover, there are a real grace and beauty in the work. The artist was dashing, gay, sentimental or fierce, as occasion needed. Her principal charm lies in the richness and fullness of her tone. It is resonant and organlike, and her pedaling makes clean harmonic separations. Her physical strength, too, is remarkable, though it did not carry the climaxes in her crescendos quite to the point where they might startle or command. The great commendation of her work is that it is pleasant to hear her.

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Second Symphony Concert.

The four selections announced for the second concert by the Boston Symphony Orchestra, in its series at Music Hall next Wednesday, offer a variety which should suit all tastes. The programme begins with the brilliant overture by Berlioz, "The Roman Carnival," offering ample opportunity for the great variety of orchestral effects so noticeable in all Berlioz's compositions.

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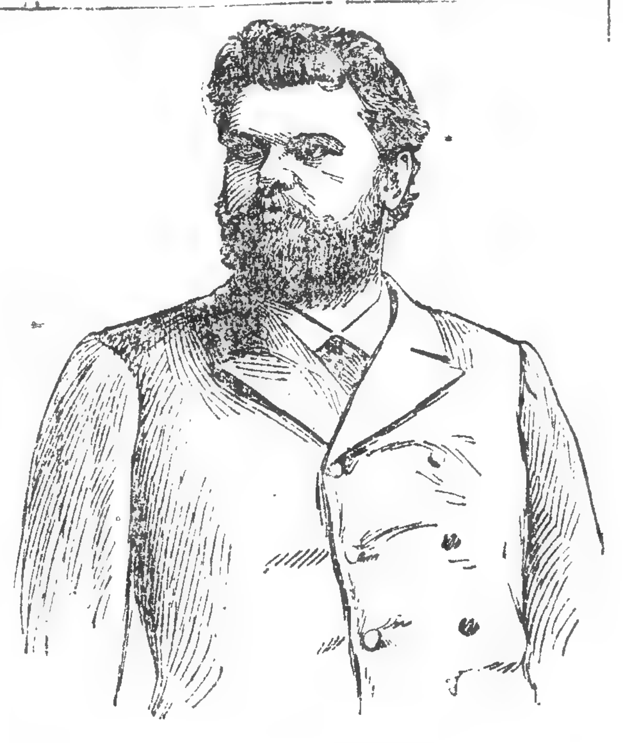

CARL HALIR.

News

MUSIC HALL.

BOSTON SYMPHONY ORCHESTRA | HALIR

MR. EMIL PAUR, Conductor.

Second Concert, Wednesday Evening, Dec. 9, at 8.15.

PROGRAMME:

Berlioz, Overture, "Carnival Romain;" Tschaikowsky, Concerto for Violin; Liszt, "Mephisto Waltz;" Schumann, Symphony in C major, No. 2.

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F. R. COMEE, Asst. Mgr. C. A. ELLIS, Mgr.

News Nov. 28

SECOND SYMPHONY CONCERT.

Features of the Programme—Halir to Be the Soloist.

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Music Hall.

BOSTON SYMPHONY ORCHESTRA, | HALIR.

MR. EMIL PAUR, Conductor.

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PROGRAMME.

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C. A. ELLIS, Mgr.

F. R. COMEE, Asst. Mgr.

The Musical Courier.

NEW YORK, WEDNESDAY, DECEMBER 16, 1896.

The Boston Symphony Orchestra.

THE second concert of the Boston Symphony Orchestra was given last Thursday night in the Metropolitan Opera House. We append the program, particularly commending its make-up. All symphonic concert programs should be prepared in this fashion. The tonality and time beat of every movement are indicated.

Overture, the Roman Carnival, in A major, op. 9	Hector Berlioz
Concerto for violin, No. 2, in D major, op. 35	Peter Ilyitch Tschaikowsky
Allegro moderato	4-4
Canzonetta, andante, G minor	3-4
Finale, allegro vivacissimo, D major	2-4
Scene in the Tavern, Mephisto waltz, from Lenau's Faust	Franz Liszt
Symphony No. 2, in C major, op. 61	Robert Schumann
Sostenuto assai, C major	6-4
Allegro, ma non troppo, C major	3-4
Scherzo, allegro vivace, C major	2-4
Trio I., G major	2-4
Trio II., C major	2-4
Adagio espressivo, C minor	2-4
Allegro molto vivace, C major	2-2

Soloist, Mr. Carl Halir.

As may be seen, brilliancy is the keynote of this scheme, which aptly begins with the Berlioz overture and its swirling saltarello and giddy excitement. The violin concerto has been heard here before, and it has received more amiable and enthusiastic treatment than on this occasion. Mr. Halir, who looks like an untamed Calmuck, nevertheless plays like a schoolmaster. His tone is absolutely devoid of sensuous quality, and in the half savage, Slavic blood stirring last moment he only fiddled, just fiddled. It was not always clean fiddling, and it was without the spark of temperament to fire the fuse and blow us all into dynamic ecstasy.

The work is difficult and somewhat ungrateful. Halir tore up from the very roots the formidable octaves, double thirds and sixths, but it was all unlovely, uninspiring. He played as an encore piece Bach's familiar gavot in E, and played it very fast.

Have we not had enough of Mr. Halir, for this season at least?

One of the most brilliant tone pictures that Franz Liszt ever painted is his Mephisto Walzer. Better even than Berlioz and his famous Ride to Hell in the Damnation of Faust, more satanic than Boito's I Am the Spirit that Denies, infinitely superior to Gounod's well-fed, well-bred devil, is this fiend in Lenau's Faust whom Liszt has musically limned for us. Such a cynical, corrodingly evil, subtile demon is he, and he lures you on with the most lascivious pulse in the world!

Never have the accents of an infernal voluptuous passion been so sung, not even by Wagner in Tristan and Isolde. The second theme of this valse is a caressing, syncopated sigh that makes riotous the blood and blind the judgment. It is swooning and dangerous music and even in the working out section the ingenuity of Liszt's counterpoint does not obtrude itself nor damage the integrity of the mood picture, while its decorative scheme courts comparison with Berlioz or Wagner.

It was exquisitely read by Mr. Paur and his men.

The symphony was played as it only could be played by this orchestra. The scherzo with its brace of trios, an uncomfortable nut for the purists to crack, was delightfully given. The strings, those mellow marvels, the strings of the band from Boston, never sounded so luscious, so intense as in the cantabile. The trills were superlatively fine. It is an orchestra of which you are never ~~tempted~~, after the bony manner of George Eliot, to sing "Oh, may I join the choir invisible," for have we not an angelical choir, a visible choir at the concerts of this organization?

Mr. Paur conducted with unusual power and precision.

The Independent

130 FULTON STREET.

NEW YORK, December 17, 1896.

The Boston Symphony Orchestra was in its finest form on Thursday night. One of our newspapers had lately advertised for a sort of sealed proposals in the way of a new motto to be descriptive of the salient merit of its pages. Perhaps the Bostonians might do the same thing, and gain thereby if not any useful enthusiasm, a good deal of condensed applause for a band incomparable. The Symphony Orchestra within a year has done more than maintain its standard under Mr. Paur. It has managed a thing that at first seemed ungraciously in hazard. It has actually made of Mr. Paur a new conductor good enough to be its leader. To the present associating of such an organization under such care as is his vastly improved kind, nobody should object. The program of this concert included Schumann's Symphony in C, the violin concerto of Tschaikovsky, with Mr. Carl Halir as soloist, and a magnificent example of the Orchestra's virtuosity in playing one of Liszt's "Episodes in Lenau's 'Faust'"—the wild waltz that Mephistopheles is supposed to be playing in the inn. The whole concert was admirable. We must get our finest musical concert performances as well as our recipes for baked beans from Boston. Apropos of the Liszt selection it might not be an unwelcome idea to the public for one of our local conductors to revive the companion number to it, which Mr. Thomas used frequently to give—the somber "Nächtliche Zug."

From Vogue
17 December
1896.

MUSIC

BOSTON SYMPHONY ORCHESTRA

THE second concert of the Boston Symphony Orchestra took place at the Metropolitan Opera House, on Thursday, 10 Dec. Herr Halir was the soloist.

The programme was one of the most uninteresting ones, unless the hearer happened to be an enthusiastic admirer of Berlioz and Liszt, which I am not. Already last week, Mr. Damrosch gave us a rather powerful dose of Berlioz, and it was fortunate that Mr. Paur was not quite so liberal. Nevertheless, we were glad when the Roman Carnival was over.

Herr Halir then performed Tschaikowski's concerto for violin, op. 35. Much as I admire—nay, love Tschaikowski, I am not so blind as to admire his poor works; and the concerto is certainly among this master's poorest productions. Occasionally a fine passage is heard, but seldom sustained. The long cadenza for the solo instrument is one of the most flagrant violations of good taste to be found in all music. Such ugly and perfectly meaningless tone-combinations grate upon the ear. In the finale (allegro vivacissimo) the composer not only becomes commonplace but so inartistic as almost to deserve the epithet "vulgar." All during the performance I asked myself: "Is this the author of the immortal Pathétique or the Marche Slave?"

Whether the poor quality of the work he performed affected Herr Halir's playing I do not know; certain it is that the eminent violinist was a great disappointment. The previous Saturday at the Symphony concert he had played brilliantly. I have not yet forgotten his rendering of Saint-Saen's Rondo Capriccioso. But in the Tschaikowski concerto his intonation was often very uncertain, and several double stops far from pure. Nevertheless, the audience demanded an encore; Herr Halir than played Bach's well-known Gavotte, without accompaniment. This number was rendered delightfully and also with perfect intonation.

Liszt's Mephisto Waltz is one of the ugliest compositions I am acquainted with. The very opening chords—those diabolical fifths in 'celli and basses set my teeth on edge. This composition is a faithful reproduction of Lenau's poetry. Liszt with evident interest reproduces every line of Lenau's disgusting Scene in the Tavern. If music could be immoral Liszt's Mephisto Waltz certainly might be called so. As it is, the composer has succeeded in heaping dissonances upon dissonances, and chosen his instruments so as to produce a painful effect by the prominence of the ugliest intervals. Hanslick strikes the nail on the head when he says:

"Liszt simply inverts all natural laws of music; and being unable to create what is beautiful, he purposely invents what is ugly." (Concerte, p. 78.)

I do not go so far as to banish the ugly from art. Far from it. But I do object when it is carried beyond all bounds.

The very opening chords of Schumann's beautiful symphony (No. 2, C major, op. 61) sent a thrill of delight through every hearer. The spell was broken, and once more we gave ourselves up to the charms of real music.

What can I say of the performance of this programme? Instead of searching for new superlatives, I will say at once that all the works were played as only the Boston Symphony Orchestra can play them. What a pity that most of the works performed were so unworthy of the efforts made!

After the concert I discussed the programme with a great conductor, and expressed my strong dislike of the Mephisto Waltz. He smiled, and said I had not heard it to best advantage. Quoting a few passages he expressed his opinion that they should have been "rendered in a more diabolical manner." (hätten noch verteufelter gespielt werden müssen.) For the moment I was speechless. When I had recovered sufficiently, I told him that I would not forget what he had said, and would keep at a safe distance from any concert hall where the Mephisto Waltz might be performed by him.

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Es[illegible]

The Official Paper of the State.

The Official Paper of the City.

MONDAY MORNING, DEC. 21, 1896.

THE SYMPHONY CONCERT.

A modern programme of Berlioz, Dvorak and Rubinstein, chiefly interesting in its first number. Berlioz's "Carnaval Romaine" overture received a splendid performance. It is one of the composer's clearest works, and is full of life and of local color.

The English horn solo was played in a manner that calls for enthusiastic praise, and the wild rush of chromatics preceding the entrance of the Saltarello was given with electrifying effect. The festive ending, the bold jumps of the Saltarello, were well caught up and the work had, on this occasion, its very best Boston performance.

Now followed that sterling artist, Mr. Alwin Schroeder in a violoncello concerto. Mr. Schroeder was heard at his very best in Steinert Hall a few days ago (why didn't they dedicate that beautiful hall by singing "Im tiefen Keller sitz' ich hier?") where evry nuance of his rich tone was garnered up in a way that was impossible in Music Hall, yet he made a very great success in spite of this difficulty and of the fact that the work which he played was not one to grow enthusiastic over.

It was a new concerto by Dvorak, the last which he wrote in America. Possibly the composer was taking leave of his American ideas in this concerto for it has some themes which remind of his "New World" symphony; or do they have negroes as well as seacoasts in Bohemia?

The first movement had a masterly contrast of themes, but a degree of reiteration of their figures in the development that was irritating. The composition began in the old-fashioned manner, the orchestra announcing the themes before the solo instrument was permitted to enter, always an awkward matter for the artist.

Spite of the ingenuity of development displayed, there seemed to be a lack of continuity, matters were not homogeneous, the movement seemed to consist of shreds and patches of thought. These are the impressions of a first hearing; possibly another performance might bring forth subtile relationships which were not apparent, yet we do not long for an opportunity of a second hearing.

The Adagio was expressive and seemed to be the best movement of the concerto. There were some sharp contrasts between melancholy and fury, but these did not seem forced or artificial. The flute was made prominent in both this and in the first movement, and was admirably played in duet work with the chief instrument. There was also a dialogue between oboe and 'cello in the adagio which was romantic and effective.

There was also a monologue for the 'cello in which Mr. Schroeder displayed all that rich tone and sympathetic quality which makes him so worthy an artist. This movement was heartily applauded, and its plaintive thoughts were not too abstruse to be fully understood even on a first hearing.

The finale began with a march-like rhythm, but the quick-step soon changed to melancholy. A Czech takes to melancholy as easily as a Teuton to beer. There was much reiteration here and Dvorak clung to his figures as a drowning man to straws. Finally a soliloquy on the violoncello led to a very brusque and dissonant end.

It was not a grateful work for the soloist, yet Mr. Schroeder did so well with his passages that there was abundance of enthusiasm and recalls at the end. The critic cannot judge how much of this was personal, yet cannot imagine that the Finale would of itself awaken great applause.

If Rubinstein had been able to sustain the nobility of the first movement through the following movements of his "Ocean" symphony, one could have pardoned him for extending the work to seven movements; as it is, one feels that he is squeezing the lemon after it is dry. The performance of Saturday was similar to the one given by Gericke some years ago, presenting six movements, of which the first and second, and fifth and sixth were the original ones, the third and fourth having been added in a revised version, the "Storm" movement only being omitted.

The critic would be happier if a reversed process of revision were to take place with this symphony and it were to be shortened to the length of Schubert's "Unfinished Symphony," only the first and second movements being retained.

The first movement is the most glorious work ever inspired by water. Calling to mind the "Hebrides" overture, the "Calm Sea, and Happy Voyage" overture, the flow of the "Rheingold" waves, one must acknowledge that the grandeur of the ocean, the surge of the waves, has reached its truest musical voice in this number. One might take for its motto the words of Walt Whitman:—

"Today a rude and brief recitative
Of ships sailing the seas,
Each with its special flag or ship-signal.
Of unnamed heroes in the ships,
Of waves, spreading and spreading, far as the eye can reach.
Of dashing spray and the winds piping and blowing,
And out of these a chant for the sailors of all nations,
Fitful like a surge."

It was a noble performance, too, lofty, powerful and majestic. Every one of the great climaxes was broadly given—a grand interpretation of a great movement.

The second movement is somewhat weaker, yet the beautiful melody of the violins supported by harp ripples as flowing as the "Rheingold" wave-figure, made a fitting impression.

Now came a degree of prolixity, as movement followed movement. The long sustained note of the andante was a proper suggestion of immensity, but it also suggested a plagiarism from Mendelssohn's "Becalmed at Sea" introduction in which the sustained A of the violins makes the same impression and in the same way.

Some playful touches in the scherzo intimate the recreations on shipboard during the second dog-watch, and the muted tones of the horn (the ugliest tone-color of the orchestra) might intimate seasickness or some other secret sorrow coming to light.

The end with its chorale-like hymn of Thanksgiving was quite welcome after the great length of the work. Judging by the inordinate prolixity, Rubinstein must have made his ocean trips on a very slow boat.

Louis C. Elson.

[illegible]

MONDAY, DECEMBER 21, 1896.

Music Hall: Boston Symphony Orchestra.

The programme of the eighth symphony concert was as follows:

Berlioz: Overture to "Le Carnaval Romain," opus, 9.
Dvorak: Concerto for Violoncello, in B minor, opus 104. (First time in Boston.)
Rubinstein: Symphony No. 2, in C major, "Ocean," opus. 42. (Second version.)

Those among the audience who did not know the "Ocean" symphony in all its various versions must have been considerably mystified last Saturday evening. The analysis of the symphony printed in the programme-books was made from the first version—in four movements; the symphony was played according to the second version—in six movements; and a little paster on the programme-page set forth what purported to be the second version, but was really no known version at all—that is, in five movements. As the order of the several movements in these three different versions did not tally, the uninitiated listener was left considerably in doubt as to what he was hearing at any given moment.

But, upon the whole, why play the "Ocean" symphony at all? Especially when we all heard it in its most terrible third version—in seven movements—two years ago. Some of us have hardly recovered from that infliction yet. The more one hears the work, the weaker and more tiresome it seems; of all its seven movements, the first and the scherzo of the second version seem the only ones it is worth while to keep. And even these are not of the sort one cares to hear often; as for the others, they are children of dullness and ennui. We have seldom been bored with music as we were with this symphony last Saturday evening.

Berlioz's "Carnaval romain" is another matter; here all is life and sparkle; it is perhaps the most thoroughly brilliant thing the composer ever wrote. And what a wealth of at once gorgeous and tender coloring there is in the introduction. The overture was played in the orchestra's best style and made an immense impression.

The new Dvorak 'celo concerto is a work which, like many other things by Dvorak, leaves one in no little doubt after the first hearing. When heard for the first time, it sounds almost too good to be true; one fears that many of the delicious moments in it will not wear well and will show some weakness with time. We have said before that Dvorak, like Beethoven, in the warmness of his heart, often verges dangerously upon the commonplace; unlike Beethoven, he does not invariably stop at verging upon it. In hearing a work of his for the first time, you are continually in doubt whether what sounds so beautiful and soulful will turn out to be pure gold in the end, or will merely be relegated to the domain of Franz Abt or Kücken on better acquaintance. So with this 'cello concerto: we have seldom been so pleasurably moved by a new work of its kind, and yet we cannot help a suspicion that it is not all in fast colors. Is its warmth of sentiment nobly human and genuine, or is it mere sentimentality? We cannot, for the life of us, tell as yet. One thing, however, we are tolerably sure of: it is a masterpiece of instrumental coloring. In spite of the fulness of the scoring, the 'cello part comes well to the surface when it has anything vital to say; and even in the virtuoso passage-work it is sufficiently audible for all truly musical purposes. Except Mr. Loeffler's admirable fantasia—played here by Mr. Schroeder some years ago—we know nothing for 'cello and orchestra in which the solo instrument and accompaniment are played off against each other with such perfect skill.

One feature of this concerto has unfortunately been made the basis of a rather amusing misunderstanding. It was stated in the programme-book for last Saturday evening's concert that, in writing this concerto, Dr. Dvorak had had the assistance of Mr. Schroeder for much of the virtuoso passage-work, and that Mr. Schroeder had written many of such passages himself. An esteemed contemporary hereupon declares that Mr. Schroeder was an important collaborator on the composition, and that more than half the glory belongs properly to him. This is making a rather stupendous mountain out of a modest molehill. In seeking Mr. Schroeder's aid, Dr. Dvorak did only what every intelligent composer does, when writing a concerto for an instrument on which he himself is not a virtuoso; he got Mr. Schroeder to help him in the ornamental passage-work, to insure its being technically well written for the instrument; just as Brahms got Joachim to help him in his violin concerto. There is probably not an idea, a progression, a bit of form, development, or coloring in the whole concerto that originated with Mr. Schroeder—whose well-known modesty was probably shocked enough at finding himself raised to the imposing level of collaborator and sharer in glory.

In one way, though, he can fairly share the glory: by his admirable playing of the solo part. Mr. Schroeder has always played well since he came to Boston, generally superbly; but last Saturday evening he fairly outdid himself. He richly deserved the warm and hearty applause he got.

The next programme is: Handel, overture in D; Gluck, selections from ballet-music in "Don Juan;" Bizet, suite, "Jeu d'Enfants;" Humperdinck, two selections from music to the fairy tale, "The Children of the King;" Haydn, symphony. The public rehearsal comes on Thursday afternoon, instead of on Friday.

The Musical Courier.

NEW YORK, WEDNESDAY, DECEMBER 16, 1896.

The Boston Symphony Orchestra.

THE second concert of the Boston Symphony Orchestra was given last Thursday night in the Metropolitan Opera House. We append the program, particularly commending its make-up. All symphonic concert programs should be prepared in this fashion. The tonality and time beat of every movement are indicated.

Overture, the Roman Carnival, in A major, op. 9……Hector Berlioz
Concerto for violin, No. 2, in D major, op. 35……Peter Ilyitch Tschaikowsky
  Allegro moderato……4-4
  Canzonetta, andante, G minor……3-4
  Finale, allegro vivacissimo, D major……2-4
Scene in the Tavern, Mephisto waltz, from Lenau's Faust……Franz Liszt
Symphony No. 2, in C major, op. 61……Robert Schumann
  Sostenuto assai, C major……6-4
  Allegro, ma non troppo, C major……3-4
  Scherzo, allegro vivace, C major……2-4
  Trio I., G major……2-4
  Trio II., C major……2-4
  Adagio espressivo, C minor……2-4
  Allegro molto vivace, C major……2-2
Soloist, Mr. Carl Halir.

As may be seen, brilliancy is the keynote of this scheme, which aptly begins with the Berlioz overture and its swirling saltarello and giddy excitement. The violin concerto has been heard here before, and it has received more amiable and enthusiastic treatment than on this occasion. Mr. Halir, who looks like an untamed Calmuck, nevertheless plays like a schoolmaster. His tone is absolutely devoid of sensuous quality, and in the half savage, Slavic blood stirring last moment he only fiddled, just fiddled. It was not always clean fiddling, and it was without the spark of temperament to fire the fuse and blow us all into dynamic ecstasy.

The work is difficult and somewhat ungrateful. Halir tore up from the very roots the formidable octaves, double thirds and sixths, but it was all unlovely, uninspiring. He played as an encore piece Bach's familiar gavot in E, and played it very fast.

Have we not had enough of Mr. Halir, for this season at least?

One of the most brilliant tone pictures that Franz Liszt ever painted is his Mephisto Walzer. Better even than Berlioz and his famous Ride to Hell in the Damnation of Faust, more satanic than Boito's I Am the Spirit that Denies, infinitely superior to Gounod's well-fed, well-bred devil, is this fiend in Lenau's Faust whom Liszt has musically limned for us. Such a cynical, corrodingly evil, subtile demon is he, and he lures you on with the most lascivious pulse in the world!

Never have the accents of an infernal voluptuous passion been so súng, not even by Wagner in Tristan and Isolde. The second theme of this valse is a caressing, syncopated sigh that makes riotous the blood and blind the judgment. It is swooning and dangerous music and even in the working out section the ingenuity of Liszt's counterpoint does not obtrude itself nor damage the integrity of the mood picture, while its decorative scheme courts comparison with Berlioz or Wagner.

It was exquisitely read by Mr. Paur and his men.

The symphony was played as it only could be played by this orchestra. The scherzo with its brace of trios, an uncomfortable nut for the purists to crack, was delightfully given. The strings, those mellow marvels, the strings of the band from Boston, never sounded so luscious, so intense as in the cantabile. The trills were superlatively fine. It is an orchestra of which you are never tempted, after the bony manner of George Eliot, to sing "Oh, may I join the choir invisible," for have we not an angelical choir, a visible choir at the concerts of this organization?

Mr. Paur conducted with unusual power and precision.

The Independent

130 FULTON STREET,

NEW YORK, December 17, 1896.

The Boston Symphony Orchestra was in its finest form on Thursday night. One of our newspapers had lately advertised for a sort of sealed proposals in the way of a new motto to be descriptive of the salient merit of its pages. Perhaps the Bostonians might do the same thing, and gain thereby if not any useful enthusiasm, a good deal of condensed applause for a band incomparable. The Symphony Orchestra within a year has done more than maintain its standard under Mr. Paur. It has managed a thing that at first seemed ungraciously in hazard. It has actually made of Mr. Paur a new conductor good enough to be its leader. To the present associating of such an organization under such care as is his vastly improved kind, nobody should object. The program of this concert included Schumann's Symphony in C, the violin concerto of Tschaikovsky, with Mr. Carl Halir as soloist, and a magnificent example of the Orchestra's virtuosity in playing one of Liszt's "Episodes in Lenau's 'Faust'"—the wild waltz that Mephistopheles is supposed to be playing in the inn. The whole concert was admirable. We must get our finest musical concert performances as well as our recipes for baked beans from Boston. Apropos of the Liszt selection it might not be an unwelcome idea to the public for one of our local conductors to revive the companion number to it, which Mr. Thomas used frequently to give—the somber "Nächtliche Zug."

From Vogue
17 December
1896.

MUSIC

BOSTON SYMPHONY ORCHESTRA

THe second concert of the Boston Symphony Orchestra took place at the Metropolitan Opera House, on Thursday, 10 Dec. Herr Halir was the soloist.

The programme was one of the most uninteresting ones, unless the hearer happened to be an enthusiastic admirer of Berlioz and Liszt, which I am not. Already last week, Mr. Damrosch gave us a rather powerful dose of Berlioz, and it was fortunate that Mr. Paur was not quite so liberal. Nevertheless, we were glad when the Roman Carnival was over.

Herr Halir then performed Tschaikowski's concerto for violin, op. 35. Much as I admire—nay, love Tschaikowski, I am not so blind as to admire his poor works; and the concerto is certainly among this master's poorest productions. Occasionally a fine passage is heard, but seldom sustained. The long cadenza for the solo instrument is one of the most flagrant violations of good taste to be found in all music. Such ugly and perfectly meaningless tone-combinations grate upon the ear. In the finale (allegro vivacissimo) the composer not only becomes commonplace but so inartistic as almost to deserve the epithet "vulgar." All during the performance I asked myself: "Is this the author of the immortal Pathétique or the Marche Slave?"

Whether the poor quality of the work he performed affected Herr Halir's playing I do not know; certain it is that the eminent violinist was a great disappointment. The previous Saturday at the Symphony concert he had played brilliantly. I have not yet forgotten his rendering of Saint-Saen's Rondo Capriccioso. But in the Tschaikowski concerto his intonation was often very uncertain, and several double stops far from pure. Nevertheless, the audience demanded an encore; Herr Halir than played Bach's well-known Gavotte, without accompaniment. This number was rendered delightfully and also with perfect intonation.

Liszt's Mephisto Waltz is one of the ugliest compositions I am acquainted with. The very opening chords—those diabolical fifths in 'celli and basses set my teeth on edge. This composition is a faithful reproduction of Lenau's poetry. Liszt with evident interest reproduces every line of Lenau's disgusting Scene in the Tavern. If music could be immoral Liszt's Mephisto Waltz certainly might be called so. As it is, the composer has succeeded in heaping dissonances upon dissonances, and chosen his instruments so as to produce a painful effect by the prominence of the ugliest intervals. Hanslick strikes the nail on the head when he says:

> "Liszt simply inverts all natural laws of music; and being unable to create what is beautiful, he purposely invents what is ugly." (Concerte, p. 78.)

I do not go so far as to banish the ugly from art. Far from it. But I do object when it is carried beyond all bounds.

The very opening chords of Schumann's beautiful symphony (No. 2, C major, op. 61) sent a thrill of delight through every hearer. The spell was broken, and once more we gave ourselves up to the charms of real music.

What can I say of the performance of this programme? Instead of searching for new superlatives, I will say at once that all the works were played as only the Boston Symphony Orchestra can play them. What a pity that most of the works performed were so unworthy of the efforts made!

After the concert I discussed the programme with a great conductor, and expressed my strong dislike of the Mephisto Waltz. He smiled, and said I had not heard it to best advantage. Quoting a few passages he expressed his opinion that they should have been "rendered in a more diabolical manner." (hätten noch verteufelter gespielt werden müssen.) For the moment I was speechless. When I had recovered sufficiently, I told him that I would not forget what he had said, and would keep at a safe distance from any concert hall where the Mephisto Waltz might be performed by him.

BOSTON DAILY ADVERTISER.
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The Official Paper of the State.
The Official Paper of the City.

MONDAY MORNING, DEC. 21, 1896.

THE SYMPHONY CONCERT.

A modern programme of Berlioz, Dvorak and Rubinstein, chiefly interesting in its first number. Berlioz's "Carnaval Romaine" overture received a splendid performance. It is one of the composer's clearest works, and is full of life and of local color.

The English horn solo was played in a manner that calls for enthusiastic praise, and the wild rush of chromatics preceding the entrance of the Saltarello was given with electrifying effect. The festive ending, the bold jumps of the Saltarello, were well caught up and the work had, on this occasion, its very best Boston performance.

Now followed that sterling artist, Mr. Alwin Schroeder in a violoncello concerto. Mr. Schroeder was heard at his very best in Steinert Hall a few days ago (why didn't they dedicate that beautiful hall by singing "Im tiefen Keller sitz' ich hier?") where evry nuance of his rich tone was garnered up in a way that was impossible in Music Hall, yet he made a very great success in spite of this difficulty and of the fact that the work which he played was not one to grow enthusiastic over.

It was a new concerto by Dvorak, the last which he wrote in America. Possibly the composer was taking leave of his American ideas in this concerto for it has some themes which remind of his "New World" symphony; or do they have negroes as well as seacoasts in Bohemia?

The first movement had a masterly contrast of themes, but a degree of reiteration of their figures in the development that was irritating. The composition began in the old-fashioned manner, the orchestra announcing the themes before the solo instrument was permitted to enter, always an awkward matter for the artist.

Spite of the ingenuity of development displayed, there seemed to be a lack of continuity, matters were not homogeneous, the movement seemed to consist of shreds and patches of thought. These are the impressions of a first hearing; possibly another performance might bring forth subtile relationships which were not apparent, yet we do not long for an opportunity of a second hearing.

The Adagio was expressive and seemed to be the best movement of the concerto. There were some sharp contrasts between melancholy and fury, but these did not seem forced or artificial. The flute was made prominent in both this and in the first movement, and was admirably played in duet work with the chief instrument. There was also a dialogue between oboe and 'cello in the adagio which was romantic and effective.

There was also a monologue for the 'cello in which Mr. Schroeder displayed all that rich tone and sympathetic quality which makes him so worthy an artist. This movement was heartily applauded, and its plaintive thoughts were not too abstruse to be fully understood even on a first hearing.

The finale began with a march-like rhythm, but the quick-step soon changed to melancholy. A Czech takes to melancholy as easily as a Teuton to beer. There was much reiteration here and Dvorak clung to his figures as a drowning man to straws. Finally a soliloquy on the violoncello led to a very brusque and dissonant end.

It was not a grateful work for the soloist, yet Mr. Schroeder did so well with his passages that there was abundance of enthusiasm and recalls at the end. The critic cannot judge how much of this was personal, yet cannot imagine that the Finale would of itself awaken great applause.

If Rubinstein had been able to sustain the nobility of the first movement through the following movements of his "Ocean" symphony, one could have pardoned him for extending the work to seven movements; as it is, one feels that he is squeezing the lemon after it is dry. The performance of Saturday was similar to the one given by Gericke some years ago, presenting six movements, of which the first and second, and fifth and sixth were the original ones, the third and fourth having been added in a revised version, the "Storm" movement only being omitted.

The critic would be happier if a reversed process of revision were to take place with this symphony and it were to be shortened to the length of Schubert's "Unfinished Symphony,"' only the first and second movements being retained.

The first movement is the most glorious work ever inspired by water. Calling to mind the "Hebrides" overture, the "Calm Sea, and Happy Voyage" overture, the flow of the "Rheingold" waves, one must acknowledge that the grandeur of the ocean, the surge of the waves, has reached its truest musical voice in this number. One might take for its motto the words of Walt Whitman:—

"Today a rude and brief recitative
Of ships sailing the seas,
Each with its special flag or ship-signal.
Of unnamed heroes in the ships,
Of waves, spreading and spreading, far as the eye can reach.
Of dashing spray and the winds piping and blowing,
And out of these a chant for the sailors of all nations,
Fitful like a surge."

It was a noble performance, too, lofty, powerful and majestic. Every one of the great climaxes was broadly given—a grand interpretation of a great movement.

The second movement is somewhat weaker, yet the beautiful melody of the violins supported by harp ripples as flowing as the "Rheingold" wave-figure, made a fitting impression.

Now came a degree of prolixity, as movement followed movement. The long sustained note of the andante was a proper suggestion of immensity, but it also suggested a plagiarism from Mendelssohn's "Becalmed at Sea" introduction in which the sustained A of the violins makes the same impression and in the same way.

Some playful touches in the scherzo intimate the recreations on shipboard during the second dog-watch, and the muted tones of the horn (the ugliest tone-color of the orchestra) might intimate seasickness or some other secret sorrow coming to light.

The end with its chorale-like hymn of Thanksgiving was quite welcome after the great length of the work. Judging by the inordinate prolixity, Rubinstein must have made his ocean trips on a very slow boat.

Louis C. Elson.

Boston Transcript

MONDAY, DECEMBER 21, 1896.

Music Hall: Boston Symphony Orchestra.

The programme of the eighth symphony concert was as follows:

Berlioz: Overture to "Le Carnaval Romain," opus, 9.
Dvorak: Concerto for Violoncello, in B minor, opus. 104. (First time in Boston.)
Rubinstein: Symphony No. 2, in C major, "Ocean," opus. 42. (Second version.)

Those among the audience who did not know the "Ocean" symphony in all its various versions must have been considerably mystified last Saturday evening. The analysis of the symphony printed in the programme-books was made from the first version—in four movements; the symphony was played according to the second version—in six movements; and a little paster on the programme-page set forth what purported to be the second version, but was really no known version at all—that is, in five movements. As the order of the several movements in these three different versions did not tally, the uninitiated listener was left considerably in doubt as to what he was hearing at any given moment.

But, upon the whole, why play the "Ocean" symphony at all? Especially when we all heard it in its most terrible third version—in seven movements—two years ago. Some of us have hardly recovered from that infliction yet. The more one hears the work, the weaker and more tiresome it seems; of all its seven movements, the first and the scherzo of the second version seem the only ones it is worth while to keep. And even these are not of the sort one cares to hear often; as for the others, they are children of dullness and ennui. We have seldom been bored with music as we were with this symphony last Saturday evening.

Berlioz's "Carnaval romain" is another matter; here all is life and sparkle; it is perhaps the most thoroughly brilliant thing the composer ever wrote. And what a wealth of at once gorgeous and tender coloring there is in the introduction. The overture was played in the orchestra's best style and made an immense impression.

The new Dvorak 'celo concerto is a work which, like many other things by Dvorak, leaves one in no little doubt after the first hearing. When heard for the first time, it sounds almost too good to be true; one fears that many of the delicious moments in it will not wear well and will show some weakness with time. We have said before that Dvorak, like Beethoven, in the warmness of his heart, often verges dangerously upon the commonplace; unlike Beethoven, he does not invariably stop at verging upon it. In hearing a work of his for the first time, you are continually in doubt whether what sounds so beautiful and soulful will turn out to be pure gold in the end, or will merely be relegated to the domain of Franz Abt or Kücken on better acquaintance. So with this 'cello concerto: we have seldom been so pleasurably moved by a new work of its kind, and yet we cannot help a suspicion that it is not all in fast colors. Is its warmth of sentiment nobly human and genuine, or is it mere sentimentality? We cannot, for the life of us, tell as yet. One thing, however, we are tolerably sure of: it is a masterpiece of instrumental coloring. In spite of the fulness of the scoring, the 'cello part comes well to the surface when it has anything vital to say; and even in the virtuoso passage-work it is sufficiently audible for all truly musical purposes. Except Mr. Loeffler's admirable fantasia—played here by Mr. Schroeder some years ago—we know nothing for 'cello and orchestra in which the solo instrument and accompaniment are played off against each other with such perfect skill.

One feature of this concerto has unfortunately been made the basis of a rather amusing misunderstanding. It was stated in the programme-book for last Saturday evening's concert that, in writing this concerto, Dr. Dvorak had had the assistance of Mr. Schroeder for much of the virtuoso passage-work, and that Mr. Schroeder had written many of such passages himself. An esteemed contemporary hereupon declares that Mr. Schroeder was an important collaborator on the composition, and that more than half the glory belongs properly to him. This is making a rather stupendous mountain out of a modest molehill. In seeking Mr. Schroeder's aid, Dr. Dvorak did only what every intelligent composer does, when writing a concerto for an instrument on which he himself is not a virtuoso; he got Mr. Schroeder to help him in the ornamental passage-work, to insure its being technically well written for the instrument; just as Brahms got Joachim to help him in his violin concerto. There is probably not an idea, a progression, a bit of form, development, or coloring in the whole concerto that originated with Mr. Schroeder—whose well-known modesty was probably shocked enough at finding himself raised to the imposing level of collaborator and sharer in glory.

In one way, though, he can fairly share the glory: by his admirable playing of the solo part. Mr. Schroeder has always played well since he came to Boston, generally superbly; but last Saturday evening he fairly outdid himself. He richly deserved the warm and hearty applause he got.

The next programme is: Handel, overture in D; Gluck, selections from ballet-music in "Don Juan;" Bizet, suite, "Jeu d'Enfants;" Humperdinck, two selections from music to the fairy tale, "The Children of the King;" Haydn, symphony. The public rehearsal comes on Thursday afternoon, instead of on Friday.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. C., NO. 173.

SUNDAY, DEC. 20, 1896.

THE SYMPHONY CONCERT.

The Dvorak Concerto for 'Cello in B Minor the Novelty.

Opening Allegro Its Best Portion—Performance of Mr. Schroeder, the Soloist, Characterized by Ease in Execution—Brilliant Rendering of the Berlioz Overture.

The programme for the concert of the Boston Symphony orchestra in Music Hall last night consisted of:

Overture, "The Roman Carnival"......Berlois
Concerto for violoncello, in B minor, op. 104..............................Dvorak
Ocean Symphony (second version)....Rubinstein

Mr. Alwin Schroeder was the soloist, and the novelty of the concert was the 'cello concerto, which was given here for the first time. It is scarcely a work that will add to its composer's reputation. According to the programme book, it was one of the last compositions written by Dr. Dvorak before leaving the United States, and this would seem to be borne out by the fact that there is much in the first movement that recalls the American symphony and the American quartet, while the composer was under the influence of what he imagined to be our national negro melodies.

There is little in it that is spontaneous in effect, and is, on the whole, dry and labored, not to say tiresome. Its most interesting feature is its orchestration, which is often rich, and almost always piquant and charming. There are long stretches of mere commonplace, and much of groping after something that is rarely, if ever, reached. The solo part is frequently clouded by the instrumentation and kept in a secondary place, and more frequently reduced to ineffective "passage work."

The opening allegro is the best portion of the concerto, but it is lengthened out until it becomes at last dull. The adagio has a pretty principal theme, but it is lacking in originality and has something of the effect of trite cheapness. The final is uninteresting and perfunctory generally. In fact, Dr. Dvorak seems to have composed the work when he had little if anything important to say, and, as a consequence, "ran emptyings," and ran them too long.

Unless the 'cello is written for judiciously as well as skilfully its tone speedily becomes monotonous. It is heard at its best in broad, singing themes, but of these Dvorak has been sparing, while he has been more than generous in bravura that means nothing, and in addition fails to prove effective.

The work taxes the technique of the performer severely, for it abounds in difficulties, but these were fully met by Mr. Schroeder, whose performance was characterized throughout by that pure classic taste, refinement of style, beauty of phrasing, tunefulness and smoothness and ease in execution that are always delightful qualities in his playing. Especially graceful in expression and broadly artistic in sentiment was his interpretation of the adagio, and the worth of his rendering of the concerto as a whole was fittingly rewarded by the appreciative and prolonged applause and the many stormy recalls that followed the close of his efforts.

The Berlioz overture, still remarkable in its fiery brilliancy and in the splendor, effectiveness, and even novelty of its instrumentation, received a splendid reading at the hands of Mr. Paur and a glorious performance by the orchestra. It is difficult to recall when it has been given here with the rhythmic swing, the vigorous emphasis and the dazzling effects of light and shade that distinguished its presentation last night. It was one of Mr. Paur's most marked successes of the season thus far.

The "Ocean" symphony, though doubtless Rubenstein's greatest orchestral work, does not hold its own very well. Though on its first appearance it was hailed as a masterpiece, its themes now appear to be exceedingly slight and over-elaborated, and its sentiment to be somewhat bombastic. That its composer was enamored of it is evidenced by the fact that he extended its original four movements to seven. Nevertheless, it appears to be going the way of many of Rubinstein's larger compositions for the orchestra, by reason of the disproportion in them of tinsel to pure gold.

The opening movement was given with immense fervor, and this set the pace for the interpretation and performance, which were, in all essentials, admirable, but the primal glory of the work has faded.

A delightful and model programme has been arranged for the next concert. It is: Overture, Handel (first time); ballet music from "Don Juan," Gluck (first time); suite, "Children's Play," Bizet (first time); two selections from "The Children of the King," Humperdinck (first time); symphony, Haydn. The next public rehearsal will take place on Thursday afternoon.

BOSTON [illegible]

SUNDAY, DECEMBER 20, 1896.

SYMPHONY NIGHT.

Dvorak's 'Cello Concerto the One Novelty.

The program of the eighth Symphony Concert, given last evening in Music Hall, Mr. Emil Paur, conductor, was as follows:

Overture, "Roman Carnival"........Berlioz
Concerto for Violoncello, in B minor, Op. 104..................................Dvorak
(First time in Boston.)
Symphony No. 2, in C major, "Ocean"..
Rubinstein

I.—Allegro.
II.—Allegro.
III.—Adagio.
IV.—Scherzo; Presto.
V.—Adagio; Allegro con fuoco.

The overture of Berlioz was played brilliantly; and with this performance pleasure ended.

Dvorák's 'cello concerto was produced for the first time at a concert of the London Philharmonic Society, March 19, 1896. Leo Stern played the solo part and the composer conducted. The first performance in Germany was at Würzburg in October when Hugo Becker was the soloist.

I confess I see no excuse in this enlightened age for a 'cello concerto, unless the concerto be very short and of two strongly contrasted movements. The instrument is not well adapted to a work of long breath. There is a sweet cantabile, and then comes the bravura described by no less an authority than Hanslick as a chasing of flies up and down the strings. Now a little of this goes a great way. Add to this the inevitable monotony due to the sombre quality of the instrument.

Dvorák in this concerto, as in other late works of his, has run emptyings. His themes are for the most part ultra-sentimental, or vulgar; his development of them is gilded padding; the whole effect is one of insincerity rather than the naïveté, that was truly one of his distinguishing characteristics before he wrote under contract for English audiences and English publishers. The second movement, an adagio ma non troppo, will undoubtedly be popular, and the 'cellist will reap a harvest of applause, but the music is neither lofty nor of real sensuous beauty; and we have a right to expect better things from the Bohemian. There are passages in the concerto that sound as though they were thought of originally for the alleged Negro Symphony, and were rejected; but rejected with care, saved for future use. As a whole, the work is dull, and no brilliancy of orchestration can remove the impression of dullness. Even brilliancy itself is often dull. Another sign of Dvorák's failing powers in his interminable good-by to a theme. He pumps its hands; he will not let it go, although they may be standing on a wind-swept corner.

Mr. Schroeder displayed his fine, sanely-controlled tone and his sure, unostentatious technique, and was rewarded therefor liberally by the audience. His task was an onerous one; but he accomplished it with as much conscientiousness and heart as though he were laboring in the service of a kind master.

"Ocean, thou mighty monster" might serve as a motto for Rubinstein's Symphony. This symphony is indeed a monstrous thing—especially in length. In the first movement there is the roll of the waves, there is the suspicion of creaking cordage, there is the smell of brine. But, as after the first few days at sea, then comes the monotony of the voyage; and in Music Hall last night there was no diverting shovel-board, nor was the program-book a sufficient substitute for a novel crammed with incident. Stay, the entr' acte, entitled "Art Culture" was well worth reading.

* * *

SUNDAY, DEC. 20, 1896.

Eighth Symphony Concert.

Alwin Schroeder was the soloist at the symphony performances of Friday and Saturday, and there was something a little unusual about the program inasmuch as he appeared in a selection which he helped to compose. The work was Antonin Dvorak's concerto for violoncello in B minor, one of the last compositions written by him while in this country. In most of the bravura passages for the solc instrument he had the assistance of Mr Schroeder, and, indeed, many of these were written entirely by the latter. Perhaps Mr Schroeder entered a little more into the spirit of the work on this account when he appeared before a Boston audience. At any rate he scored a great success, and doubtless the applause was intended for Mr Schroeder the composer as well as for the soloist.

The concert opened with Hector Berlioz' "Roman Carnival" overture, not a very heavy work or one too severely classical, but certainly very musical and enjoyable. The little moonlight dance movement in the main body of the overture was given with a fairy-like delicacy little short of perfection.

The concerto was of course the second number, and as Mr Schroeder walked from his accustomed place in the orchestra he was given a hearty round of applause. It was in the first movement that the soloist seemed to make his greatest success. This embraced a great deal of very difficult passage work, giving the player an opportunity to show his marvelous control of the cello. But there was also in this movement, and especially in the cantilena, much that was purely musical and well adapted to bring out that characteristic of the cello that makes it most lovable, the singing quality, the long-drawn, vibrant tones, so like the human voice. Mr Schroeder is a master of this tone as well as of the technical difficulties of the instrument, and held the closest attention of his hearers as only an artist can do. The notable feature of the second movement was the playing of the melody by the solo instrument against counter-phrases in the wood winds and then the latter taking up the melody and the cello furnishing the accompaniment.

The third movement is a brilliant and elaborately developed rondo, in fact it seems a trifle over-developed, or at least the movement would be improved by pruning, for it is a little too long, though this was less noticeable on account of the superb playing of Mr Schroeder. At the close the soloist was rewarded with round after round of applause, concertmaster Franz Kneisel leading in paying tribute to his brother musician, and director Paur giving him his hand as he came forward for the third or fourth time to bow his acknowledgments. It was no perfunctory applause but a sincere and spontaneous expression of approval that must have been very gratifying to the painstaking and ambitious musician.

Rubinstein's "Ocean" symphony was a fitting close to a fine program. This was first given in Boston in 1873. It was afterward changed and lengthened a great deal by the composer and in its extended form was given in this city two years ago. The present performance, however, was of the work in its original form of four movements. The ocean in all its phases is portrayed. There is the calmness of the summer sea in the peaceful rippling of the first violins with the accompanying soft murmur of the wood-winds and the basses, and there is the thunder of the storm when the sea is aroused, when deep calleth unto deep and the great waves break on the shore with a mighty boom. There is the sudden gathering of the storm and its gradual sullen ebbing away to a monotonous murmur as the thunder dies in the distance. The work is well interpreted, though in some of the difficult passages there was a trifling inaccuracy of attack on the part of the first violins which seemed to annoy Mr Paur more than it did the audience.

Next week's rehearsal and concert, the former to be given Thursday, will be devoted almost entirely to new music, the program including selections by Handel, Gluck, Bizet and Humperdinck.

Gazette

BOSTON, SUNDAY MORNING, DEC. 20.

The Symphony Concert.

The programme of the eighth Symphony concert, given in Music Hall on Saturday evening, is:

Overture, "Roman Carnival"............Berlioz
Concerto for violoncello, B minor, op. 104, ... Dvorak
Symphony No. 2, C minor, op. 42.....Rubinstein
Soloist, Mr. Alwin Schroeder.

The programme informs us that the concerto "was one of the last compositions written by Dr. Dvorak before leaving the United States," and "in much of the bravura passage work for the solo instrument he had the assistance of Mr. Alwin Schroeder, who, indeed, wrote many of the passages himself." There is a certain dreariness about the work, a solemn heaviness that weighs on the spirit, despite some most taking and brilliant pages, and many of the themes are suggestive of commonplace, despite the elaborate ornamentation with which they are encrusted. Judging from one hearing, the chief interest of the work is intellectual, and not emotional, born of knowledge and not of feeling; the slow movement, perhaps, being an exception. There is no suggestion of spontaneity, no decision born of conviction; ideas are developed to the point of weariness, and the development is more interesting than the ideas. The slow movement is the most attractive portion of the work, but it would have been more effective if it were not merged in the one tone color that pervades the entire work. Nothing but praise is due to Mr. Schroeder; the concerto gave him ample opportunity to show his mastery of technique and to display his fine art taste. He played honestly, simply and with dignity, absorbed in his work to the forgetfulness of self, and he won a well deserved triumph. The large, flowing, smooth style in which the slow movement was played was particularly praiseworthy, and nothing could have been more brilliant and satisfactory than his reading of the finale.

It is almost needless to write anything about Mr. Paur and his orchestra, for nothing new can be said in the way of praise. Attention, however, may be called to the noble manner in which the Rubinstein symphony was interpreted, and to the brilliancy, dash and high finish that distinguished the reading of the Berlioz overture.

The concert to be given next week includes the name of Handel, Gluck, Bizet, Humperdinck and Haydn.

Boston Courier.

SUNDAY MORNING, DEC. 20, 1896.

The seventh symphony programme must necessarily be dismissed somewhat curtly today. It began with the familiar "Roman Carnival" overture of Berlioz, which, being brilliantly played, stirred the listeners with its busy bustle, charmed them with its romance, and aroused them again with the swift vitality of its conclusion. The last number was the "Ocean" symphony of Rubinstein, presented according to its original arrangement, and as usual creating interest and giving pleasure. For admit as one may its author's genius and his mastery of expression as displayed in many pages of the enlarged and extended score, one can hardly help feeling that it is too long and often too ponderous for aesthetic enjoyment, although it always repays the scholar's or the artist's consideration. But in the simpler primary form there is as much as the hearer can comfortably receive and profitably digest, and its four movements stand out individually, with their pictures of the restless, stormy or tranquil sea, the sadness of the great void and the careless buoyancy of them who go down to it in ships.

Between these numbers was set the novelty, which was Dvorak's B minor concerto for violoncello, opus 104, composed only a little while before he left America for home. It is a work full of matter, and is too detailed and intricate to be entirely taken in at one hearing or described offhand. Thematic material is nobly supplied and ingeniously developed, often along quite new lines. In the first movement the prominent motives are a short, sharply-marked, gypsy-like phrase and a softer, longer melody of romantic cast. In the second a devotional subject is chief, while in the finale are three themes, of which the first has almost a martial swing. Chief characteristics of the work are its dignity and concentration. The rich, noble lower register of the 'cello is much considered and the solo part has breadth, fullness and earnestness. There is a plenty of display too; but the performer has no mere cadensa to dazzle with, although he must use his best skill in giving clarity and precision to the brilliant and elaborate developments assigned him. The orchestral score is very ingenious and elegant, some of the combinations for the 'cello with the wind instruments being as effective as they are novel. This portion is also affluent in subordinate, but still important, comments and episodes, which stand quite apart and yet do not seem irrelevant. The allegros have their times of repose and reflection, and the finale, after recalling in its moods the opening movement, ends in large, grave and melting measures.

Mr. Schroeder played the concerto to perfection. His tone was ever beautiful, his sustained passages simple and deep, and his execution wonderfully distinct and nice, fairly rivalling the delivery of a violin. We have never heard him to finer advantage in any respect.

The next programme is: Handel, overture, (first time); Gluck, Selection from Ballet Music to "Don Juan," (first time); Bizet, Suite, "Jeu d'Enfants," (first time); Humperdinck, Two Selections from the Music to the Fairy Tale, "The Children of the King," (first time); Haydn, Symphony.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. C., NO. 173.
SUNDAY, DEC. 20, 1896.

THE SYMPHONY CONCERT.

The Dvorak Concerto for 'Cello in B Minor the Novelty.

Opening Allegro Its Best Portion—Performance of Mr. Schroeder, the Soloist, Characterized by Ease in Execution—Brilliant Rendering of the Berlioz Overture.

The programme for the concert of the Boston Symphony orchestra in Music Hall last night consisted of:

Overture, "The Roman Carnival".......Berloiz
Concerto for violoncello, in B minor, op. 104..................................Dvorak
Ocean Symphony (second version)....Rubinstein

Mr. Alwin Schroeder was the soloist, and the novelty of the concert was the 'cello concerto, which was given here for the first time. It is scarcely a work that will add to its composer's reputation. According to the programme book, it was one of the last compositions written by Dr. Dvorak before leaving the United States, and this would seem to be borne out by the fact that there is much in the first movement that recalls the American symphony and the American quartet, while the composer was under the influence of what he imagined to be our national negro melodies.

There is little in it that is spontaneous in effect, and is, on the whole, dry and labored, not to say tiresome. Its most interesting feature is its orchestration, which is often rich, and almost always piquant and charming. There are long stretches of mere commonplace, and much of groping after something that is rarely, if ever, reached. The solo part is frequently clouded by the instrumentation and kept in a secondary place, and more frequently reduced to ineffective "passage work."

The opening allegro is the best portion of the concerto, but it is lengthened out until it becomes at last dull. The adagio has a pretty principal theme, but it is lacking in originality and has something of the effect of trite cheapness. The final is uninteresting and perfunctory generally. In fact, Dr. Dvorak seems to have composed the work when he had little if anything important to say, and, as a consequence, "ran emptyings," and ran them too long.

Unless the 'cello is written for judiciously as well as skilfully its tone speedily becomes monotonous. It is heard at its best in broad, singing themes, but of these Dvorak has been sparing, while he has been more than generous in bravura that means nothing, and in addition fails to prove effective.

The work taxes the technique of the performer severely, for it abounds in difficulties, but these were fully met by Mr. Schroeder, whose performance was characterized throughout by that pure classic taste, refinement of style, beauty of phrasing, tunefulness and smoothness and ease in execution that are always delightful qualities in his playing. Especially graceful in expression and broadly artistic in sentiment was his interpretation of the adagio, and the worth of his rendering of the concerto as a whole was fittingly rewarded by the appreciative and prolonged applause and the many stormy recalls that followed the close of his efforts.

The Berlioz overture, still remarkable in its fiery brilliancy and in the splendor, effectiveness, and even novelty of its instrumentation, received a splendid reading at the hands of Mr. Paur and a glorious performance by the orchestra. It is difficult to recall when it has been given here with the rhythmic swing, the vigorous emphasis and the dazzling effects of light and shade that distinguished its presentation last night. It was one of Mr. Paur's most marked successes of the season thus far.

The "Ocean" symphony, though doubtless Rubenstein's greatest orchestral work, does not hold its own very well. Though on its first appearance it was hailed as a masterpiece, its themes now appear to be exceedingly slight and over-elaborated, and its sentiment to be somewhat bombastic. That its composer was enamored of it is evidenced by the fact that he extended its original four movements to seven. Nevertheless, it appears to be going the way of many of Rubinstein's larger compositions for the orchestra, by reason of the disproportion in them of tinsel to pure gold.

The opening movement was given with immense fervor, and this set the pace for the interpretation and performance, which were, in all essentials, admirable, but the primal glory of the work has faded.

A delightful and model programme has been arranged for the next concert. It is: Overture, Handel (first time); ballet music from "Don Juan," Gluck (first time); suite, "Children's Play," Bizet (first time); two selections from "The Children of the King," Humperdinck (first time); symphony, Haydn. The next public rehearsal will take place on Thursday afternoon.

Boston Journal.
SUNDAY, DECEMBER 20, 1896.

SYMPHONY NIGHT.

Dvorak's 'Cello Concerto the One Novelty.

The program of the eighth Symphony Concert, given last evening in Music Hall, Mr. Emil Paur, conductor, was as follows:

Overture, "Roman Carnival".........Berlioz
Concerto for Violoncello, in B minor, Op. 104..................................Dvorak
(First time in Boston.)
Symphony No. 2, in C major, "Ocean".. Rubinstein
I.—Allegro.
II.—Allegro.
III.—Adagio.
IV.—Scherzo; Presto.
V.—Adagio; Allegro con fuoco.

The overture of Berlioz was played brilliantly; and with this performance pleasure ended.

Dvorák's 'cello concerto was produced for the first time at a concert of the London Philharmonic Society, March 19, 1896. Leo Stern played the solo part and the composer conducted. The first performance in Germany was at Würzburg in October when Hugo Becker was the soloist.

I confess I see no excuse in this enlightened age for a 'cello concerto, unless the concerto be very short and of two strongly contrasted movements. The instrument is not well adapted to a work of long breath. There is a sweet cantabile, and then comes the bravura described by no less an authority than Hanslick as a chasing of flies up and down the strings. Now a little of this goes a great way. Add to this the inevitable monotony due to the sombre quality of the instrument.

Dvorák in this concerto, as in other late works of his, has run emptyings. His themes are for the most part ultra-sentimental, or vulgar; his development of them is gilded padding; the whole effect is one of insincerity rather than the naïveté, that was truly one of his distinguishing characteristics before he wrote under contract for English audiences and English publishers. The second movement, an adagio ma non troppo, will undoubtedly be popular, and the 'cellist will reap a harvest of applause, but the music is neither lofty nor of real sensuous beauty; and we have a right to expect better things from the Bohemian. There are passages in the concerto that sound as though they were thought of originally for the alleged Negro Symphony, and were rejected; but rejected with care, saved for future use. As a whole, the work is dull, and no brilliancy of orchestration can remove the impression of dullness. Even brilliancy itself is often dull. Another sign of Dvorák's failing powers in his interminable good-by to a theme. He pumps its hands; he will not let it go, although they may be standing on a wind-swept corner.

Mr. Schroeder displayed his fine, sanely-controlled tone and his sure, unostentatious technique, and was rewarded therefor liberally by the audience. His task was an onerous one; but he accomplished it with as much conscientiousness and heart as though he were laboring in the service of a kind master.

"Ocean, thou mighty monster" might serve as a motto for Rubinstein's Symphony. This symphony is indeed a monstrous thing—especially in length. In the first movement there is the roll of the waves, there is the suspicion of creaking cordage, there is the smell of brine. But, as after the first few days at sea, then comes the monotony of the voyage; and in Music Hall last night there was no diverting shovel-board, nor was the program-book a sufficient substitute for a novel crammed with incident. Stay, the entr' acte, entitled "Art Culture" was well worth reading.

* * *

Boston Sunday Globe.
SUNDAY, DEC. 20, 1896.

Eighth Symphony Concert.

Alwin Schroeder was the soloist at the symphony performances of Friday and Saturday, and there was something a little unusual about the program inasmuch as he appeared in a selection which he helped to compose. The work was Antonin Dvorak's concerto for violoncello in B minor, one of the last compositions written by him while in this country. In most of the bravura passages for the solo instrument he had the assistance of Mr Schroeder, and, indeed, many of these were written entirely by the latter. Perhaps Mr Schroeder entered a little more into the spirit of the work on this account when he appeared before a Boston audience. At any rate he scored a great success, and doubtless the applause was intended for Mr Schroeder the composer as well as for the soloist.

The concert opened with Hector Berlioz' "Roman Carnival" overture, not a very heavy work or one too severely classical, but certainly very musical and enjoyable. The little moonlight dance movement in the main body of the overture was given with a fairy-like delicacy little short of perfection.

The concerto was of course the second number, and as Mr Schroeder walked from his accustomed place in the orchestra he was given a hearty round of applause. It was in the first movement that the soloist seemed to make his greatest success. This embraced a great deal of very difficult passage work, giving the player an opportunity to show his marvelous control of the cello. But there was also in this movement, and especially in the cantilena, much that was purely musical and well adapted to bring out that characteristic of the cello that makes it most lovable, the singing quality, the long-drawn, vibrant tones, so like the human voice. Mr Schroeder is a master of this tone as well as of the technical difficulties of the instrument, and held the closest attention of his hearers as only an artist can do. The notable feature of the second movement was the playing of the melody by the solo instrument against counter-phrases in the wood winds and then the latter taking up the melody and the cello furnishing the accompaniment.

The third movement is a brilliant and elaborately developed rondo, in fact it seems a trifle over-developed, or at least the movement would be improved by pruning, for it is a little too long, though this was less noticeable on account of the superb playing of Mr Schroeder. At the close the soloist was rewarded with round after round of applause, concertmaster Franz Kneisel leading in paying tribute to his brother musician, and director Paur giving him his hand as he came forward for the third or fourth time to bow his acknowledgments. It was no perfunctory applause but a sincere and spontaneous expression of approval that must have been very gratifying to the painstaking and ambitious musician.

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Next week's rehearsal and concert, the former to be given Thursday, will be devoted almost entirely to new music, the program including selections by Handel, Gluck, Bizet and Humperdinck.

Gazette
BOSTON, SUNDAY MORNING, DEC. 20.

The Symphony Concert.

The programme of the eighth Symphony concert, given in Music Hall on Saturday evening, is:

Overture, "Roman Carnival"............Berlioz
Concerto for violoncello, B minor, op. 104, ... Dvorak
Symphony No. 2, C minor, op. 42.....Rubinstein
Soloist, Mr. Alwin Schroeder.

The programme informs us that the concerto "was one of the last compositions written by Dr. Dvorak before leaving the United States," and "in much of the bravura passage work for the solo instrument he had the assistance of Mr. Alwin Schroeder, who, indeed, wrote many of the passages himself." There is a certain dreariness about the work, a solemn heaviness that weighs on the spirit, despite some most taking and brilliant pages, and many of the themes are suggestive of commonplace, despite the elaborate ornamentation with which they are encrusted. Judging from one hearing, the chief interest of the work is intellectual, and not emotional, born of knowledge and not of feeling; the slow movement, perhaps, being an exception. There is no suggestion of spontaneity, no decision born of conviction; ideas are developed to the point of weariness, and the development is more interesting than the ideas. The slow movement is the most attractive portion of the work, but it would have been more effective if it were not merged in the one tone color that pervades the entire work. Nothing but praise is due to Mr. Schroeder; the concerto gave him ample opportunity to show his mastery of technique and to display his fine art taste. He played honestly, simply and with dignity, absorbed in his work to the forgetfulness of self, and he won a well deserved triumph. The large, flowing, smooth style in which the slow movement was played was particularly praiseworthy, and nothing could have been more brilliant and satisfactory than his reading of the finale.

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Boston Courier.
SUNDAY MORNING, DEC. 20, 1896.

The seventh symphony programme must necessarily be dismissed somewhat curtly today. It began with the familiar "Roman Carnival" overture of Berlioz, which, being brilliantly played, stirred the listeners with its busy bustle, charmed them with its romance, and aroused them again with the swift vitality of its conclusion. The last number was the "Ocean" symphony of Rubinstein, presented according to its original arrangement, and as usual creating interest and giving pleasure. For admit as one may its author's genius and his mastery of expression as displayed in many pages of the enlarged and extended score, one can hardly help feeling that it is too long and often too ponderous for aesthetic enjoyment, although it always repays the scholar's or the artist's consideration. But in the simpler primary form there is as much as the hearer can comfortably receive and profitably digest, and its four movements stand out individually, with their pictures of the restless, stormy or tranquil sea, the sadness of the great void and the careless buoyancy of them who go down to it in ships.

Between these numbers was set the novelty, which was Dvorak's B minor concerto for violoncello, opus 104, composed only a little while before he left America for home. It is a work full of matter, and is too detailed and intricate to be entirely taken in at one hearing or described offhand. Thematic material is nobly supplied and ingeniously developed, often along quite new lines. In the first movement the prominent motives are a short, sharply-marked, gypsy-like phrase and a softer, longer melody of romantic cast. In the second a devotional subject is chief, while in the finale are three themes, of which the first has almost a martial swing. Chief characteristics of the work are its dignity and concentration. The rich, noble lower register of the 'cello is much considered and the solo part has breadth, fullness and earnestness. There is a plenty of display too; but the performer has no mere cadensa to dazzle with, although he must use his best skill in giving clarity and precision to the brilliant and elaborate developments assigned him. The orchestral score is very ingenious and elegant, some of the combinations for the 'cello with the wind instruments being as effective as they are novel. This portion is also affluent in subordinate, but still important, comments and episodes, which stand quite apart and yet do not seem irrelevant. The allegros have their times of repose and reflection, and the finale, after recalling in its moods the opening movement, ends in large, grave and melting measures.

Mr. Schroeder played the concerto to perfection. His tone was ever beautiful, his sustained passages simple and deep, and his execution wonderfully distinct and nice, fairly rivalling the delivery of a violin. We have never heard him to finer advantage in any respect.

The next programme is: Handel, overture, (first time); Gluck, Selection from Ballet Music to "Don Juan," (first time); Bizet, Suite, "Jeu d'Enfants," (first time); Humperdinck, Two Selections from the Music to the Fairy Tale, "The Children of the King," (first time); Haydn, Symphony.

[illegible]

MONDAY, DECEMBER 21, 1896.

The Symphony.

Sixteenth season Boston Symphony Orchestra; eighth concert, Mr. Alwin Schroeder, soloist. Programme:

Overture to "The Roman Carnival"..... ....Hector Berlioz
Concerto for Violincello, in B minor..... ....Antonin Dvorak
(First time in Boston.)
Symphony No. 2, in C major, "Ocean".. ....Anton Rubinstein
(Original version.)

The 'cello concerto was a great disappointment, chiefly because it was undeniably dull. Writings for this instrument, which is surely going out of fashion for solo performances, must possess two properties at least—beauty and clearness. Neither of these has Dvorak expressed in the present work. The few themes are commonplace and trivial, and over the whole is a species of orchestration that blurs and conceals the tone of the 'cello in a really remarkable way. When it appears with any distinctness, as in rapid passages in the upper strings, it sounds thin and wiry. We scarcely think Mr. Schroeder is to blame for this acidity of tone, for he has proven himself a 'cellist of much ability. The fact is that Dvorak has not at all succeeded in writing a characteristic piece for the instrument.

But if the living Dvorak is gradually forcing us to say that his day seems to be declining, the dead Berlioz, once jeered at, is making his place in the realms of lasting music more secure at every hearing. The nobility and splendor of conception of this "Roman Carnival" overture, the perfect clarity, yet wondrous richness of its instrumentation, and the subtlety of its climaxes never produced a finer effect than at this last concert. Nor has the work ever been better played. It was as exciting as if it had never been heard before.

Rubinstein's "Ocean" symphony has much in it to admire, and also considerable to grow weary over. There is sea enough in the first movement, which has always received unstinted praise. The andante has a theme of much beauty, well elaborated, but thereafter is music machine made and long drawn out. The work was given a fine reading and performance. Poorly played it would be intolerable.

W. D. QUINT.

The Musical Courier.

NEW YORK, WEDNESDAY, DECEMBER 23, 1896.

The program of the eighth Symphony concert, given last evening in Music Hall, was as follows:

Overture, Roman Carnival..................................Berlioz
Concerto for 'cello in B minor.................. ....Dvorák
(First time in Boston.)
Ocean Symphony..................................Rubinstein
(Second version.)

This concert was, on the whole, a dull one, although Mr. Schroeder's artistry was displayed constantly in the concerto, and the performance of the orchestra was fully up to its high standard. Undisturbed pleasure ceased with the final chord of the overture.

I fail to see any excuse for the composition of a 'cello concerto in these days. A piece with a suave andante, followed by an allegro for display of agility, may serve the purpose of solo players, but a 'cello concerto of conventional length is an abomination of desolation. For the tone of the instrument, even when the 'cello rests between the legs of the accomplished Mr. Schroeder, soon cloys, and in bravura passages the hearer tires quickly of the sound of flies chased up and down the strings.

Dvorák seems in this concerto to have used material that was proposed for his alleged negro symphony. The themes are either sentimental or trivial, and the padding in the development is gilded by orchestral means. The "naïveté," which some still delight in, is to be found, but it is insincerity, or tired indifference, rather than the true naïveté in his earlier works, before he knew anything about the Birmingham Festival or had learned how easily English audiences were pleased.

The statement was made a fortnight ago that the original version of Rubinstein's Ocean symphony would be played. Last night the program bore a pasted slip, "second version;" but there were five movements played. At least I suppose they were, for I heard only the first one, and even that sounded strangely old fashioned. The Roman Carnival overture of Berlioz was first played here in 1857, and last night it sounded as fresh and surprising as though it were in manuscript and produced as a novelty. Laforgue once spoke of the always respectable sea. I fear that the first movement of the Ocean symphony is best described as "respectable."

The public rehearsal of the Boston Symphony Orchestra takes place on Thursday afternoon, December 24, because of Christmas Day falling on Friday this year.

Boston Journal.

SUNDAY, DECEMBER 27, 1896.

SYMPHONY CONCERT.

Novelties by Humperdinck, Bizet, and Even Gluck and Handel Played Last Night in Music Hall by the Symphony Orchestra Under Mr. Paur.

The program of the ninth Symphony concert was as follows:

Selections from the ballet "Don Juan"..Gluck
Arranged by Hermann Kretzschmar.
(First time in Boston.)
1. Overture, allegro pomposo, D major.
Andante grazioso, D major.
Trio, D minor.
2. Brillante, A major.
Allegretto, D major.
Allegretto risoluto.
Allegretto tranquillo, A major.
Alegretto, F major.
3. Grazioso, Andantino, A major, Menuet.
4. Finale, larghetto, D minor.
Allegro non troppo, D minor.
Symphony in C minor (B. & H., No. 9) Haydn
Selections from the music to "King's Children" ....Humperdinck
(First time in Boston).
1. Introduction to Act III.
"Ruined and Dead."
"Fiddler's Last Song."
2. Introduction to Act II.
"The Feast of Hella."
"Children's Dance."
Little Suite, "Children's Games," Op. 22. Bizet.
(First time in Boston.)
1. March, "Trumpets and Drums."
2. Berceuse, "The Doll."
3. Impromptu, "The Top."
4. Duo, "Little Husband, Little Wife."
5. Galop, "The Ball."
Overture No. 1, in D major...........Handel
Arranged by Franz Wullner.
(First time in Boston.)

The music of Gluck's ballet has more than a historical interest, for the andante grazioso and the menuet preceded by the pizzicato passages are of real beauty. There was also an opportunity given for learning the value of a trombone when it enters for the first time and with a special purpose. We are accustomed today to such liberal use of all known instruments when the ultra-modern composer wishes to express a simple thought, that the sobriety of Gluck's orchestration is refreshing, and the thought arises, "Have we really in certain ways made such a marvelous advance in music?"

I speak of the character of this ballet in "About Music" this morning, and it is not necessary to refer to it here. There are many pictures to be found in the books on costume and dancing which give us a better idea of the ballets of the 18th century than we can find in learned disquisitions on the stage of that period. The music may seem formal to this generation, but these tunes are not as stiff as the costumes of the dancers who gained and squandered vast sums, heated the blood of the gilded youth, and set kings by the ears.

This is the music that suited the dance when it was something more than a zenith-defying kick and a display of intimate laces. No doubt the ballet of that period would seem to us a slow and formal thing; but much of Gluck's music to "Don Juan" is still fresh and lovely.

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Humperdinck's music to "Königskinder" is theatre music. When it is transferred to the concert hall, some explanation of the play which it accompanies and illustrates and enhances should be given to the audience. "Verdorben-gestorben"—"Spielmann's letzer Gesang"—"Hellafest"—"Kinder-Reigen"—These words appear in the program book; but to what purpose?

The story of the drama for which Humperdinck wrote these preludes is told this morning in "About Music." Now, although it is the day after the fair, let me describe the character of these pieces. I am indebted largely for this description to the admirable program books prepared by Friedrich Brandes for the Symphony concerts of the Dresden Royal Opera Orchestra. Mr. Paur reversed the order of the preludes.

The prelude to Act III. opens with mournful, lonesome chords given to the wood-wind, while the English horn and the first horn sound the "Lamentation" motiv, which, short and incisive, appears in various forms throughout the prelude. These chords are repeated by other wind instruments. The idea of this tone-picture is desolation, the desolation of the wintry forest and the exiled children wandering, hungry and cold. The oboe sings in mournful recollection of the short happiness known in love. The violins take up the song of grief. The children are dead; they lie in each other's arms. The loyal fiddler finds them and pronounces their elegy. There are hints of the two former motivs which interrupt the dirge of the horns. Then follows the apotheosis.

The prelude to Act II. tells of the rejoicing expectation at Hellabrunn, as the people await their ruler. There is dancing. A child's rattle is heard. The town children enter and dance the "Rosenringel," the theme of which is given first by the clarinet; at the end the children's simple tune is sung in frenzy by the whole orchestra.

Of course, we know this music only as concert music. We are not able to judge of its effectiveness in the theatre. As concert-music without dramatic association, it seems to me to be chiefly interesting on account of its orchestration, which is fully in the manner of Wagner. Outside of this sumptuous orchestration, I find little of worth or interest. The slow movement reminds one of the building up of the "Tristan" prelude, and if there is any choice between the two preludes to acts of "Königskinder," the slow movement is the one to be preferred.

But Humperdinck makes his little fishes talk like whales.

Now Bizet's suite "Jeux des [illegible]" suggests children and their games, and his refined and telling orchestration is more effective—as absolute orchestral music—than the Wagnerian copy by Humperdinck. The funny pomp of the March is characteristic; so is the sweetness and simplicity of "The Doll." In the capricious "Top" there is not a measure that is not truly musical. "Little Husband, Little Wife" was exaggerated by the strings. Look at the score! See how pretty and subdued is the melody given to the first violins. As is too often the case of late, there was incongruous, preposterous passion, as though the boy and girl were erotic hero and heroine in one of Massenet's pornographic novels. Nor was the final galop played with the necessary brilliancy and dash. The rhythm was logy.

A delightful little suite, and Mr. Paur is to be thanked for producing it, even at this late day, when it is 23 years old.

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The overture by Handel sounded like unto 250 or 300 other pieces by the pious and industrious composer. His wig in this piece was of most formidable proportions, and he shook it constantly.

Nor was the symphony by Haydn a rare delight. Much of it was decidedly boresome. And I should like to hear a vivace or an allegro of Haydn or Mozart led at the proper pace by Mr. Paur. The slow allegro was a wonderful wild-fowl at first but acquaintance with it turns it into a very featherless absurd thing.

PHILIP HALE.

Singular Omissions in Symphony Program.

Mr. William F. Apthorp, in his program book of the 26th, makes this reference to the selections from the music to "King's Children," by Engelbert Humperdinck: "I have unfortunately been unable to find out anything about the history of this work."

⁂

"Königskinder" ("King's Children") is the title of a stage piece, "a German fairy tale," in three acts, by Ernst Rosmer, which is the pseudonym of Elsa Bernstein, who lives at Munich and is the daughter of Heinrich Porges, conductor, composer, pianist, pamphleteer, and ferocious Wagnerite. This piece is published by S. Fischer, Berlin.

Late in 1895 it was announced that Humperdinck was writing music for this play, and there was promise of a performance in the early spring at Munich.

In June, 1896, it was announced that Humperdinck had finished the music, and that the production of the complete work would be at Munich in the fall or winter of this year. I can find no record of the production of the complete work at Munich or elsewhere.

But the two orchestral excerpts—prelude to Act II. and prelude to Act III.—were first produced at a concert of the Bach Society at Heidelberg, June 2, 1896. The composer conducted.

They were played that same month at Cologne under the lead of the conductor. They were played at Frankfort Oct. 7; at Berlin, Oct. 12 (Nikisch); at Leipsic, Nov. 5 (Nikisch).

The first production in America of any portion of the work was at the Montauk Theatre, Brooklyn, Nov. 22, when the prelude to Act II. was played at a concert of the Brooklyn Saengerbund conducted by Mr. Louis Koemmenich.

In Germany the selections are played in their regular order. Mr. Paur reversed this order.

⁂

Now what is the story of "Königskinder"? It is a simple fairy tale.

Act I.—A King's son finds at the house of a witch in the forest a goose maid, who is the daughter of a King. He loves her, and he would take her away with him; but a magic spell keeps her in the wood. It is a minstrel, who, appearing with the spear-bearing citizens of Hellabrun at the house of the witch in order to seek her advice concerning the choice of a King, looses the spell and rescues the Princess.

Act II.—The people of Hellabrun, trusting the speech of the witch, await at the twelfth stroke of the clock their King or Queen. The King's son is living among them as a despised beggar; he has hired himself out as a swineherd. Only the daughter of the broommaker knows his princely station. The clock is striking; it is high noon; the city gate is open wide; the sun bursts through the clouds; the goosemaid enters, accompanied by the minstrel. The folk stare, speechless. But the Prince rushes impetuously with a great shout and holds the beloved one in his arms. There is mocking laughter; there is tumult; beaten with sticks and stones, the Prince is thrown outside the gate.

Act III.—It is the dead of winter. The exiled children wander in the forest. The loyal fiddler and a flock of children, among them the daughter of the broommaker, search for them. At last they find them: "united in love, starved and frozen in the winter snow. Ruined! Dead!" The living kneel, and the minstrel sings his last song and plays his last tune, and breaks his fiddle in pieces.

⁂

"Dann brech' ich meine Fiedel entzwei" runs the text.

Therefore Mr. Apthorp's translation of "Spielmann" by "piper" is erroneous.

These two preludes are published by Max Brockhaus, Leipsic.

⁂

Nor does the program-book of the 26th give the origin of Bizet's suite "Jeux d'Enfants."

Colonne in 1873 founded the Sunday concerts which are now given at the Châtelet. Interested in young French composers, he asked Bizet for an unpublished work for the first concert.

Bizet's "Jeux d'Enfants," [illegible] pieces for piano, four-hands, had been published by Durand-Schoenewerk. He orchestrated of these pieces Nos. 2, 3, 6, 11, 12. These were first played at the first Colonne concert, at the Odéon, March 2, 1873. The first production in London was, I believe, in 1883.

⁂

Nor does the program-book of Dec. 26 give the scenario of Gluck's ballet "Don Juan." Jahn's "Mozart," Vol. IV., p. 345 (the edition of 1856-59), explains it as follows:

Scene I. Don Juan serenades Donna Anna, who opens her door for him. Her uncle surprises them. Don Juan rushes into the street and kills him.

Scene II. Great feast at the house of Don Juan. Donna Anna is present and she dances with him a pas de deux. The Statue appears and drives away the guests. At the end of a short visit, the Statue invites Don Juan to supper. Don Juan accepts and escorts him to the door. The guests return, but they are again frightened. Don Juan makes up his mind to visit the Statue, for his servant in spite of threats refuses to accompany him.

Scene III. The Mausoleum. The Statue tries in every way to induce Don Juan to repent. He finally hurls him into the nether world.

Scene IV. Don Juan in hell is tortured by the demons. In vain he seeks to escape. In vain he seeks to overpower them. He gives up all endeavor and is consumed by flames.

It will be observed that the librettist of this ballet saw Donna Anna with sinister eyes, as did Hoffman in his wondrous tale entitled "Don Juan."

⁂

The following poem by Post Wheeler, entitled "The Mad Musician," appeared in the Christmas Lotus.

A harp would I—a harp whose touch,
In sunlight, star-fire, glamoured dusk,
Would prick my senses fine as musk,
Whose voice would charm me overmuch.

It must be strung all cunningly,
Its cords fine-wove and music-mad,
Like her dark hair that made me glad
To singing when I wound it free.

Its frame a marvel would I make,
Fair-formed and rounded as is best,
Like the full curves that formed her breast
To thrill such cadence when she spake.

On harp-deft-fashioned tone to tone,
Ah, me, what music would I dare!
Whose strings were twist of her rich hair,
And its frame carved of her breastbone.

This poem recalls "L'Archet," by Charles Cros: how the beloved woman begged her lover to make his fiddle bow out of her blonde long hair, so that other women might be charmed when he went about seeking alms and playing his Cremona violin.

And it also recalls "The Cruel Sister," that old and dismal ballad:

He made a harp of her breast-bone,
Binnorie, O Binnorie;
Whose sounds would melt a heart of stone;
By the bonny mill dams of Binnorie.

The strings he framed of her yellow hair,
Binnorie, O, Binnorie—
Whose notes made sad the listening ear;
By the bonny mill dams of Binnorie.

⁂

The following excerpt is from a London newspaper:

Like Benjamin Franklin, who is credited with the authorship of the proverb, Albert Mee has had to pay dearly for his whistle. He is a musical mariner, and although his duties as master of the gallant tug Marmion keep him for long hours on the bridge as his vessel braves the dangers of the Thames, he does not neglect his instrumental studies. Upon the solo whistle he has attained some proficiency. He knows to a nicety how to regulate the valve so as to produce the greatest possible number of variations of tone from the one note which the siren was constructed to emit. To play "The Lass That Loved a Sailor," is his one ambition, and he has already succeeded in executing many cacophonous sounds of the class popularly known as "barnyard imitations." He can make the whistle of the Marmion either crow like a Gargantuan rooster or chirp like a gigantic sparrow. Unfortunately his musical progress has been suddenly checked by Mr. Vaughan at Bow Street, who has imposed upon him a fine of £1 and costs for an offence described as "unlawfully signaling," in contravention of the by-laws of the Thames Conservators. He was practising assiduously near the Temple Pier, in the middle of October, selecting the time and place because he knew that the Long Vacation had not yet expired, when word reached him that steps would be taken to discourage his further "cock-a-doodle-dooing." He had forgotten that there was such a body as the Bar Musical Society, nor did he realize that the pursuit of his hobby was distracting several of Her Majesty's Judges in their chambers. Complaint had often been made before—among others by the Lord Chief Justice himself—and now one of the whistling coons of the river had been caught in flagrante delicto. Steamers are, it seems, supplied with whistles as aids to navigation, and not for orchestral purposes, a fact that other skippers will do well to bear in mind as they pass the Temple Pier.

PHILIP HALE.

The Boston Traveler

MONDAY, DECEMBER 21, 1896.

The Symphony.

Sixteenth season Boston Symphony Orchestra; eighth concert, Mr. Alwin Schroeder, soloist. Programme:

Overture to "The Roman Carnival".... ....Hector Berlioz
Concerto for Violincello, in B minor.... ....Antonin Dvorak
(First time in Boston.)
Symphony No. 2, in C major, "Ocean".. ....Anton Rubinstein
(Original version.)

The 'cello concerto was a great disappointment, chiefly because it was undeniably dull. Writings for this instrument, which is surely going out of fashion for solo performances, must possess two properties, at least—beauty and clearness. Neither of these has Dvorak expressed in the present work. The few themes are commonplace and trivial, and over the whole is a species of orchestration that blurs and conceals the tone of the 'cello in a really remarkable way. When it appears with any distinctiness, as in rapid passages in the upper strings, it sounds thin and wiry. We scarcely think Mr. Schroeder is to blame for this acidity of tone, for he has proven himself a 'cellist of much ability. The fact is that Dvorak has not at all succeeded in writing a characteristic piece for the instrument.

But if the living Dvorak is gradually forcing us to say that his day seems to be declining, the dead Berlioz, once jeered at, is making his place in the realms of lasting music more secure at every hearing. The nobility and splendor of conception of this "Roman Carnival" overture, the perfect clarity, yet wondrous richness of its instrumentation, and the subtlety of its climaxes never produced a finer effect than at this last concert. Nor has the work ever been better played. It was as exciting as if it had never been heard before.

Rubinstein's "Ocean" symphony has much in it to admire, and also considerable to grow weary over. There is sea enough in the first movement, which has always received unstinted praise. The andante has a theme of much beauty, well elaborated, but thereafter is music machine made and long drawn out. The work was given a fine reading and performance. Poorly played it would be intolerable.

W. D. QUINT.

The Musical Courier.

NEW YORK, WEDNESDAY, DECEMBER 23, 1896.

The program of the eighth Symphony concert, given last evening in Music Hall, was as follows:

Overture, Roman Carnival..Berlioz
Concerto for 'cello in B minor........................ ....Dvorák
(First time in Boston.)
Ocean Symphony..Rubinstein
(Second version.)

This concert was, on the whole, a dull one, although Mr. Schroeder's artistry was displayed constantly in the concerto, and the performance of the orchestra was fully up to its high standard. Undisturbed pleasure ceased with the final chord of the overture.

I fail to see any excuse for the composition of a 'cello concerto in these days. A piece with a suave andante, followed by an allegro for display of agility, may serve the purpose of solo players, but a 'cello concerto of conventional length is an abomination of desolation. For the tone of the instrument, even when the 'cello rests between the legs of the accomplished Mr. Schroeder, soon cloys, and in bravura passages the hearer tires quickly of the sound of flies chased up and down the strings.

Dvorák seems in this concerto to have used material that was proposed for his alleged negro symphony. The themes are either sentimental or trivial, and the padding in the development is gilded by orchestral means. The "naïveté," which some still delight in, is to be found, but it is insincerity, or tired indifference, rather than the true naïveté in his earlier works, before he knew anything about the Birmingham Festival or had learned how easily English audiences were pleased.

The statement was made a fortnight ago that the original version of Rubinstein's Ocean symphony would be played. Last night the program bore a pasted slip, "second version;" but there were five movements played. At least I suppose they were, for I heard only the first one, and even that sounded strangely old fashioned. The Roman Carnival overture of Berlioz was first played here in 1857, and last night it sounded as fresh and surprising as though it were in manuscript and produced as a novelty. Laforgue once spoke of the always respectable sea. I fear that the first movement of the Ocean symphony is best described as "respectable."

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Boston Journal.

SUNDAY, DECEMBER 27, 1896.

SYMPHONY CONCERT.

Novelties by Humperdinck, Bizet, and Even Gluck and Handel Played Last Night in Music Hall by the Symphony Orchestra Under Mr. Paur.

The program of the ninth Symphony concert was as follows:

Selections from the ballet "Don Juan"..Gluck
Arranged by Hermann Kretzschmar.
(First time in Boston.)
1. Overture, allegro pomposo, D major.
Andante grazioso, D major.
Trio, D minor.
2. Brillante, A major.
Allegretto, D major.
Allegretto risoluto.
Allegretto tranquillo, A major.
Alegretto, F major.
3. Grazioso, Andantino, A major, Menuet.
4. Finale, larghetto, D minor.
Allegro non troppo, D minor.
Symphony in C minor (B. & H., No. 9) Haydn
Selections from the music to "King's Children" ....Humperdinck
(First time in Boston).
1. Introduction to Act III.
"Ruined and Dead."
"Fiddler's Last Song."
2. Introduction to Act II.
"The Feast of Hella."
"Children's Dance."
Little Suite, "Children's Games," Op. 22. Bizet.
(First time in Boston.)
1. March, "Trumpets and Drums."
2. Berceuse, "The Doll."
3. Impromptu, "The Top."
4. Duo, "Little Husband, Little Wife."
5. Galop, "The Ball."
Overture No. 1, in D major...........Handel
Arranged by Franz Wullner.
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The music of Gluck's ballet has more than a historical interest, for the andante grazioso and the menuet preceded by the pizzicato passages are of real beauty. There was also an opportunity given for learning the value of a trombone when it enters for the first time and with a special purpose. We are accustomed today to such liberal use of all known instruments when the ultra-modern composer wishes to express a simple thought, that the sobriety of Gluck's orchestration is refreshing, and the thought arises, "Have we really in certain ways made such a marvelous advance in music?"

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Humperdinck's music to "Königskinder" is theatre music. When it is transferred to the concert hall, some explanation of the play which it accompanies and illustrates and enhances should be given to the audience. "Verdorben-gestorben"—"Spielmann's letzer Gesang"—"Hellafest"—"Kinder-Reigen"—These words appear in the program book; but to what purpose?

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The prelude to Act II. tells of the rejoicing expectation at Hellabrunn, as the people await their ruler. There is dancing. A child's rattle is heard. The town children enter and dance the "Rosenringel," the theme of which is given first by the clarinet; at the end the children's simple tune is sung in frenzy by the whole orchestra.

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But Humperdinck makes his little fishes talk like whales.

Now Bizet's suite "Jeux des Enfants" suggests children and their games, and his refined and telling orchestration is more effective—as absolute orchestral music—than the Wagnerian copy by Humperdinck. The funny pomp of the March is characteristic; so is the sweetness and simplicity of "The Doll." In the capricious "Top" there is not a measure that is not truly musical. "Little Husband, Little Wife" was exaggerated by the strings. Look at the score! See how pretty and subdued is the melody given to the first violins. As is too often the case of late, there was incongruous, preposterous passion, as though the boy and girl were erotic hero and heroine in one of Massenet's pornographic novels. Nor was the final galop played with the necessary brilliancy and dash. The rhythm was logy.

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PHILIP HALE.

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* * *

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In June, 1896, it was announced that Humperdinck had finished the music, and that the production of the complete work would be at Munich in the fall or winter of this year. I can find no record of the production of the complete work at Munich or elsewhere.

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* * *

Now what is the story of "Königskinder"? It is a simple fairy tale.

Act I.—A King's son finds at the house of a witch in the forest a goose maid, who is the daughter of a King. He loves her, and he would take her away with him; but a magic spell keeps her in the wood. It is a minstrel, who, appearing with the spear-bearing citizens of Hellabrun at the house of the witch in order to seek her advice concerning the choice of a King, looses the spell and rescues the Princess.

Act II.—The people of Hellabrun, trusting the speech of the witch, await at the twelfth stroke of the clock their King or Queen. The King's son is living among them as a despised beggar; he has hired himself out as a swineherd. Only the daughter of the broommaker knows his princely station. The clock is striking; it is high noon; the city gate is open wide; the sun bursts through the clouds; the goosemaid enters, accompanied by the minstrel. The folk stare, speechless. But the Prince rushes impetuously with a great shout and holds the beloved one in his arms. There is mocking laughter; there is tumult; beaten with sticks and stones, the Prince is thrown outside the gate.

Act III.—It is the dead of winter. The exiled children wander in the forest. The loyal fiddler and a flock of children, among them the daughter of the broommaker, search for them. At last they find them: "united in love, starved and frozen in the winter snow. Ruined! Dead!" The living kneel, and the minstrel sings his last song and plays his last tune, and breaks his fiddle in pieces.

* * *

"Dann brech' ich meine Fiedel entzwei" runs the text.

Therefore Mr. Apthorp's translation of "Spielmann" by "piper" is erroneous.

These two preludes are published by Max Brockhaus, Leipsic.

* * *

Nor does the program-book of the 26th give the origin of Bizet's suite "Jeux d'Enfants."

Colonne in 1873 founded the Sunday concerts which are now given at the Châtelet. Interested in young French composers, he asked Bizet for an unpublished work for the first concert. Now Bizet's "Jeux d'Enfants," [illegible] pieces for piano, four-hands, had just been published by Durand-Schoenewerk. He orchestrated of these pieces Nos. 2, 3, 6, 11, 12. These were first played at the first Colonne concert, at the Odéon, March 2, 1873. The first production in London was, I believe, in 1883.

* * *

Nor does the program-book of Dec. 26 give the scenario of Gluck's ballet "Don Juan." Jahn's "Mozart," Vol. IV., p. 345 (the edition of 1856-59), explains it as follows:

Scene I. Don Juan serenades Donna Anna, who opens her door for him. Her uncle surprises them. Don Juan rushes into the street and kills him.

Scene II. Great feast at the house of Don Juan. Donna Anna is present and she dances with him a pas de deux. The Statue appears and drives away the guests. At the end of a short visit, the Statue invites Don Juan to supper. Don Juan accepts and escorts him to the door. The guests return, but they are again frightened. Don Juan makes up his mind to visit the Statue, for his servant in spite of threats refuses to accompany him.

Scene III. The Mausoleum. The Statue tries in every way to induce Don Juan to repent. He finally hurls him into the nether world.

Scene IV. Don Juan in hell is tortured by the demons. In vain he seeks to escape. In vain he seeks to overpower them. He gives up all endeavor and is consumed by flames.

It will be observed that the librettist of this ballet saw Donna Anna with sinister eyes, as did Hoffman in his wondrous tale entitled "Don Juan."

* * *

The following poem by Post Wheeler, entitled "The Mad Musician," appeared in the Christmas Lotus.

A harp would I—a harp whose touch,
In sunlight, star-fire, glamoured dusk,
Would prick my senses fine as musk,
Whose voice would charm me overmuch.

It must be strung all cunningly,
Its cords fine-wove and music-mad,
Like her dark hair that made me glad
To singing when I wound it free.

Its frame a marvel would I make,
Fair-formed and rounded as is best,
Like the full curves that formed her breast
To thrill such cadence when she spake.

On harp deft-fashioned tone to tone,
Ah, me, what music would I dare!
Whose strings were twist of her rich hair,
And its frame carved of her breastbone.

This poem recalls "L'Archet," by Charles Cros: how the beloved woman begged her lover to make his fiddle bow out of her blonde long hair, so that other women might be charmed when he went about seeking alms and playing his Cremona violin.

And it also recalls "The Cruel Sister," that old and dismal ballad:

He made a harp of her breast-bone,
Binnorie, O Binnorie;
Whose sounds would melt a heart of stone;
By the bonny mill dams of Binnorie.

The strings he framed of her yellow hair,
Binnorie, O, Binnorie—
Whose notes made sad the listening ear;
By the bonny mill dams of Binnorie.

* * *

The following excerpt is from a London newspaper:

Like Benjamin Franklin, who is credited with the authorship of the proverb, Albert Mee has had to pay dearly for his whistle. He is a musical mariner, and although his duties as master of the gallant tug Marmion keep him for long hours on the bridge as his vessel braves the dangers of the Thames, he does not neglect his instrumental studies. Upon the solo whistle he has attained some proficiency. He knows to a nicety how to regulate the valve so as to produce the greatest possible number of variations of tone from the one note which the siren was constructed to emit. To play "The Lass That Loved a Sailor," is his one ambition, and he has already succeeded in executing many cacophonous sounds of the class popularly known as "barnyard imitations." He can make the whistle of the Marmion either crow like a Gargantuan rooster or chirp like a gigantic sparrow. Unfortunately his musical progress has been suddenly checked by Mr. Vaughan at Bow Street, who has imposed upon him a fine of £1 and costs for an offence described as "unlawfully signaling," in contravention of the by-laws of the Thames Conservators. He was practising assiduously near the Temple Pier, in the middle of October, selecting the time and place because he knew that the Long Vacation had not yet expired, when word reached him that steps would be taken to discourage his further "cock-a-doodle-dooing." He had forgotten that there was such a body as the Bar Musical Society, nor did he realize that the pursuit of his hobby was distracting several of Her Majesty's Judges in their chambers. Complaint had often been made before—among others by the Lord Chief Justice himself—and now one of the whistling coons of the river had been caught in flagrante delicto. Steamers are, it seems, supplied with whistles as aids to navigation, and not for orchestral purposes, a fact that other skippers will do well to bear in mind as they pass the Temple Pier.

PHILIP HALE.

[illegible]
The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, DEC. 28, 1896.

Selections from Gluck's Ballet of Don Juan at Symphony Concert.

If the programme of Saturday night taught anything it inculcated the lesson that one school of music does not abolish another; there may be faults in a musical system, yet the best products of that system will live in spite of the defects of form or style of expression if the touch of genius be in them. Therefore the selections from Gluck's ballet of "Don Juan" were more than merely interesting, spite of the formal tripartite shape which too often was evident, and a degree of repetition which modern radicals would scarcely tolerate.

It was interesting, of course, to note how Gluck had influenced Mozart in the Don Juan subject; there was a minuet which was certainly a close relative of the famous dance in the castle as given in the opera. There was a coquettish dancer, too, in this music of Gluck's, a species of Zerlina who foreshadowed "Batti, Batti," and a clownish Massetto, who would not be conciliated. It was a delightful lesson in the evolution of a famous subject. But, beyond all interesting comparisons, there was the fire of genius heating the dead embers of formalism. "Facilis descensus Averni" is not quite a true proverb when it comes to depicting the journey in notes.

Berlioz took us along that gruesome path in "The Ride to Hades," and invoked everything from piccolo to gong to help impress the picture. Gluck, with an orchestra that is to Berlioz's as a fishing schooner to an Atlantic steamship, makes an impression scarcely less dramatic. The baleful touches are all present, the lights burn blue, and the Don goes to his sulphur bath with as much artistic success as in Mozart's own opera.

When one bears in mind that this score was composed before Gluck became a reformer, at the time when he had just made the acquaintance of Di Calzabigi, who was to help him in breaking the fetters in which Metastasio was binding the opera, one can better understand why it was that the composer became the father of the dramatic school. Handel might sneer as much as he pleased at his early products—"He knows no more of counterpoint than my cook," said he—but dramatic instinct will always outweigh contrapuntal knowledge.

The fiery performance of the work garnered up every bit of its intensity, and there was much applause at its end. The oboe part being an especially prominent one in this composition, a word of praise may be spoken as to its steady performance.

Haydn's Symphony in C minor received a powerful and virile performance, for Mr. Paur does not believe in giving this composer's works as if they were orchestral sugar-water, but it was not advantageously placed; coming after Gluck's instrumentation, in the same general vein, it had a touch of sameness. Yet the violoncello solo in the trio of the minuet, and the dainty changes to minor of the chief theme in the Andante, were appreciated points. The caprice of the second movement was very gracefully given.

Humperdinck's new opera of "The King's Children" has not yet had its first performance, although the two excerpts given last night are already upon the repertoire of the European concert halls. The transposition of the numbers from their operatic position might mystify the auditor as to the outcome of the sorrowful tale, but made a better contrast for concert purposes. The picture presented by the slow movement is exactly that worded by Heine in his "Tragoedie":—

"Sie sind gewandert hin und her,
Sie haben gehabt weder Glueck noch Stern.
Sie sind gestorben,—verdorben."

("They wandered helpless to and fro,
They found nor luck nor guiding star.
They died at last, united,—blighted.")

And the picture was a most earnest and sombre one, in all the eloquence of the Wagnerian school, yet by no means a copy of Wagner. We have often expressed the opinion that there can be no true Wagnerian school, yet the engrafting of the simple tenderness of the folk-song upon the rich orchestration which the Bayreuth master has taught, may become the manner of the near future. Of course, there was plenty of pathos depicted and upon the pathetic instrument,—the oboe.

Evil was portrayed upon the muted horns which gave forth their baleful tones with strong effect. There was rich scoring throughout, especially did the deeper wind instruments give the gloom requisite for the subject. Occasionally one would meet with a touch frankly Wagnerian, as for example the picturing of suspense upon the kettle-drums, by soft, irregular strokes, and the playing of the minstrel's last melody (a violin, not a pipe melody, by the way) gave opportunity for some of the high harmonics upon the instrument, a la Wagner, while harp, horn, and violins in highest positions gave the regular Wagnerian, ecstatic, celestial ending.

The city festival, which here came after the death of the children, had a most effective march, but one could not but deem it a little inflated, as if Barnum had arrived with a three-ring show. The The dance of the children which began in simplicity ended with titanic power. It was said of Sheridan that he made the servants talk as brightly as the princes, in his plays; one can say of Humperdinck that he sometimes makes his children become Nibelung heroes.

After this festive preamble, the audience were, metaphorically, admitted to the Christmas tree, for to follow the children's dance and festival with a children's suite by Bizet ("Jeu d'Enfants") was clearly a musical presentation of "the Compliments of the Season." An orchestral suite made from a set of piano pieces, not at all ambitious but a perfect omelette souffle of music, a dainty trifle as dessert to a musical meal, every note of the little work seemed to be heartily enjoyed by everyone.

The trumpet did some excellent playing in the first number and the contrabasses gave a jolly buffoonery to the proceedings. The slumber-song gave the muted violins their innings and they played most sweetly. "The Top" was a very brief bit of musical humor, very charming in its way. "The Ball" was Offenbachian, heartily wild and spicy. Only in the "Petit Mari, Petite Femme" was there an exaggeration of sentiment; if the children playing "Husband and Wife" had been Tristan and Isolde, or Romeo and Juliet, they [illegible] scarcely have been more passion- [illegible]. The whole work was not [illegible] "concert" dignity, but as al- [illegible], it was our musical Christ- [illegible]

[illegible] done some [illegible] work, among other things "The Messiah," "Israel in Egypt," etc., etc. Several of his compositions have been heard in Boston before and have been freely applauded. He seems a composer of considerable promise although it is a pity that he knows so much counterpoint. His general motto seems to be "when in doubt, play trumpets," and there was much trumpeting during the number (excellently played, too, with a ringing, incisive style that was inspiring) and some very brilliant fugue-playing on the strings.

The composer should follow the example set by our resident writers and avoid the fugue; the fugato is less wearing upon the composer and more readily understood by the audience. It was a mistake also not to give the work a definite title; if, for example, he had called the work "An American Overture," the pompous and brassy first movement might have pictured our senate, and the intricate fugal passages the tangle they get things into. But, even as it is, the work is a worthy one, and we hope that Mr. Paur will give us more new compositions by Mr. Haendel in the near future.

Louis C. Elson.

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SUNDAY, DEC. 27, 1896.

THE SYMPHONY CONCERT.

A Christmas Programme and a Very Charming One.

Contrasts Between the Old and the New—Four Novelties for Local Lovers of Music—Bizet's Little Suite, "Children's Games," an Exquisite Dainty—New High Trumpets.

For last night's concert by the Boston Symphony orchestra, Mr. Paur arranged a Christmas programme, and a very charming one it was, in its contrasts between the old and the new, with Handel, Gluck and Haydn representing the former, and Bizet and Humperdinck the latter. The music was:

Selections from "Don Juan"............Gluck
Symphony, C-minor, No. 9, B. & H.....Haydn
Selections from "The King's Children....
............................Humperdinck
Little suite, "Children's Games"........Bizet
Overture, No. 1, D-major..............Handel

These, excepting the symphony, were all new to Boston. The Gluck music is from a ballet written on the same subject as Mozart's opera. It consists of four numbers, arranged in suite form by Herman Kretzschmar and published last year. The original orchestration is retained, the only additions to the score being some expression marks by the adapter. While the music is extremely simple, it is full of charm, and a minuet is especially graceful and melodious. The best part, however, is the last number, the opening movement of which depicts the visit of the statue to Don Juan, and is powerfully dramatic, and the finale illustrating the libertine's punishment and descent into hell. This is of curious interest by way of contrast with Mozart's treatment of the same subjects, the superiority, of course, lying with the younger master. This ballet was composed during Gluck's stay in Vienna, from 1755 to 1761, when he was writing divertissements, airs for comedies, comic operettas and other trifles for the palaces of Laxenburg and Schoenbrunn, and making failure after failure. Little if any of the music he wrote during this period has survived. It was 10 or 12 years later that he emerged from this production of "pot-boilers" with "Iphigenie en Aulide," and stood forth a great master. The music played last night has nothing to distinguish it from the conventionalities of the period in which it was written. Of the Gluck in the "Orpheus" ballet music there is not a trace, save in the two movements just referred to, and of these the closing movement was transferred to "Orpheus."

The Humperdinck selections consisted of the introduction to act 3 and the introduction to act 2 of his opera, "The King's Children." Both are very like his "Hansel and Gretel" music; in fact, for any variation there is in style and treatment, they might be pages out of that very score. The orchestration is very Wagnerian, very rich in color, and very fine in the sympathy it manifests with the characteristic timbres of the various instruments and their most telling effects in combinations. The melodies are flowing and pleasing, but the thickly elaborate instrumentation at length palls for very lack of diversity in color. The performance of these selections was of exceptional beauty and finish.

The bright, particular gems of the novelties were the five Bizet numbers. The cradle song, entitled "The Doll," is a lovely little melody, fascinatingly scored, and with an exquisite daintiness of tone color. A remarkable bit of effect was one of the briefest of impromptus, named "The Top," in which the motion of the toy in spinning is suggested with a piquant playfulness of orchestration as original as it is airy and delightful. The fourth movement, "Little Husband, Little Wife," a plaintively tender duet between the first violins and the 'cellos, is another delicious bit of simplicity. These are all the veriest trifles, but they are of a nature that shows the true artist, working in a conscientiously artistic spirit, and emphasizing in almost every bar a strongly individualized master in his art. The suite was read and played with surpassing finish.

The Handel overture, reinstrumented by Franz Wullner, is not of very notable interest, and Mr. Wullner has done no great service to it by modernizing the score.

A striking feature in the performance was the first hearing here of some high trumpets, or, rather, cornets, manufactured expressly to meet the trying demands made by the trumpet parts of the instrumental music of Bach and Handel, especially the former. They are the only instruments of their kind in this country, and were imported by a prominent music lover here for a similar use to that to which they were devoted last night, and with such impressive effect.

The Haydn symphony received that treatment which Mr. Paur accords the composer, with invariably fine and satisfying results.

The programme for the next concert is: Overture, "Fidelio," Beethoven; concerto for pianoforte, Schytte; symphonic poem, "Wallenstein," Smetana; symphony No. 3, Brahms. Mr. George W. Proctor is to be the soloist.

Boston Courier.

SUNDAY MORNING, DEC. 27, 1896.

It was quite a Christmasy programme which Mr. Paur provided for the ninth in the present Symphony series. Not in the choice of music having distinctive or specific relations with that sacred but festive season; but in the light-hearted, genial, ingenuous and simple character of most of the numbers. Even the symphony itself claimed no motionlessly bound attention, being that one of Haydn in C minor, known sometimes as No. 9, which might almost be rated as a symphony in miniature. For it is only some twenty minutes in length, and its movements seem to be quite content with just showing how much might be done with their attractive and clear-cut themes if one only set about utilizing them to the full possibility. And this holds in spite of the fact that Haydn did less country-dancing and more counterpointing in the animated last movement that was often his wont. It should be noted that the trio of the minuet, which is an ornate and pleasant 'cello solo, was deliciously played by Mr. Schroeder.

And the rest of the programme — which was wisely contained within less than an hour and a half — was new, and exceedingly entertaining. But the audience — true Boston to the core — seemed to feel very much in doubt whether it ought to be pleased by what was confessedly juvenile in spirit, and applauded rather doubtfully and timidly things which a ready continental audience, whether of Germans or Italians, would have heartily welcomed and bidden good speed to. The beginning was made with Hermann Kretzschmar's arrangement into a suite of four numbers of the overture and about ten other movements from Gluck's ballet of "Don Juan." Of these only the finale, which the composer subsequently incorporated into the Inferno music of his "Orfeo," was known, but the others might well look for further acquaintance. They not only show those peculiar qualities of clearness, proportion, grace, happy harmony and flowing measure which distinguished Gluck, but they also present a sequence which passes naturally to the intensely and dramatically furious conclusion.

Several selections from Humperdinck's incidental music to the legend of "The King's Children" were also given, including a melancholy scene called "Ruined and Dead," and some lively numbers fitted for the children's festivals. The composer's devotion to Wagner, less pronounced perhaps than in his "Hansel and Gretel," still showed strongly at first; but more freedom and natural gaiety developed as the numbers went on.

There was also a delicious little suite by Bizet, called "Children's Games," and as dainty and fanciful, as unpretending and true, as appreciative and adaptive, as if its author had not possessed the passion of "Carmen," the brilliancy of "The Pearl Fishers," or the hot, leaping life of the "Arlesienne." There were "Trumpets and Drums," a "Doll" and a "Top" movement, and others suggestive of a love-duet of manikins and a jolly little dance. The oddity of the spinning, reeling, tumbling top, the cheery thump of the march and the miniature sentiment of the duet, did manage to prevail with the listeners and touch them up to applause.

A Handel overture, No. 1, in D major, came last, and presented a short, pompous introduction, and a friged allegro of much force and splendor.

The programme was thoroughly well played, and it did one's heart good to see Mr. Paur's merry, contented face when some of the neat little points came sharp and shining.

On Saturday next there will be played Beethoven's "Fidelio" overture; Schytte's pianoforte concerto, with Mr. George W. Proctor as the soloist; Smetana's "Wallenstein" poem, and Brahms's third symphony.

Howard Malcom Ticknor.

Gazette.

BOSTON, SUNDAY MORNING, DEC. 27.

The Kneisel Quartet.

The interest in the third concert of the Kneisel Quartet centred in a new work by Mr. G. W. Chadwick, Quartet, E minor, No. 4. The work is not an attractive one of its kind, and there is no evidence that it owed its existence to inspiration. Just what the work means, it is impossible to say; it may be that Mr. Chadwick is writing American music on Drovak's theory of a negro-tune basis, but Ireland and Scotland come in for an equal share of his attention. The themes are not suggestive of originality, and strangely enough, they are inadequately developed, with no logical sequence, no clearness of expression born of conviction. Then there is a monotony, a sameness of coloring, that is trying to the nerves, and there are no rare technical merits that bring solace in the midst of pain, nothing but brevity, which in the present case is not the soul of wit. Mr. Chadwick has done far better work, and it is to be regretted that he allowed the quartet to leave his study table.

Another feature in the programme was Saint-Saen's septet for piano, trumpet and strings, op. 65. The interpretation of this delightful work was sadly marred by the indiscretions of Mr. Burmeister, who played the piano part, and converted a septet, or tried to convert it, into a piano solo. Despite a tradition sacred to the Kneisel Quartet, Mr. Burmeister should remember that in chamber music, it is barbarous to exalt one instrument at the expense of all the others, whether the instrument be first violin or piano. Mr. Burmeister ill-treated the piano as well as the composer, he pounded it, thumped it and tortured it; he almost completely neglected the intentions of the composer; he stifled the other instruments in an ocean of noise, and he forgot to give to his art any trace of delicacy, fitness or taste.

[illegible]

Novelties [illegible] at the Symphony Concert.

Four of the five numbers on the symphony program last week were given for the first time in this city. The novelties were Kretzschmar's arrangements of ballet music from Gluck's "Don Juan," selections from Humperdinck's "King's Children," Bizet's suite, "Children's Games," and Handel's overture, No. 1, in D major, arranged by Franz Wullner. Haydn's C-minor symphony completed the program. The Haydn number received sympathetic treatment, the fortissimo phrases of the earlier movements being smoothly given and with the necessary vigor. The intermediate themes and the slower passages were played with a tenderness and delicacy of expression thoroughly in harmony with the requirements of the score, and Mr Schroeder's cello work in the trio was wholly good. The finale went brilliantly.

The selections from Gluck's "Don Juan" ballet music illustrate a succession of scenes made familiar in Mozart's opera, "Don Giovanni," and the highly contrasted writings. The opening themes are a blending of the stately with the jovial, these being supplemented by a curious figuration for strings and the oboe. The second movement foreshadows the impending fate of the don, the music growing more sedate in character. After a brief bit of merrymaking and serenading comes the finale or fourth movement, with the don's descent into hades.

The second part of the ballet was admirably performed, the strings in particular singing in beautiful unison with the flutes and horns in the earlier passages. The almost strident phrases were played with precision by the whole band. In the pizzicato movement the strings presented the dance rhythms with vivacity and delicate tonality, and the retribution that befel the Lothario was vividly and musically illustrated in the final movement.

The Humperdinck number is in two parts, one entitled "Ruined and Dead," the second representing a festival, or dance of children. The first part is effectively scored, as a whole, but without any particular musical value, although a melody is quite skilfully introduced and interwoven with a somber theme. A pleasing dance movement of a simple nature comprises the second movement. The music suggests a combination of the grewsome and the juvenile such as was heard in Humperdinck's "Hansel and Gretel," and recalls the author's previous work in many instances. The orchestra was efficient, and gave a satisfactory interpretation of the selection.

"Children's Games," the Bizet number, belongs to the whimsical order of writings, such as the Haydn "Kinder" symphony, and is a pretty little bit of musical humor. The "top-spinning" movement, very picturesque and also very short, was the most laughable, but the beauty of the fourth movement, a tender little duet between "little husband and little wife," called forth the heartiest appreciation, the work of the strings being notably good, even for the Boston symphony men.

The majestic prelude of the Handel overture was grandly set forth and the runs and supplementary mutations clearly and dexterously surmounted. The free trumpet figures were harmonious as a rule, and the 'cellos and double-basses also did their work well. The soloist at this week's concert will be Mr George W. Proctor. The following program will be performed: Beethoven, overture, "Fidelio;" Schytte, concerto for pianoforte; Smetana, symphonic poem, "Wallenstein;" Brahms, symphony No. 3.

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When one bears in mind that this score was composed before Gluck became a reformer, at the time when he had just made the acquaintance of Di Calzabigi, who was to help him in breaking the fetters in which Metastasio was binding the opera, one can better understand why it was that the composer became the father of the dramatic school. Handel might sneer as much as he pleased at his early products—"He knows no more of counterpoint than my cook," said he—but dramatic instinct will always outweigh contrapuntal knowledge.

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Evil was portrayed upon the muted horns which gave forth their baleful tones with strong effect. There was rich scoring throughout, especially did the deeper wind instruments give the gloom requisite for the subject. Occasionally one would meet with a touch frankly Wagnerian, as for example the picturing of suspense upon the kettle-drums, by soft, irregular strokes, and the playing of the minstrel's last melody (a violin, not a pipe melody, by the way) gave opportunity for some of the high harmonics upon the instrument, a la Wagner, while harp, horn, and violins in highest positions gave the regular Wagnerian, ecstatic, celestial ending.

The city festival, which here came after the death of the children, had a most effective march, but one could not but deem it a little inflated, as if Barnum had arrived with a three-ring show. The The dance of the children which began in simplicity ended with titanic power. It was said of Sheridan that he made the servants talk as brightly as the princes in his plays; one can say of Humperdinck that he sometimes makes his children become Nibelung heroes.

After this festive preamble, the audience were, metaphorically, admitted to the Christmas tree, for to follow the children's dance and festival with a children's suite by Bizet ("Jeu d'Enfants") was clearly a musical presentation of "the Compliments of the Season." An orchestral suite made from a set of piano pieces, not at all ambitious but a perfect omelette souffle of music, a dainty trifle as dessert to a musical meal, every note of the little work seemed to be heartily enjoyed by everyone.

The trumpet did some excellent playing in the first number and the contrabasses gave a jolly buffoonery to the proceedings. The slumber-song gave the muted violins their innings and they played most sweetly. "The Top" was a very brief bit of musical humor, very charming in its way. "The Ball" was Offenbachian, heartily wild and spicy. Only in the "Petit Mari, Petite Femme" was there an exaggeration of sentiment; if the children playing at "Husband and Wife" had been Tristan and Isolde, or Romeo and Juliet, they could scarcely have been more passionate and intense. The whole work was not of "symphony-concert" dignity, but as already intimated, it was our musical Christ-

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del, played "for the first time in Boston," is indeed a novelty. This composer has done some excellent work, among other things "The Messiah," "Israel in Egypt," etc., etc. Several of his compositions have been heard in Boston before and have been freely applauded. He seems a composer of considerable promise although it is a pity that he knows so much counterpoint. His general motto seems to be "when in doubt, play trumpets," and there was much trumpeting during the number (excellently played, too, with a ringing, incisive style that was inspiring) and some very brilliant fugue-playing on the strings.

The composer should follow the example set by our resident writers and avoid the fugue; the fugato is less wearing upon the composer and more readily understood by the audience. It was a mistake also not to give the work a definite title; if, for example, he had called the work "An American Overture," the pompous and brassy first movement might have pictured our senate, and the intricate fugal passages the tangle they get things into. But, even as it is, the work is a worthy one, and we hope that Mr. Paur will give us more new compositions by Mr. Haendel in the near future.

Louis C. Elson.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. C., NO. 180.
SUNDAY, DEC. 27, 1896.

THE SYMPHONY CONCERT.

A Christmas Programme and a Very Charming One.

Contrasts Between the Old and the New—Four Novelties for Local Lovers of Music—Bizet's Little Suite, "Children's Games," an Exquisite Dainty—New High Trumpets.

For last night's concert by the Boston Symphony orchestra, Mr. Paur arranged a Christmas programme, and a very charming one it was, in its contrasts between the old and the new, with Handel, Gluck and Haydn representing the former, and Bizet and Humperdinck the latter. The music was:

Selections from "Don Juan"..............Gluck
Symphony, C-minor, No. 9, B. & H.....Haydn
Selections from "The King's Children....
..............................Humperdinck
Little suite, "Children's Games".........Bizet
Overture, No. 1, D-major...............Handel

These, excepting the symphony, were all new to Boston. The Gluck music is from a ballet written on the same subject as Mozart's opera. It consists of four numbers, arranged in suite form by Herman Kretzschmar and published last year. The original orchestration is retained, the only additions to the score being some expression marks by the adapter. While the music is extremely simple, it is full of charm, and a minuet is especially graceful and melodious. The best part, however, is the last number, the opening movement of which depicts the visit of the statue to Don Juan, and is powerfully dramatic, and the finale illustrating the libertine's punishment and descent into hell. This is of curious interest by way of contrast with Mozart's treatment of the same subjects, the superiority, of course, lying with the younger master. This ballet was composed during Gluck's stay in Vienna, from 1755 to 1761, when he was writing divertissements, airs for comedies, comic operettas and other trifles for the palaces of Laxenburg and Schoenbrunn, and making failure after failure. Little if any of the music he wrote during this period has survived. It was 10 or 12 years later that he emerged from this production of "pot-boilers" with "Iphigenie en Aulide," and stood forth a great master. The music played last night has nothing to distinguish it from the conventionalities of the period in which it was written. Of the Gluck in the "Orpheus" ballet music there is not a trace, save in the two movements just referred to, and of these the closing movement was transferred to "Orpheus."

The Humperdinck selections consisted of the introduction to act 3 and the introduction to act 2 of his opera, "The King's Children." Both are very like his "Hansel and Gretel" music; in fact, for any variation there is in style and treatment, they might be pages out of that very score. The orchestration is very Wagnerian, very rich in color, and very fine in the sympathy it manifests with the characteristic timbres of the various instruments and their most telling effects in combinations. The melodies are flowing and pleasing, but the thickly elaborate instrumentation at length palls for very lack of diversity in color. The performance of these selections was of exceptional beauty and finish.

The bright, particular gems of the novelties were the five Bizet numbers, The cradle song, entitled "The Doll," is a lovely little melody, fascinatingly scored, and with an exquisite daintiness of tone color. A remarkable bit of effect was one of the briefest of impromptus, named "The Top," in which the motion of the toy in spinning is suggested with a piquant playfulness of orchestration as original as it is airy and delightful. The fourth movement, "Little Husband, Little Wife," a plaintively tender duet between the first violins and the 'cellos, is another delicious bit of simplicity. These are all the veriest trifles, but they are of a nature that shows the true artist, working in a conscientiously artistic spirit, and emphasizing in almost every bar a strongly individualized master in his art. The suite was read and played with surpassing finish.

The Handel overture, reinstrumented by Franz Wullner, is not of very notable interest, and Mr. Wullner has done no great service to it by modernizing the score.

A striking feature in the performance was the first hearing here of some high trumpets, or, rather, cornets, manufactured expressly to meet the trying demands made by the trumpet parts of the instrumental music of Bach and Handel, especially the former. They are the only instruments of their kind in this country, and were imported by a prominent music lover here for a similar use to that to which they were devoted last night, and with such impressive effect.

The Haydn symphony received that treatment which Mr. Paur accords the composer, with invariably fine and satisfying results.

The programme for the next concert is: Overture, "Fidelio," Beethoven; concerto for pianoforte, Schytte; symphonic poem, "Wallenstein," Smetana; symphony No. 3, Brahms. Mr. George W. Proctor is to be the soloist.

Boston Courier.
SUNDAY MORNING, DEC. 27, 1896.

It was quite a Christmasy programme which Mr. Paur provided for the ninth in the present Symphony series. Not in the choice of music having distinctive or specific relations with that sacred but festive season; but in the light-hearted, genial, ingenuous and simple character of most of the numbers. Even the symphony itself claimed no motionlessly bound attention, being that one of Haydn in C minor, known sometimes as No. 9, which might almost be rated as a symphony in miniature. For it is only some twenty minutes in length, and its movements seem to be quite content with just showing how much might be done with their attractive and clear-cut themes if one only set about utilizing them to the full possibility. And this holds in spite of the fact that Haydn did less country-dancing and more counterpointing in the animated last movement that was often his wont. It should be noted that the trio of the minuet, which is an ornate and pleasant 'cello solo, was deliciously played by Mr. Schroeder.

And the rest of the programme — which was wisely contained within less than an hour and a half — was new, and exceedingly entertaining. But the audience — true Boston to the core — seemed to feel very much in doubt whether it ought to be pleased by what was confessedly juvenile in spirit, and applauded rather doubtfully and timidly things which a ready continental audience, whether of Germans or Italians, would have heartily welcomed and bidden good speed to. The beginning was made with Hermann Kretzschmar's arrangement into a suite of four numbers of the overture and about ten other movements from Gluck's ballet of "Don Juan." Of these only the finale, which the composer subsequently incorporated into the Inferno music of his "Orfeo," was known, but the others might well look for further acquaintance They not only show those peculiar qualities of clearness, proportion, grace, happy harmony and flowing measure which distinguished Gluck, but they also present a sequence which passes naturally to the intensely and dramatically furious conclusion.

Several selections from Humperdinck's incidental music to the legend of "The King's Children" were also given, including a melancholy scene called "Ruined and Dead," and some lively numbers fitted for the children's festivals. The composer's devotion to Wagner, less pronounced perhaps than in his "Hansel and Gretel," still showed strongly at first; but more freedom and natural gaiety developed as the numbers went on.

There was also a delicious little suite by Bizet, called "Children's Games," and as dainty and fanciful, as unpretending and true, as appreciative and adaptive, as if its author had not possessed the passion of "Carmen," the brilliancy of "The Pearl Fishers," or the hot, leaping life of the "Arlesienne." There were "Trumpets and Drums," a "Doll" and a "Top" movement, and others suggestive of a love-duet of manikins and a jolly little dance. The oddity of the spinning, reeling, tumbling top, the cheery thump of the march and the miniature sentiment of the duet, did manage to prevail with the listeners and touch them up to applause.

A Handel overture, No. 1, in D major, came last, and presented a short, pompous introduction, and a friged allegro of much force and splendor.

The programme was thoroughly well played, and it did one's heart good to see Mr Paur's merry, contented face when some of the neat little points came sharp and shining.

On Saturday next there will be played Beethoven's "Fidelio" overture; Schytte's pianoforte concerto, with Mr. George W. Proctor as the soloist; Smetana's "Wallenstein" poem, and Brahms's third symphony.

Howard Malcom Ticknor.

Gazett

BOSTON, SUNDAY MORNING, DEC. 27.

The Kneisel Quartet.

The interest in the third concert of the Kneisel Quartet centred in a new work by Mr. G. W. Chadwick, Quartet, E minor, No. 4. The work is not an attractive one of its kind, and there is no evidence that it owed its existence to inspiration. Just what the work means, it is impossible to say; it may be that Mr. Chadwick is writing American music on Drovak's theory of a negro-tune basis, but Ireland and Scotland come in for an equal share of his attention. The themes are not suggestive of originality, and strangely enough, they are inadequately developed, with no logical sequence, no clearness of expression born of conviction. Then there is a monotony, a sameness of coloring, that is trying to the nerves, and there are no rare technical merits that bring solace in the midst of pain, nothing but brevity, which in the present case is not the soul of wit. Mr. Chadwick has done far better work, and it is to be regretted that he allowed the quartet to leave his study table.

Another feature in the programme was Saint-Saen's septet for piano, trumpet and strings, op. 65. The interpretation of this delightful work was sadly marred by the indiscretions of Mr. Burmeister, who played the piano part, and converted a septet, or tried to convert it, into a piano solo. Despite a tradition sacred to the Kneisel Quartet, Mr. Burmeister should remember that in chamber music, it is barbarous to exalt one instrument at the expense of all the others, whether the instrument be first violin or piano. Mr. Burmeister ill-treated the piano as well as the composer, he pounded it, thumped it and tortured it; he almost completely neglected the intentions of the composer; he stifled the other instruments in an ocean of noise, and he forgot to give to his art any trace of delicacy, fitness or taste.

Boston Sunday Globe.
SUNDAY, DEC. 27, 1896.

Novelties Played at the Symphony Concert.

Four of the five numbers on the symphony program last week were given for the first time in this city. The novelties were Kretzschmar's arrangements of ballet music from Gluck's "Don Juan," selections from Humperdinck's "King's Children," Bizet's suite, "Children's Games," and Handel's overture, No. 1, in D major, arranged by Franz Wullner. Haydn's C-minor symphony completed the program. The Haydn number received sympathetic treatment, the fortissimo phrases of the earlier movements being smoothly given and with the necessary vigor. The intermediate themes and the slower passages were played with a tenderness and delicacy of expression thoroughly in harmony with the requirements of the score, and Mr Schroeder's cello work in the trio was wholly good. The finale went briliantly.

The selections from Gluck's "Don Juan" ballet music illustrate a succession of scenes made familiar in Mozart's opera, "Don Giovanni," and the highly contrasted writings. The opening themes are a blending of the stately with the jovial, these being supplemented by a curious figuration for strings and the oboe. The second movement foreshadows the impending fate of the don, the music growing more sedate in character. After a brief bit of merrymaking and serenading comes the finale or fourth movement, with the don's descent into hades.

The second part of the ballet was admirably performed, the strings in particular singing in beautiful unison with the flutes and horns in the earlier passages. The almost strident phrases were played with precision by the whole band. In the pizzicato movement the strings presented the dance rhythms with vivacity and delicate tonality, and the retribution that befel the Lothario was vividly and musically illustrated in the final movement.

The Humperdinck number is in two parts, one entitled "Ruined and Dead," the second representing a festival, or dance of children. The first part is effectively scored, as a whole, but without any particular musical value, although a melody is quite skilfully introduced and interwoven with a somber theme. A pleasing dance movement of a simple nature comprises the second movement. The music suggests a combination of the grewsome and the juvenile such as was heard in Humperdinck's "Hansel and Gretel," and recalls the author's previous work in many instances. The orchestra was efficient, and gave a satisfactory interpretation of the selection.

"Children's Games," the Bizet number, belongs to the whimsical order of writings, such as the Haydn "Kinder" symphony, and is a pretty little bit of musical humor. The "top-spinning" movement, very picturesque and also very short, was the most laughable, but the beauty of the fourth movement, a tender little duet between "little husband and little wife," called forth the heartiest appreciation, the work of the strings being notably good, even for the Boston symphony men.

The majestic prelude of the Handel overture was grandly set forth and the runs and supplementary mutations clearly and dexterously surmounted. The free trumpet figures were harmonious as a rule, and the 'cellos and double-basses also did their work well. The soloist at this week's concert will be Mr George W. Proctor. The following program will be performed: Beethoven, overture, "Fidelio;" Schytte, concerto for pianoforte; Smetana, symphonic poem, "Wallenstein;" Brahms, symphony No. 3.

POST,

Democratic Paper

ENGLAND.

DECEMBER 27, 1896.

Publishing Company.

SYMPHONY CONCERT.

[illegible] patrons might feel that they [illegible] surfeited with music last night, for the selections played represented several schools, and of the five numbers on the programme, four had never before been heard in this city. By far the most interesting was the suite by Bizet and styled "Children's Games." It is in five movements, all very brief but thoroughly descriptive. The first movement is based on a march theme, in which the snare drum and trumpets predominate; the second movement is a berceuse, and is entitled "The Doll." It introduces a simple little melody, developed largely by the muted strings; the third is entitled "The Top," and the first brisk whizz and the increasing hum are picturesquely suggested. The fourth is a quaint piece of orchestral construction, and illustrates a duet between "Little Husband, Little Wife," as the programme puts it, by means of the violins and cellos. The fifth is a rushing galop, daintily developed and played with much spirit and dash. The whole suite is thoroughly novel, and there is little repetition, which largely accounted for the measure of enjoyment which the audience experienced.

The selections from the music to Humperdinck's "King's Children" is a curious piece of work. The portions heard last night were the introductions to Acts III. and II. That to Act III. is melancholy to the last degree. There are but two themes, but they are repeated to a degree bordering on monotony. The selection is rather suggestive of the fire-charm music in "Die Walkure." The Act II. music, however, is of a very different character. The music consists of several variations on a pretty dance theme and admirably offsets the other introduction. It is evident they are intended to be descriptive, but in neither case is the object made clear. A portion of the "Hansel and Gretel" music by this same composer was heard here last season, and as concert music proved very entertaining. Those played last night, however, will scarcely enhance the popularity of Humperdinck in these parts.

Gluck was represented on the programme by selections from his ballet "Don Juan," arranged by Hermann Kretzschmar. As played last night there are four divisions, all descriptive of the festival, with its attendant dance and love in its various moods. As might be expected with music of this sort, it is light and frothy, and it was fittingly placed at the beginning of the programme. The music is always stately, never commonplace, and is often dramatic. It was beautifully played, and its many beauties were charmingly brought out. In general contrast to this number was the overture by Handel, arranged by Franz Wullner and placed at the end of the programme. It was heavy, dull and of a dignified order, not a selection which one would care to listen to soon again. The symphony was Haydn's No. 9, rather short, but full of beauty and always enjoyable.

At the concert next week George W. Proctor will play a concerto by Schytte, and the symphony will be Brahms's No. 3.

Music Hall: Boston Symphony Orchestra

The programme of the ninth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Gluck: Selections from the Ballet, "Don Juan," arranged by Hermann Kretzschmar.
(First time in Boston).
Haydn: Symphony in C minor (B. & H., No. 9).
Humperdinck: Selections from Music to "Königskinder."
(First time in Boston).
Bizet: Petite Suite, "Jeu d'Enfants," opus 22.
(First time in Boston).
Handel: Overture in D major, arranged by Franz Wüllner.
(First time in Boston).

It may well be questioned whether it was worth while to play so much of Kretzschmar's suite from Gluck's "Don Juan." The final Larghetto and Allegro in D minor—the latter of which Gluck used again as the "Dance of Furies" in his "Orpheus"—are great music; the Allegro is even strong enough to hold up its head after having been made the model for countless melodramatic scenes of stress and terror in the cheap incidental music to cheap sensational dramas. But the earlier numbers in this suite of four movements sound pretty weak and childish nowadays; if we are ever lucky enough to have a series of classical concerts with small orchestra in a small hall in Boston, it may be well to revive some of this old music now and then; but in the Music Hall it is dull and tedious.

Haydn's C minor symphony shines among its companions in the "great twelve" (written for Salomon in London) by the rather grim seriousness and dramatic force of its first and last movements; one feels that here Haydn had a prophetic glimpse of a more modern symphonic point of view, and had perhaps caught a suggestion from the Finale of Mozart's "Jupiter." The "Jupiter" was written in 1778, and this symphony of Haydn's in 1791. It is an admirable work, full of life, vigor and beauty. It was excellently well played, Mr. Schroeder making some exceedingly beautiful effects in his 'cello solo in the Trio of the Minuet.

The two selections from Humperdinck's music to Rosmer's "Königskinder"—Introductions to Acts II. and III.—seemed to us pretty dull and dreary. The tragic Introduction to the third act seems little more than diluted Wagner, while, in the Introduction to the second, one is not overjoyed to recognize something of that too, too naif Humperdinck of the "Humoreske," played here some years ago by Mr. Nikisch. For one thing, however, the Introduction to Act. III. is wonderfully scored, and quite in the Wagner style.

Bizet's little suite of children's pieces is a bright bit of champagne-froth, but none the less charming for its frothiness. It has all Bizet's cleverness and esprit. It was charmingly played—save that we cannot think Mr. Paur right in throwing so much maturity of feeling and even passion into the little "Petit mari, petite femme" duet—and evidently much enjoyed by the audience.

And then came Handel and put all the rest in his pocket! That overture of his made us think of what Mendelssohn wrote to Moscheles: "That's where I admire Handel's glorious style; when he brings up his kettle-drums and trumpets towards the end, and thumps and batters away to his heart's content, as if he meant to knock you down, no mortal can remain unmoved." Here is genius, if ever it was anywhere! Wüllner's additions to the score seem all in good taste, though it would take minute study to test the exact quality of the musicianship displayed in them. The performance was splendid.

Upon the whole, the programme was more enjoyable than one would have expected from reading it. Seventeen movements, thirteen of which were new, looked like a rather terrifying list; but the concert was even shorter than usual, and no one seemed tired by it. Still this is merely a negative result, and we doubt if many in the audience found themselves particularly inspired and edified by it. There were too many lollipops!

The next programme is: Beethoven, overture to "Fidelio," opus 72; Eduard Schütt, pianoforte concerto No. 2, in F minor, opus 47 (new); Smetana, symphonic poem, "Wallenstein" (new); Brahms, symphony No. 3, in F major, opus 90. Mr. George W. Proctor will be the pianist.

The Boston [illegible]

MONDAY, DECEMBER 28, 1896.

THE SYMPHONY.

A Whole Programme Full of Novelties, Ancient and Modern.

Sixteenth season Boston Symphony Orchestra; ninth concert. The programme:
Selection from the ballet "Don Juan"......von Gluck
Arranged by Hermann Kretzschmar.
(First time in Boston.)
Symphony in C minor (B. & H., No. 9....Haydn
Selections from the music to "King's Children ....Humperdinck
(First time in Boston.)
Little suite, "Children's Games," op. 22.........Bizet
(First time in Boston.)
Overture No. 1, in D major..............Handel
Arranged by Franz Wullner.
(First time in Boston.)

Such a feast of "first times" has never been known in Mr. Paur's time, and the very excellent part of it was that all were worth listening to, and some were of great beauty and attractiveness. The antipodes of music were well represented; the whole history of orchestration is included between the lovely and classic simplicity of Gluck and the purple richness of Humperdinck. And there is a deal of suggestiveness involved, for we know that with all his apparent bareness of instrumentation the already ancient Gluck will yet live years, and perhaps centuries, after the intensely fin de siecle Humperdinck. Music is not unlike the dress of woman. Fashions change, but the inherently beautiful and artistic never dies, and can be found recurring again and again as the years roll on.

The ballet music of "Don Juan" is mostly refined and fascinating. Particularly graceful is the minuet, with its very expressive trio in C major. The last movement shows all of Gluck's power, which for his day, was wonderfully effective and elaborate. The "Descent to Hell," better known as the dance of the furies in "Orpheus," is masterly in its tremendous energy and fiery abandon. The whole work was played with impeccable precision and beauty.

After the Hayddn C minor symphony, which, to tell the truth, is not a thing of unmixed delight, came the music of today—Humperdinck's preludes for the fairy play, "The Children of the King." From the first sound of the mournful theme in the slow movement, the thing that strikes one most is the great fertility of invention in the scoring. It is full and richly ornamented without any of that cloudiness which often brings to naught the ambitious orchestration of the young moderns. And the most salient point is the close resemblance of the whole piece, both slow and rapid movements, to "Hansel and Gretel." Apparently Humperdinck has not yet emerged from his second "manner"— his first may be said to have been represented by his "Musical Joke," which was so derided at these concerts a few years ago. Perhaps he is not great enough to be accredited with "manners," but of that, time will tell. Enough to say that the selections just heard were very charming and musicianly.

Another work that gave great pleasure by reason of its airy invention and supreme loveliness of expression, was the Bizet suite, "Children's Games." To think that the world should have lost a man who was just writing such things as this! Each movement is a gem in its way, and perfectly in the gay and effervescent style proper to childhood. Nothing could be more delicate and full of realism than the tiny movement depicting the winding and spinning of a top. Mr. Paur is to be thanked for bringing such a lovely work before the people.

The Handel overture is eminently Handelian, without possessing any particular marks of genius. No doubt the old master could have turned off a dozen such in a week. It was solidly and well played.

Musical Courier
Dec 30th

To Sell Boston's Famous Organ.

BOSTON, Mass., December 21.

THE great Boston Music Hall organ, once the most famous instrument of its kind in the country, and larger than almost any organ now in use in the world, is to be sold. For the past dozen years the pipes and mechanical couplings have been stored in a shed, and now they are to be offered for sale, in the hope that the great instrument, in some new location, may once more take its place among the foremost examples of the organ builder's art.

When the big Music Hall of Boston was finished in 1852 a musical festival was held to celebrate the event, and the proceeds, $920, became the nucleus of a fund to buy an organ for the building. This sum was gradually increased until in 1853 the contract was awarded to a German firm. The instrument finally arrived, after a three months' passage, in a sailing vessel from Rotterdam, in March, 1863, and was first heard in public on October 31 of that year. The total cost of the organ was $60,000, and its weight was about 70 tons. It was 47 feet wide, 18 feet deep, and 70 feet high. In addition to a full assortment of mechanical couplers the organ possessed 89 speaking stops, with 5,474 pipes, distributed over four manuals, just about the size of the great organ now at St. Bartholomew's Church, New York.

The organ was removed from Music Hall in 1884, after several seasons of concerts of the Boston Symphony Orchestra there, because it interfered with the acoustic properties of the auditorium, besides taking up too much room. It is now awaiting a purchaser.

HOME JOURNAL

A PAPER OF TO-DAY

SATURDAY, JANUARY 2, 1897.

GEORGE W. PROCTOR, the pianist, who will perform with the Boston Symphony Orchestra in Music Hall to-night the second pianoforte concerto by Schutt, was born in Boston twenty-three years ago.

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For two years he was a pupil of John Alden, then for three years of Carl Faelten, and he has but quite recently returned from abroad where for four years he was private pupil of Theodore Leschetizky.

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Considerable interest was manifested in his appearance at the Boston Symphony concert in Sanders Theatre, Cambridge, Thursday evening, and quite a number of well-known musical people from Boston attended the concert in order to hear him perform Mendelssohn's G-minor concerto.

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While the scope and comprehensiveness of young Proctor's technique could not adequately be judged by this single performance, he demonstrated beyond cavil that he will rank in the near future with some of the very ablest pianists who have appeared in this vicinity. The technical virtuosity to be exhibited with Mendelssohn's opus 25 is quite limited as compared with that of one of the Saint-Saens, Grieg, Brahms or Schutt concertos. Nevertheless Mr. Proctor made a masterly showing with the Mendelssohn work, which he played beyond the reach of any finite faultfinding.

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Mr. George Nowell and Mr. Proctor are probably the ablest representatives of Leschetizky in this vicinity.

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It is not from such pianists and teachers as these that one hears so much about the Leschetizky method.

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"I have no method," said Leschetizky to young Proctor.

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Any musician can appreciate what that means.

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Von Bülow said the same.

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Beware of the pianoforte or vocal teacher who has very considerable to say about method.

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"Strong fingers and a flexible wrist are my chief requirements of a pianist," says Leschetizky.

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Judging from what he accomplished with the Mendelssohn concerto at Sanders Theatre, Thursday evening, young Proctor will create something of a sensation with the Schutt concerto in Music Hall to-night.

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ON POST,
Representative Democratic Paper
OF NEW ENGLAND.
DECEMBER 27, 1896.
Post Publishing Company.

THE SYMPHONY CONCERT.

Symphony patrons might feel that they were surfeited with music last night, for the selections played represented several schools, and of the five numbers on the programme, four had never before been heard in this city. By far the most interesting was the suite by Bizet and styled "Children's Games." It is in five movements, all very brief but thoroughly descriptive. The first movement is based on a march theme, in which the snare drum and trumpets predominate; the second movement is a berceuse, and is entitled "The Doll." It introduces a simple little melody, developed largely by the muted strings; the third is entitled "The Top," and the first brisk whizz and the increasing hum are picturesquely suggested. The fourth is a quaint piece of orchestral construction, and illustrates a duet between "Little Husband, Little Wife," as the programme puts it, by means of the violins and cellos. The fifth is a rushing galop, daintily developed and played with much spirit and dash. The whole suite is thoroughly novel, and there is little repetition, which largely accounted for the measure of enjoyment which the audience experienced.

The selections from the music to Humperdinck's "King's Children" is a curious piece of work. The portions heard last night were the introductions to Acts III. and II. That to Act III. is melancholy to the last degree. There are but two themes, but they are repeated to a degree bordering on monotony. The selection is rather suggestive of the fire-charm music in "Die Walkure." The Act II. music, however, is of a very different character. The music consists of several variations on a pretty dance theme and admirably offsets the other introduction. It is evident they are intended to be descriptive, but in neither case is the object made clear. A portion of the "Hansel and Gretel" music by this same composer was heard here last season, and as concert music proved very entertaining. Those played last night, however, will scarcely enhance the popularity of Humperdinck in these parts.

Gluck was represented on the programme by selections from his ballet "Don Juan," arranged by Hermann Kretzschmar. As played last night there are four divisions, all descriptive of the festival, with its attendant dance and love in its various moods. As might be expected with music of this sort, it is light and frothy, and it was fittingly placed at the beginning of the programme. The music is always stately, never commonplace, and is often dramatic. It was beautifully played, and its many beauties were charmingly brought out. In general contrast to this number was the overture by Handel, arranged by Franz Wullner and placed at the end of the programme. It was heavy, dull and of a dignified order, not a selection which one would care to listen to soon again. The symphony was Haydn's No. 9, rather short, but full of beauty and always enjoyable.

At the concert next week George W. Proctor will play a concerto by Schytte, and the symphony will be Brahms's No. 3.

Boston Transcript
MONDAY, DECEMBER 28, 1896.

Music Hall: Boston Symphony Orchestra

The programme of the ninth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Gluck: Selections from the Ballet, "Don Juan," arranged by Hermann Kretzschmar.
(First time in Boston).
Haydn: Symphony in C minor (B. & H., No. 9).
Humperdinck: Selections from Music to "Königskinder."
(First time in Boston).
Bizet: Petite Suite, "Jeu d'Enfants," opus 22.
(First time in Boston).
Handel: Overture in D major, arranged by Franz Wüllner.
(First time in Boston).

It may well be questioned whether it was worth while to play so much of Kretzschmar's suite from Gluck's "Don Juan." The final Larghetto and Allegro in D minor—the latter of which Gluck used again as the "Dance of Furies" in his "Orpheus"—are great music; the Allegro is even strong enough to hold up its head after having been made the model for countless melodramatic scenes of stress and terror in the cheap incidental music to cheap sensational dramas. But the earlier numbers in this suite of four movements sound pretty weak and childish nowadays; if we are ever lucky enough to have a series of classical concerts with small orchestra in a small hall in Boston, it may be well to revive some of this old music now and then; but in the Music Hall it is dull and tedious.

Haydn's C minor symphony shines among its companions in the "great twelve" (written for Salomon in London) by the rather grim seriousness and dramatic force of its first and last movements; one feels that here Haydn had a prophetic glimpse of a more modern symphonic point of view, and had perhaps caught a suggestion from the Finale of Mozart's "Jupiter." The "Jupiter" was written in 1778, and this symphony of Haydn's in 1791. It is an admirable work, full of life, vigor and beauty. It was excellently well played, Mr. Schroeder making some exceedingly beautiful effects in his 'cello solo in the Trio of the Minuet.

The two selections from Humperdinck's music to Rosmer's "Königskinder"—Introductions to Acts II. and III.—seemed to us pretty dull and dreary. The tragic Introduction to the third act seems little more than diluted Wagner, while, in the Introduction to the second, one is not overjoyed to recognize something of that too, too naif Humperdinck of the "Humoreske," played here some years ago by Mr. Nikisch. For one thing, however, the Introduction to Act. III. is wonderfully scored, and quite in the Wagner style.

Bizet's little suite of children's pieces is a bright bit of champagne-froth, but none the less charming for its frothiness. It has all Bizet's cleverness and esprit. It was charmingly played—save that we cannot think Mr. Paur right in throwing so much maturity of feeling and even passion into the little "Petit mari, petite femme" duet—and evidently much enjoyed by the audience.

And then came Handel and put all the rest in his pocket! That overture of his made us think of what Mendelssohn wrote to Moscheles: "That 's where I admire Handel's glorious style; when he brings up his kettle-drums and trumpets towards the end, and thumps and batters away to his heart's content, as if he meant to knock you down, no mortal can remain unmoved." Here is genius, if ever it was anywhere! Wüllner's additions to the score seem all in good taste, though it would take minute study to test the exact quality of the musicianship displayed in them. The performance was splendid.

Upon the whole, the programme was more enjoyable than one would have expected from reading it. Seventeen movements, thirteen of which were new, looked like a rather terrifying list; but the concert was even shorter than usual, and no one seemed tired by it. Still this is merely a negative result, and we doubt if many in the audience found themselves particularly inspired and edified by it. There were too many lollipops!

The next programme is: Beethoven, overture to "Fidelio," opus 72; Eduard Schütt, pianoforte concerto No. 2, in F minor, opus 47 (new); Smetana, symphonic poem, "Wallenstein" (new); Brahms, symphony No. 3, in F major, opus 90. Mr. George W. Proctor will be the pianist.

The Boston Traveler
MONDAY, DECEMBER 28, 1896.

THE SYMPHONY.

A Whole Programme Full of Novelties, Ancient and Modern.

Sixteenth season Boston Symphony Orchestra; ninth concert. The programme:
Selection from the ballet "Don Juan" ....von Gluck
Arranged by Hermann Kretzschmar.
(First time in Boston.)
Symphony in C minor (B. & H., No. 9....Haydn
Selections from the music to "King's Children ....Humperdinck
(First time in Boston.)
Little suite, "Children's Games," op. 22.. ....Bizet
(First time in Boston.)
Overture No. 1, in D major..............Handel
Arranged by Franz Wullner.
(First time in Boston.)

Such a feast of "first times" has never been known in Mr. Paur's time, and the very excellent part of it was that all were worth listening to, and some were of great beauty and attractiveness. The antipodes of music were well represented; the whole history of orchestration is included between the lovely and classic simplicity of Gluck and the purple richness of Humperdinck. And there is a deal of suggestiveness involved, for we know that with all his apparent bareness of instrumentation the already ancient Gluck will yet live years, and perhaps centuries, after the intensely fin de siecle Humperdinck. Music is not unlike the dress of woman. Fashions change, but the inherently beautiful and artistic never dies, and can be found recurring again and again as the years roll on.

The ballet music of "Don Juan" is mostly refined and fascinating. Particularly graceful is the minuet, with its very expressive trio in C major. The last movement shows all of Gluck's power, which for his day, was wonderfully effective and elaborate. The "Descent to Hell," better known as the dance of the furies in "Orpheus," is masterly in its tremendous energy and fiery abandon. The whole work was played with impeccable precision and beauty.

After the Hayddn C minor symphony, which, to tell the truth, is not a thing of unmixed delight, came the music of today—Humperdinck's preludes for the fairy play, "The Children of the King." From the first sound of the mournful theme in the slow movement, the thing that strikes one most is the great fertility of invention in the scoring. It is full and richly ornamented without any of that cloudiness which often brings to naught the ambitious orchestration of the young moderns. And the most salient point is the close resemblance of the whole piece, both slow and rapid movements, to "Hansel and Gretel." Apparently Humperdinck has not yet emerged from his second "manner"— his first may be said to have been represented by his "Musical Joke," which was so derided at these concerts a few years ago. Perhaps he is not great enough to be accredited with "manners," but of that, time will tell. Enough to say that the selections just heard were very charming and musicianly.

Another work that gave great pleasure by reason of its airy invention and supreme loveliness of expression, was the Bizet suite, "Children's Games." To think that the world should have lost a man who was just writing such things as this! Each movement is a gem in its way, and perfectly in the gay and effervescent style proper to childhood. Nothing could be more delicate and full of realism than the tiny movement depicting the winding and spinning of a top. Mr. Paur is to be thanked for bringing such a lovely work before the people.

The Handel overture is eminently Handelian, without possessing any particular marks of genius. No doubt the old master could have turned off a dozen such in a week. It was solidly and well played.

Musical Courier
Dec 30t

To Sell Boston's Famous Organ.

BOSTON, Mass., December 21.

THE great Boston Music Hall organ, once the most famous instrument of its kind in the country, and larger than almost any organ now in use in the world, is to be sold. For the past dozen years the pipes and mechanical couplings have been stored in a shed, and now they are to be offered for sale, in the hope that the great instrument, in some new location, may once more take its place among the foremost examples of the organ builder's art.

When the big Music Hall of Boston was finished in 1852 a musical festival was held to celebrate the event, and the proceeds, $920, became the nucleus of a fund to buy an organ for the building. This sum was gradually increased until in 1853 the contract was awarded to a German firm. The instrument finally arrived, after a three months' passage, in a sailing vessel from Rotterdam, in March, 1863, and was first heard in public on October 31 of that year. The total cost of the organ was $60,000, and its weight was about 70 tons. It was 47 feet wide, 18 feet deep, and 70 feet high. In addition to a full assortment of mechanical couplers the organ possessed 89 speaking stops, with 5,474 pipes, distributed over four manuals, just about the size of the great organ now at St. Bartholomew's Church, New York.

The organ was removed from Music Hall in 1884, after several seasons of concerts of the Boston Symphony Orchestra there, because it interfered with the acoustic properties of the auditorium, besides taking up too much room. It is now awaiting a purchaser.

HOME JOURNAL
A PAPER OF TO-DAY
SATURDAY, JANUARY 2, 1897.

GEORGE W. PROCTOR, the pianist, who will perform with the Boston Symphony Orchestra in Music Hall to-night the second pianoforte concerto by Schutt, was born in Boston twenty-three years ago.

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For two years he was a pupil of John Alden, then for three years of Carl Faelten, and he has but quite recently returned from abroad where for four years he was private pupil of Theodore Leschetizky.

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Considerable interest was manifested in his appearance at the Boston Symphony concert in Sanders Theatre, Cambridge, Thursday evening, and quite a number of well-known musical people from Boston attended the concert in order to hear him perform Mendelssohn's G-minor concerto.

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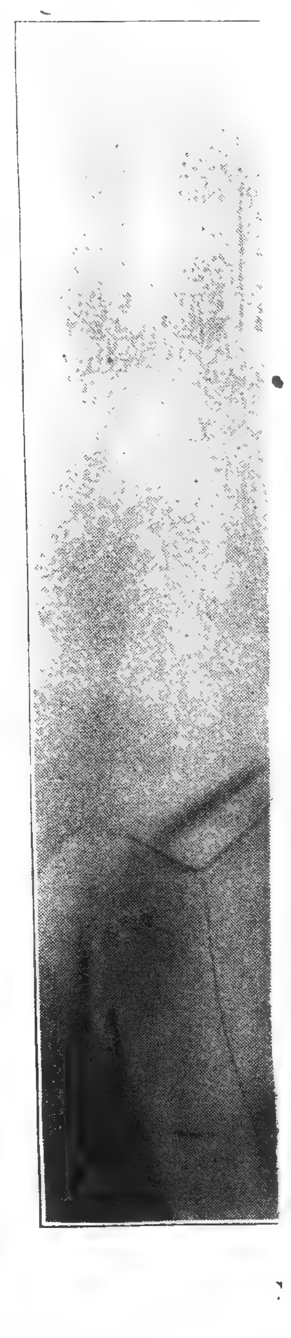
While the scope and comprehensiveness of young Proctor's technique could not adequately be judged by this single performance, he demonstrated beyond cavil that he will rank in the near future with some of the very ablest pianists who have appeared in this vicinity. The technical virtuosity to be exhibited with Mendelssohn's opus 25 is quite limited as compared with that of one of the Saint-Saens, Grieg, Brahms or Schutt concertos. Nevertheless Mr. Proctor made a masterly showing with the Mendelssohn work, which he played beyond the reach of any finite faultfinding.



—o—

Mr. George Nowell and Mr. Proctor are probably the ablest representatives of Leschetizky in this vicinity.

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It is not from such pianists and teachers as these that one hears so much about the Leschetizky method.

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"I have no method," said Leschetizky to young Proctor.

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Any musician can appreciate what that means.

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Von Bülow said the same.

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Beware of the pianoforte or vocal teacher who has very considerable to say about method.

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"Strong fingers and a flexible wrist are my chief requirements of a pianist," says Leschetizky.

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Judging from what he accomplished with the Mendelssohn concerto at Sanders Theatre, Thursday evening, young Proctor will create something of a sensation with the Schutt concerto in Music Hall tonight.

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The Musical Courier.

NEW YORK, WEDNESDAY, DECEMBER 30, 1896.

The program of the ninth Symphony concert (December 26) was as follows:

Selections from the ballet Don Juan .... Gluck
Ouverture.
Brillante.
Grazioso.
Finale, Larghetto—Allegro non troppo.
Arranged by Hermann Kretzschmar.
(First time in Boston.)
Symphony in C minor (B. & H., No. 9) .... Haydn
Selections from the music to Königskinder .... Humperdinck
Introduction to Act III.
Verdorben—gestorben, Langsam.
Spielmann's letzter Gesang.
Introduction to Act II.
Hellafest, Kinder Reigen.
(First time in Boston.)
Petite suite, Jeux d'Enfants .... Bizet
Marche (Trompette et Tambour).
Berceuse (La Poupée).
Impromptu (La Toupie).
Duo (Petit mari, petite femme).
Galop (Le Bal).
(First time in Boston.)
Overture, No. 1, in D major .... Händel
Maestoso—Allegro.
Arranged by Franz Wüllner.
(First time in Boston.)

Here are four novelties, and concerning the origin of the excerpts from Königskinder and Bizet's suite the program said not a word, although there was a learned disquisition on the theory of Mahillon.

I believe one of the Humperdinckian preludes was given in Brooklyn last November, but I have not seen in THE MUSICAL COURIER any story of the nature of this drama with incidental music.

Königskinder, a German fairy tale in three acts, is by Ernst Rosmer, whose real name is Elsa Bernstein, who is the daughter of our old friend Heinrich Porges, of Munich.

Humperdinck finished the music in May, 1896, but I can find no record of a performance of the complete work at Munich, although announcements of a performance there have been made from time to time.

The first performance of these excerpts was at a concert of the Bach Society at Heidelberg, June 2, 1896, when the composer led. Other performances were at Cologne, June —; Berlin, October 12; Leipsic, November 5.

This is the story:

Act I.—A king's son finds at the house of a forest witch a goosemaid, the daughter of a king. He loves her and would fain take her away, but she is bound by a spell. It is a minstrel, a fiddler, who, appearing with citizens of Hellabrun at the house of the witch, in order to gain advice from her concerning the choice of a ruler, looses the spell and rescues the princess.

Act II. The people of Hellabrun, trusting the witch, await at noon their king or queen. The king's son is living among them, despised, a beggar; he has hired himself out as a swineherd. Only the daughter of the broom maker knows his princely station. The clock is striking; it is high noon; the city gate is open wide; the sun bursts through the clouds; the goosemaid enters, accompanied by the fiddler. The people stare, speechless. But the Prince rushes toward her with a shout and holds her in his arms. There is mockery; there is fierce laughter; there is tumult. Beaten with sticks and stones, the Prince is thrown outside the gate.

Act III.—It is the dead of winter. The exiled children wander in the forest. The loyal fiddler and a flock of children, among them the daughter of the broom maker, search for them. At last they find them: "united in love, starved and frozen in the winter snow. Ruined! Dead!" The living kneel, and the minstrel sings his last song and plays his last tune, and breaks his fiddle in pieces.

"Dann brech' ich meine Fiedel entzwei," runs the text.

Therefore Mr. Apthorp's translation of "Spielmann" by "piper" is here incorrect.

This music is theatre music. In the theatre it may be effective. In the concert hall the chief interest is in the orchestration, which is Wagnerian in its scheme and sumptuousness. Outside of this orchestration I find little of worth. The prelude to Act III. in its development reminds one of the Tristan prelude, and the Klage motiv is very Tristanian.

As these pieces will undoubtedly be played at orchestral concerts in the United States the following description of them, which I have translated freely from Mr. Brandes' admirable program books of the Dresden Symphony concerts, may be of interest to your readers:

The prelude to Act III. opens with mournful, lonesome chords given to the woodwind, while the English horn and the first horn sound the Lamentation motiv, which, short and incisive, appears in various forms throughout the prelude. These chords are repeated by other wind instruments. The idea of this tone picture is desolation, the desolation of the wintry forest and the exiled children wandering, hungry and cold. The oboe sings in mournful recollection of the short happiness known in love. The violins take up the song of grief. The children are dead; they lie in each other's arms. The loyal fiddler finds them and pronounces their elegy. There are hints of the two former motivs which interrupt the dirge of the horns. Then follows the apotheosis.

The prelude to Act II. tells of the rejoicing expectation at Hellabrunn, as the people await their ruler. There is dancing. A child's rattle is heard. The town children enter and dance the Rosenringel, the theme of which is given first by the clarinet; at the end the children's simple tune is sung in frenzy by the whole orchestra.

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Nor did Mr. Apthorp concern himself with the origin of Bizet's Jeux d'Enfants. Colonne in 1873 founded the Sunday concerts which are now given at the Châtelet. Interested in young French composers, he asked Bizet for an unpublished work for the first concert. Now Bizet's Jeux d'Enfants, twelves pieces for piano, four hands, had just been published by Durand-Schoenewerk. He orchestrated of these pieces Nos. 2, 3, 6, 11, 12. These were first played at the first Colonne concert, at the Odéon, March 2, 1873.

Bizet's suite suggests children and their games. His children speak in simple language, while the children of Humperdinck have megaphonic voices and stride in a legendary mist. Characteristic is the funny pomp of the March, the sweet simplicity of the Doll. The Top is a delightful bit of musical fancy and skill. Little Husband, Little Wife was spoiled by exaggeration in the performance. The poor things were turned into erotic lovers in one of Massenet's pornographic operas. Nor was the galop played with the necessary lightness and brilliancy.

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The overture of Händel wore a tremendous wig, and it shook powder throughout the hall. It sounded like unto 250 or 300 other pieces by this industrious and pious composer.

The Haydn symphony was a good deal of a bore. Mr. Paur, who is enamored of the slow allegro, coquetted with Haydn's frankness, and succeeded in ruining it.

There are charming movements in the old ballet music of Gluck. You know the *Donna Anna* of his ballet opened the door to *Don Juan*, and even after the death of her stern protector she danced a pas de deux with the betrayer and assassin at the great feast at his house. She is the *Donna Anna* seen by Hoffmann in his wild tale.

This is the music that suited the dance when it was something more than a zenith-defying kick and a display of intimate laces.

PHILIP HALE.

Gazette

BOSTON, SUNDAY MORNING, JAN. 3.

The Symphony Concert.

The programme of the 10th Symphony concert given in Music Hall last evening was:

Overture, "Fidelio," E major.......... Beethoven
Concerto for Pianoforte No. 2, in F minor, op. 47 .... Edward Schutt
Symphonic Poem, "Wallenstein's Camp" .... Smetana
Symphony No. 3, F major................ Brahms
Solist, Mr. George W. Proctor.

Much interest was felt in the appearance of Mr. G. W. Proctor, but the piece selected gave him but few opportunities to demonstrate his talents. The concerto is trivial in idea and over-elaborate in development, as if one should utter commonplaces in grandiloquent words; there are suggestions, unconscious, of course, of Grieg, Mendelssohn, Chopin and other composers, and generally a large amount of elaborate display, springing from and leading to nothing. The work is one of many recent examples of a composer who has nothing valuable to say, but writes simply because it is his business or profession. In the work under consideration, Mr. Schutt is content to take the most trivial subject for his theme, hammer it out to the fracture point of thinness and then conceal its inherent worthlessness with pretentious, meaningless ornaments. The elaborately embossed pasteboard helmet rests on neither a living or a dead skull, but surrounds emptiness. At its best, the work suggests nothing higher than salon music; at times it has a characterless prettiness and a graceful sentimentality; there is a suggestion of dignity that develops into bombast and a hinting earnestness that turns out to be triviality in masquerade. It is a pale, weak, sickly and unsatisfactory concerto, giving no convincing reason why it should have been written, occupying no place in the world of high art and possessing not a trace of originality in its sins of omission and of commission. In struggling against the noise of the orchestra, the protests of the piano are unheard, and the situation of the pianist suggests a shipwrecked mariner wasting his calls for help against the billows of a tempest-tossed ocean. From all the evidence that it was possible to gather, one may venture to assert that Mr. Proctor is well equipped in the way of technique, that he plays with taste, artistic feeling, sincerity and directness, and that there is no trace of the amateur in his work. To correctly estimate the height and degree of his talents is impossible under the given conditions; one can only record the impression that the work of the young artist is full of promise and defer detailed criticism to a future occasion.

The Smetana symphonic poem was heard at this concert for the first time in Boston, and there cannot be too many works given by reputable composers, even though they are not of the highest worth. Musical education means the hearing of the new as well as the old, and Mr. Paur's exertions in this direction cannot be too highly praised. Having heard this symphonic poem, one is content never to hear it again. It is good, solid work in its way, but its way is an old-fashioned and hopelessly obsolete way. There are fire, vigor and passion in the work. The color is laid on boldly, without wiggling; the master is in grim earnest, but in his enthusiasm he kicks over rusty armor, and it rattles hollowly. Wallenstein's camp is safer in the hands of the poet than of the composer, as are all things in which definite action takes the place of vague imaginings.

The soloist for the next concert is Mr. C. M. Loeffler, who will play his Divertimento for Violin and Orchestra, in A, op. 9.

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MONDAY MORNING, JAN. 4, 1897.

A New Pianist at the Symphony Concert Saturday.

The concert of Saturday began with a rather conservative performance of Beethoven's "Fidelio" overture, by no means the best of the four different overtures which the composer wrote at different times for his single opera. The tempo seemed to drag a little at times, but the work was interpreted with all possible clearness and received considerable applause.

The chief feature of the concert was the appearance of a new pianist, a resident of Boston, and a young man who received the greater part of his musical education here.

When Mr. G. W. Proctor left Boston some years ago, his teacher, Mr. Carl Faelton, of the New England Conservatory, had already brought him well into the domain of advanced piano-work. Since that time he has been hard at work in Vienna under Leschitizky, and the fruits of his labors were offered to his own city for the first time at this concert.

The concerto at first chosen was by Schytte, the Dane, but this was finally changed for the second piano concerto of Schuett, the Viennese, the intimate friend of Mr. Proctor's teacher, Leschitizky. It is not a very great work; it has the modern romantic tendencies without having a spark of Schumann's breadth.

The composer starts his work with mighty thoughts and then begins to stagger perceptibly under his load; instead of sustained power, therefore, one obtains only spasmodic effort. Occasionally some charming stretches are attained, as in the theme of the second movement, but never a broad homogeneity.

The first movement started with gigantic power, but very soon began to fritter itself away on the development of an unimportant figure which had but little to say for itself in spite of all its ingenious transformations. The coda wound up with a fury for which there seemed no adequate cause.

The second movement placed Mr. Schuett upon his native heath,—the light romantic school,—and presented a charming theme which was freely varied by piano and orchestra. The hypercritic might find the movement a little below concerto dignity and more akin to drawing-room music of poetic tendencies, but it achieved what it evidently set out to do, and was attractive from first to last.

The third movement was likewise unambitious save in the technical field. Instead of attempting a large form which would require development of themes, the composer employed a species of song-form with trio, in which melody pure and simple might rule, and in which a series of short pictures rather than one large one was demanded. The composer succeeded therefore in what he attempted, and displayed the pianist (and his own gift of melody) without climbing any Olympian heights or adding a standard concerto to the world's repertoire.

Mr. Proctor, who was very favorably received, began in good style, exhibiting breadth and clearness in the first movement. He also was refined and poetic in the second movement, but in the finale he seemed to be fatigued and could not balance against the orchestra. There was some indistinctness in the final coda and a lame, inconsequential ending.

It is always hazardous, and frequently unjust, to form a judicial opinion at the first hearing of any artist; a debut is beset with so many hindrances that it is often not a full and fair trial. It would be impossible, for example, to state definitely whether Mr. Proctor lacked breadth of thought in the finale, or whether there was too slight a physique to bear the muscular strain, or whether there was nervousness present. If he can play sustainedly as he did in the first movement he will very soon entitle himself to a place among our leading American pianists.

He was abundantly applauded, being recalled four times at the close of the work, and one can unhesitatingly say that there is abundant promise in this newest pianist

It is many years since the Philharmonic Orchestra, in the days when the Boston Symphony was not, gave a performance of Rheinberger's "Wallenstein Symphony;" at this concert another setting of the Wallenstein subject was presented which seemed more aglow with genius than the Munich Kapellmeister's setting. Smetana's "Wallenstein's Camp" was a tone-picture that could be understood without reading Schiller's tragedy.

The wild revelry that precedes the entrance of the Capuchin, and a little hint of the sermon where the soldiery try to kill him and the two Croats protect him, may be discerened by the lively imagination, but for all practical purposes the details of the German play can be set aside and the picture taken as a portrayal of the Duke of Friedland's camp in the Thirty years' war, with all its wild soldiery and its ferocious and tumultous revelry. Evening, night and morning are expressively depicted, and the work becomes as effective a military picture as a Detaille or a De Neuville canvas.

It seemed a little exaggerated in the performance, however. Mr. Paur must beware of the extremes of force which are possible of production with his large band. The work began with a dynamite explosion that caused timid auditors to cling to their seats, and it ended with a series of detonations that seemed out of place anywhere except in a deaf and dumb asylum.

There were, however, many delightful touches between these uproars; the folk-dances picturing the rough delights of the camp in the evening, were excellently given and had a charm of their own. After this there came a theme on trombones and bass tuba that will not be rivalled even on the day of judgment for power. It is pleasant to note that there are no symptoms of lung disease in this department of our orchestra.

Then came the mysterious pizzicato passages and the theme on the muted violins that showed the unruly camp hushed to slumber. The fanfares of trumpets (excellently played) were fitting heralds of the morning and of the marching out of the troops There were fragments of national melody interspersed in this part of the picture, and the march itself was of inter

[illegible] an exception of th[illegible] quiet an ending to [illegible] sical programme. [illegible] felt something of this [illegible] casion; accustomed to being forc[illegible] ed out with clashes and crashes, [illegible] were ushered out on tiptoe, in [illegible] possible manner.

The work was superbly read [illegible] Paur, who has given us the be[illegible] tations of Brahms that Boston [illegible] received. As to the symphony itself it scarcely seems to the reviewer as great a work as its predecessor and successor [illegible] has, of course, some touches that make [illegible] worthy of the greatest living symphonist; the subordinate theme of the first movement is beautiful enough to make the reputation of any composer, but the [illegible] movement is not comparable in [illegible] with the similar movements in [illegible] or fourth symphonies by the same composer. Hans Richter, after his first examination of this symphony, called it the "Heroic" symphony of Brahms, and this may apply in some degree to the first and last movements, and there is a fur[illegible] connection between these two in the [illegible] pearance of a thought of the first [illegible] ment in the coda of the finale, a procedure which Brahms learned from Beethoven.

The short movement which takes the place of a Scherzo is altogether a charming one, and Brahms, knowing that he lacked the Mendelssohnian playfulness, was wise in substituting a shorter movement, an intermezzo, for the full Scherzo.

The finale belongs to Brahms' great movements, but after all its strife of themes the gentle end with muted strings and sustained chords like sighs is very unexpected, and while making a fitting end to the symphony it became rather an anti-climax regarded as ending to the entire programme.

Louis C. Elson.

Boston Sunday Globe.

SUNDAY, JAN. 3, 1897.

Tenth Symphony Concert.

The 10th of this season's Symphony concerts attracted the usual large gatherings to Music hall Friday afternoon and last evening. Mr George W. Proctor was the soloist, and the following enjoyable program was presented under Mr Paur's direction:

Ludwig van Beethoven,
Overture to "Fidelio," in E major, op. 72
Eduard Schutt,
Concerto for pianoforte, No. 2, in F minor, op. 47.
(First time in Boston.)
Bedrich Smetana,
Symphonic poem, "Wallenstein's Camp"
(First time in Boston.)
Johannes Brahms,
Symphony No. 3, in F major, op. 90

Mr Proctor is a young pianist who has recently returned from Europe, where he went to complete his musical studies. Much interest was felt in his appearance at the Symphony concert, as his playing had been highly praised by several prominent local musicians and also because it is understood that he is, in a way, the protege of a noted Boston society leader. The audience welcomed him cordially and after his performance recalled him repeatedly.

He played a concerto in F minor by Eduard Schutt, a composition not before heard here. It is an interesting and scholarly work, verly elaborately scored and giving rather unusual prominence to the orchestra. Opportunities for the soloist to display his virtuosity are not lacking, but, on the whole, it is not a composition to be highly recommended for selection by a young pianist for first performance before a strange audience.

Mr Proctor is unquestionably a musician of much natural ability, who has evidently had the advantage of the best instruction, and it may be predicted with confidence that he will win for himself an enviable position in the ranks of American pianists. He plays with much expression, his touch is sure and clear, if not always brilliant, and his command of technique seems equal to all ordinary requirements. He is not an especially forceful player, and it would have been more considerate on Mr Paur's part had he lessened the volume of tone created by his orchestra in several passages.

The other novelty on the program was a symphonic poem by Bedrich Smetana, entitled "Wallenstein's Camp." Its poetic theme is the first part of Schiller's Wallenstein trilogy, and has been treated by the composer in a free and fanciful style and with results that are exceedingly pleasing and picturesque. The scoring is elaborate and the composition is a fine example of descriptive music. There is much noise and blaring of brass, but all is suggestive of the turmoil of old-time camp life. It was played with splendid spirit and fine effect by the orchestra.

Mr Paur gave an admirable reading of Brahm's F major symphony, to the evident delight of that portion of the audience who claim to have no difficulty in comprehending the meaning of the German master. There are certainly many beauties in this score that are more clearly revealed than are the gems in several other works by this composer, but the average audience would welcome less repetition and elaboration of unattractive details. The "Fidelio" overture in E major was also superbly played by the orchestra. The overture is rarely given and its performance yesterday was very welcome.

The program announced for the next symphony concert is as follows: Overture, "Anacreon," Cherubini; divertimento for violin and orchestra in A, op. 9, Loeffler; overture, scherzo, notturno and wedding march from the "Midsummernight's Dream" music, Mendelssohn; symphony, Mozart. Soloist, Mr C. M. Loeffler.

The Musical Courier.

NEW YORK, WEDNESDAY, DECEMBER 30, 1896.

The program of the ninth Symphony concert (December 26) was as follows:

Selections from the ballet Don Juan ....Gluck
  Ouverture.
  Brillante.
  Grazioso.
  Finale, Larghetto—Allegro non troppo.
    Arranged by Hermann Kretzschmar.
    (First time in Boston.)
Symphony in C minor (B. & H., No. 9)..........................Haydn
Selections from the music to Königskinder............Humperdinck
  Introduction to Act III.
    Verdorben—gestorben, Langsam.
    Spielmann's letzter Gesang.
  Introduction to Act II.
    Hellafest, Kinder Reigen.
    (First time in Boston.)
Petite suite, Jeux d'Enfants .... Bize
  Marche (Trompette et Tambour).
  Berceuse (La Poupée).
  Impromptu (La Toupie).
  Duo (Petit mari, petite femme).
  Galop (Le Bal).
    (First time in Boston.)
Overture, No. 1, in D major....................................Händel
  Maestoso—Allegro.
    Arranged by Franz Wüllner.
    (First time in Boston.)

Here are four novelties, and concerning the origin of the excerpts from Königskinder and Bizet's suite the program said not a word, although there was a learned disquisition on the theory of Mahillon.

I believe one of the Humperdinckian preludes was given in Brooklyn last November, but I have not seen in THE MUSICAL COURIER any story of the nature of this drama with incidental music.

Königskinder, a German fairy tale in three acts, is by Ernst Rosmer, whose real name is Elsa Bernstein, who is the daughter of our old friend Heinrich Porges, of Munich.

Humperdinck finished the music in May, 1896, but I can find no record of a performance of the complete work at Munich, although announcements of a performance there have been made from time to time.

The first performance of these excerpts was at a concert of the Bach Society at Heidelberg, June 2, 1896, when the composer led. Other performances were at Cologne, June —; Berlin, October 12; Leipsic, November 5.

This is the story:

Act I.—A king's son finds at the house of a forest witch a goosemaid, the daughter of a king. He loves her and would fain take her away, but she is bound by a spell. It is a minstrel, a fiddler, who, appearing with citizens of Hellabrun at the house of the witch, in order to gain advice from her concerning the choice of a ruler, looses the spell and rescues the princess.

Act II. The people of Hellabrun, trusting the witch, await at noon their king or queen. The king's son is living among them, despised, a beggar; he has hired himself out as a swineherd. Only the daughter of the broom maker knows his princely station. The clock is striking; it is high noon; the city gate is open wide; the sun bursts through the clouds; the goosemaid enters, accompanied by the fiddler. The people stare, speechless. But the Prince rushes toward her with a shout and holds her in his arms. There is mockery; there is fierce laughter; there is tumult. Beaten with sticks and stones, the Prince is thrown outside the gate.

Act III.—It is the dead of winter. The exiled children wander in the forest. The loyal fiddler and a flock of children, among them the daughter of the broom maker, search for them. At last they find them: "united in love, starved and frozen in the winter snow. Ruined! Dead!" The living kneel, and the minstrel sings his last song and plays his last tune, and breaks his fiddle in pieces.

"Dann brech' ich meine Fiedel entzwei," runs the text.

Therefore Mr. Apthorp's translation of "Spielmann" by "piper" is here incorrect.

This music is theatre music. In the theatre it may be effective. In the concert hall the chief interest is in the orchestration, which is Wagnerian in its scheme and sumptuousness. Outside of this orchestration I find little of worth. The prelude to Act III. in its development reminds one of the Tristan prelude, and the Klage motiv is very Tristanian.

As these pieces will undoubtedly be played at orchestral concerts in the United States the following description of them, which I have translated freely from Mr. Brandes' admirable program books of the Dresden Symphony concerts, may be of interest to your readers:

The prelude to Act III. opens with mournful, lonesome chords given to the woodwind, while the English horn and the first horn sound the Lamentation motiv, which, short and incisive, appears in various forms throughout the prelude. These chords are repeated by other wind instruments. The idea of this tone picture is desolation, the desolation of the wintry forest and the exiled children wandering, hungry and cold. The oboe sings in mournful recollection of the short happiness known in love. The violins take up the song of grief. The children are dead; they lie in each other's arms. The loyal fiddler finds them and pronounces their elegy. There are hints of the two former motivs which interrupt the dirge of the horns. Then follows the apotheosis.

The prelude to Act II. tells of the rejoicing expectation at Hellabrunn, as the people await their ruler. There is dancing. A child's rattle is heard. The town children enter and dance the Rosenringel, the theme of which is given first by the clarinet; at the end the children's simple tune is sung in frenzy by the whole orchestra.

* * *

Nor did Mr. Apthorp concern himself with the origin of Bizet's Jeux d'Enfants. Colonne in 1873 founded the Sunday concerts which are now given at the Châtelet. Interested in young French composers, he asked Bizet for an unpublished work for the first concert. Now Bizet's Jeux d'Enfants, twelves pieces for piano, four hands, had just been published by Durand-Schoenewerk. He orchestrated of these pieces Nos. 2, 3, 6, 11, 12. These were first played at the first Colonne concert, at the Odéon, March 2, 1873.

Bizet's suite suggests children and their games. His children speak in simple language, while the children of Humperdinck have megaphonic voices and stride in a legendary mist. Characteristic is the funny pomp of the March, the sweet simplicity of the Doll. The Top is a delightful bit of musical fancy and skill. Little Husband, Little Wife was spoiled by exaggeration in the performance. The poor things were turned into erotic lovers in one of Massenet's pornographic operas. Nor was the galop played with the necessary lightness and brilliancy.

* * *

The overture of Händel wore a tremendous wig, and it shook powder throughout the hall. It sounded like unto 250 or 300 other pieces by this industrious and pious composer.

The Haydn symphony was a good deal of a bore. Mr. Paur, who is enamored of the slow allegro, coquetted with Haydn's frankness, and succeeded in ruining it.

There are charming movements in the old ballet music of Gluck. You know the *Donna Anna* of his ballet opened the door to *Don Juan*, and even after the death of her stern protector she danced a pas de deux with the betrayer and assassin at the great feast at his house. She is the *Donna Anna* seen by Hoffmann in his wild tale.

This is the music that suited the dance when it was something more than a zenith-defying kick and a display of intimate laces.

PHILIP HALE.

Gazette

BOSTON, SUNDAY MORNING, JAN. 3.

The Symphony Concert.

The programme of the 10th Symphony concert given in Music Hall last evening was:

Overture, "Fidelio," E major..........Beethoven
Concerto for Pianoforte No. 2, in F minor, op. 47 ....Edward Schutt
Symphonic Poem, "Wallenstein's Camp".........Smetana
Symphony No. 3, F major.................Brahms
Solist, Mr. George W. Proctor.

Much interest was felt in the appearance of Mr. G. W. Proctor, but the piece selected gave him but few opportunities to demonstrate his talents. The concerto is trivial in idea and over-elaborate in development, as if one should utter commonplaces in grandiloquent words; there are suggestions, unconscious, of course, of Grieg, Mendelssohn, Chopin and other composers, and generally a large amount of elaborate display, springing from and leading to nothing. The work is one of many recent examples of a composer who has nothing valuable to say, but writes simply because it is his business or profession. In the work under consideration, Mr. Schutt is content to take the most trivial subject for his theme, hammer it out to the fracture point of thinness and then conceal its inherent worthlessness with pretentious, meaningless ornaments. The elaborately embossed pasteboard helmet rests on neither a living or a dead skull, but surrounds emptiness. At its best, the work suggests nothing higher than salon music; at times it has a characterless prettiness and a graceful sentimentality; there is a suggestion of dignity that develops into bombast and a hinting earnestness that turns out to be triviality in masquerade. It is a pale, weak, sickly and unsatisfactory concerto, giving no convincing reason why it should have been written, occupying no place in the world of high art and possessing not a trace of originality in its sins of omission and of commission. In struggling against the noise of the orchestra, the protests of the piano are unheard, and the situation of the pianist suggests a shipwrecked mariner wasting his calls for help against the billows of a tempest-tossed ocean. From all the evidence that it was possible to gather, one may venture to assert that Mr. Proctor is well equipped in the way of technique, that he plays with taste, artistic feeling, sincerity and directness, and that there is no trace of the amateur in his work. To correctly estimate the height and degree of his talents is impossible under the given conditions; one can only record the impression that the work of the young artist is full of promise and defer detailed criticism to a future occasion.

The Smetana symphonic poem was heard at this concert for the first time in Boston, and there cannot be too many works given by reputable composers, even though they are not of the highest worth. Musical education means the hearing of the new as well as the old, and Mr. Paur's exertions in this direction cannot be too highly praised. Having heard this symphonic poem, one is content never to hear it again. It is good, solid work in its way, but its way is an old-fashioned and hopelessly obsolete way. There are fire, vigor and passion in the work. The color is laid on boldly, without wiggling; the master is in grim earnest, but in his enthusiasm he kicks over rusty armor, and it rattles hollowly. Wallenstein's camp is safer in the hands of the poet than of the composer, as are all things in which definite action takes the place of vague imaginings.

The soloist for the next concert is Mr. C. M. Loeffler, who will play his Divertimento for Violin and Orchestra, in A, op. 9.

BOSTON DAILY ADVERTISER

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The Official Paper of the State.

The Official Paper of the City.

MONDAY MORNING, JAN. 4, 1897.

A New Pianist at the Symphony Concert Saturday.

The concert of Saturday began with a rather conservative performance of Beethoven's "Fidelio" overture, by no means the best of the four different overtures which the composer wrote at different times for his single opera. The tempo seemed to drag a little at times, but the work was interpreted with all possible clearness and received considerable applause.

The chief feature of the concert was the appearance of a new pianist, a resident of Boston, and a young man who received the greater part of his musical education here.

When Mr. G. W. Proctor left Boston some years ago, his teacher, Mr. Carl Faelton, of the New England Conservatory, had already brought him well into the domain of advanced piano-work. Since that time he has been hard at work in Vienna under Leschitizky, and the fruits of his labors were offered to his own city for the first time at this concert.

The concerto at first chosen was by Schytte, the Dane, but this was finally changed for the second piano concerto of Schuett, the Viennese, the intimate friend of Mr. Proctor's teacher, Leschitizky. It is not a very great work; it has the modern romantic tendencies without having a spark of Schumann's breadth.

The composer starts his work with mighty thoughts and then begins to stagger perceptibly under his load; instead of sustained power, therefore, one obtains only spasmodic effort. Occasionally some charming stretches are attained, as in the theme of the second movement, but never a broad homogeneity.

The first movement started with gigantic power, but very soon began to fritter itself away on the development of an unimportant figure which had but little to say for itself in spite of all its ingenious transformations. The coda wound up with a fury for which there seemed no adequate cause.

The second movement placed Mr. Schuett upon his native heath,—the light romantic school,—and presented a charming theme which was freely varied by piano and orchestra. The hypercritic might find the movement a little below concerto dignity and more akin to drawing-room music of poetic tendencies, but it achieved what it evidently set out to do, and was attractive from first to last.

The third movement was likewise unambitious save in the technical field. Instead of attempting a large form which would require development of themes, the composer employed a species of song-form with trio, in which melody pure and simple might rule, and in which a series of short pictures rather than one large one was demanded. The composer succeeded therefore in what he attempted, and displayed the pianist (and his own gift of melody) without climbing any Olympian heights or adding a standard concerto to the world's repertoire.

Mr. Proctor, who was very favorably received, began in good style, exhibiting breadth and clearness in the first movement. He also was refined and poetic in the second movement, but in the finale he seemed to be fatigued and could not balance against the orchestra. There was some indistinctness in the final coda and a lame, inconsequential ending.

It is always hazardous, and frequently unjust, to form a judicial opinion at the first hearing of any artist; a debut is beset with so many hindrances that it is often not a full and fair trial. It would be impossible, for example, to state definitely whether Mr. Proctor lacked breadth of thought in the finale, or whether there was too slight a physique to bear the muscular strain, or whether there was nervousness present. If he can play sustainedly as he did in the first movement he will very soon entitle himself to a place among our leading American pianists.

He was abundantly applauded, being recalled four times at the close of the work, and one can unhesitatingly say that there is abundant promise in this newest pianist

It is many years since the Philharmonic Orchestra, in the days when the Boston Symphony was not, gave a performance of Rheinberger's "Wallenstein Symphony;" at this concert another setting of the Wallenstein subject was presented which seemed more aglow with genius than the Munich Kapellmeister's setting. Smetana's "Wallenstein's Camp" was a tone-picture that could be understood without reading Schiller's tragedy.

The wild revelry that precedes the entrance of the Capuchin, and a little hint of the sermon where the soldiery try to kill him and the two Croats protect him, may be discerened by the lively imagination, but for all practical purposes the details of the German play can be set aside and the picture taken as a portrayal of the Duke of Friedland's camp in the Thirty years' war, with all its wild soldiery and its ferocious and tumultous revelry. Evening, night and morning are expressively depicted, and the work becomes as effective a military picture as a Detaille or a De Neuville canvas.

It seemed a little exaggerated in the performance, however. Mr. Paur must beware of the extremes of force which are possible of production with his large band. The work began with a dynamite explosion that caused timid auditors to cling to their seats, and it ended with a series of detonations that seemed out of place anywhere except in a deaf and dumb asylum.

There were, however, many delightful touches between these uproars; the folk-dances picturing the rough delights of the camp in the evening, were excellently given and had a charm of their own. After this there came a theme on trombones and bass tuba that will not be rivalled even on the day of judgment for power. It is pleasant to note that there are no symptoms of lung disease in this department of our orchestra.

Then came the mysterious pizzicato passages and the theme on the muted violins that showed the unruly camp hushed to slumber. The fanfares of trumpets (excellently played) were fitting heralds of the morning and of the marching out of the troops. There were fragments of national melody interspersed in this part of the picture, and the march itself was of interesting, semi-barbaric style.

The Brahms third sym[illegible] lowed was oddly placed, [illegible] used to make a rule of end[illegible] programme with a symphony ("the [illegible] of a masterpiece ought not to be disturbed by anything following it," said he) made an exception of this work as having too quiet an ending to form a climax to a musical programme. The audience must have felt something of this thought on this occasion; accustomed to being forcibly turned out with clashes and crashes, here they were ushered out on tiptoe, in the gentlest possible manner.

The work was superbly read by Mr. Paur, who has given us the best interpretations of Brahms that Boston has ever received. As to the symphony itself it scarcely seems to the reviewer as great a work as its predecessor and successor. It has, of course, some touches that make it worthy of the greatest living symphonist; the subordinate theme of the first movement is beautiful enough to make the reputation of any composer, but the slow movement is not comparable in beauty with the similar movements in the second or fourth symphonies by the same composer. Hans Richter, after his first examination of this symphony, called it the "Heroic" symphony of Brahms, and this may apply in some degree to the first and last movements, and there is a further connection between these two in the reappearance of a thought of the first movement in the coda of the finale, a procedure which Brahms learned from Beethoven.

The short movement which takes the place of a Scherzo is altogether a charming one, and Brahms, knowing that he lacked the Mendelssohnian playfulness, was wise in substituting a shorter movement, an intermezzo, for the full Scherzo.

The finale belongs to Brahms' great movements, but after all its strife of themes the gentle end with muted strings and sustained chords like sighs is very unexpected, and while making a fitting end to the symphony it became rather an anticlimax regarded as ending to the entire programme.

Louis C. Elson.

Boston Sunday Globe.

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Johannes Brahms,
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Boston Courier.

SUNDAY MORNING, JAN. 3, 1897.

THE SYMPHONY, ETC.

Mr Paur began his tenth Symphony programme with that one of Beethoven's many overtures to "Fidelio" which bears the name of the opera, while the others form a little group of "Leonores." It is only less well known than the greatest favorite and most intense of all, the Leonore No. 3. It was very well played, and then the programme passed on to its first novelty, which was a pianoforte concerto by Edward Schutt, which appears on a first hearing as a rather abnormal, unequal and unsatisfying composition. In its tentative and experimental fashions it often suggests those wandering, groping, irresolute pages of Brahms's, in which that composer seems to be trying to solve some problem of his own proposing—always about to reach a perfect conclusion, and never quite getting there. Fancy there are and strength, a smart display of command over the orchestra and a use of the keyboard which at least implies a certain satisfaction in the exhibition of brilliant technical resources and acquirements. The first movement is various things by turns and nothing long; it storms without apparent reason and subsides for no evident cause; it has beautiful bits and ugly passages, and it alternates violent "tutti" with fragmentary sallies for a solo violin or some other isolated instrument. The second movement has a pretty flavor, but it is about as substantial as a meringue. and has that manner—so hard to define and so easy to recognize—which makes it sound more like an improvisation of ear-pleasing and nerve-soothing nothingness. If it have a purpose, it conceals it well, and if it represents any ordered serious thought it fails to convey it. The last movement is the most satisfactory as music; but chiefly, we fancy, because it announces itself as a lively, assertive kind of a tarantella, and sticks to that quite consistently and keeps it up at high pace to the very end. There is certainly cleverness in the work; but to us it appears far more like a fantasia elaborated into three movements, than like a concerto, even of the highest and least responsible nature.

The solo pianist was Mr. George W. Proctor, about whose personality and preparation it would have been pleasant to receive some information. But, as usual, when the programme-book was consulted for the intelligence it is its duty to furnish, it was silent from idleness or ignorance, and the audience must needs wait for the Sunday papers to give them in extenso the facts which the official organ of the concert had been unable to discover,—these being chiefly that the player is a Cambridge young man who has been studying abroad for some years with the encouragement and backing of a distinguished society dame. Mr. Proctor is a young man who did not seem tolack confidence and who played courageously and vigorously. He evidently understood that his part had been constructed as much for show purposes as for anything else, and he pushed it brilliantly and firmly to the front. His technique is decided and clear, and he was ready and positive in the difficult and showy ornamentation which so much abounded, and also smooth and proportionate when there was a chance for a little legato. The concert does not call for much temperamental interest, but Mr. Proctor gave promise of warmth, earnestness and concentration in music requiring such better qualities than even his marked Lesketizky style can alone demonstrate.

Another novelty followed, being Smetana's posthumous orchestral poem of "Wallenstein's Camp," in which one could take some solid interest. It seems to depict the hurly-burly of the busy bivouac; the evening songs and dances, their music shot across by the call of trumpet or roll of drum; the *falling of night and silence*; the invigorating reveille, the *assembly* and the ordering of marching ranks. It proved to be diversified, true in suggestion, grasped with vigor and wrought out with poetical as well as vital touch. Now a soft melody came from a violin or clarinet or flute, and now the splendor of trumpets soared and searched, and the clangor of the whole orchestra burst out. There was some real, indisputable noise in it, but this came revantly and became that portion of the tone-picture in which it appeared.

Last on the programme was the third symphony of Brahms, which is in many respect his most agreeable one, but which illustrates—particularly in the second movement—that indeternateness of which we have spoken just above. The reading was conservative and good.

For next week this programme is announced: Cherubini, overture, "Anacreon;" Loeffler, Divertimento for violin and orchestra in A, Op. 9; Mendelssohn, Overture, Scherzo, Notturno, and Wedding March from the "Midsummer Night's Dream" music; Mozart, Symphony. Soloist, Mr. Loeffler.

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SUNDAY, JAN. 3, 1897.

Pianist Proctor's Debut at the Symphony Concert.

Heard Last Evening in Schutt's Concerto No. 2 in F Minor—"Wallenstein's Camp" the Other Novelty on Programme—Miss Foltz in "Bohemian Girl" at the Castle Square.

The programme for the concert last night by the Boston Symphony Orchestra in Music Hall was:

Overture, "Fidelio"....................Beethoven
Concerto for pianoforte, No. 2; F minor..Schutt
Symphonic poem, "Wallenstein's Camp"..
Smetana
Brahms
Symphony No. 3..........................

The soloist was Mr. George W. Proctor. Of the concerto which he selected for his Boston debut there is not much to be said in the way of warm commendation. It was given here for the first time, and is singularly uninteresting. It says nothing new, is without individuality of style, and oscillates between blustering pretentiousness and weak conventionality. Now it is Chopin, now Mendelssohn; it is flecked by Schumann and flavored by Rubinstein.

Its themes are commonplace, its brilliancy is cheap tinsel, and what of dignity it has is hollow bombast. Here it suggests that it might have been manufactured laboriously by Leschetitzky, and there it follows meekly along the line of Grieg. It is everything by starts and nothing long. Such strength as it possesses lies in the instrumentation rather than in the piano part; and, furthermore, the orchestra predominates to the extent of throwing the soloist quite into the background, particularly in the brief slow movement.

In the finale alone does the piano come into due prominence. This is a species of tarantella, not without a certain inspiriting "go"; but it is of the salon-music order, and generally cheap in effect. In fact, the concerto is exceedingly thin, poverty-stricken in invention, dwelling garrulously on empty trivialities to an almost exasperating extent. The solo part is abundant in difficulties that tax the technique of the performer to the utmost, but they mean nothing and lead nowhere.

It would have been more satisfying to have heard Mr. Proctor in a work that offered him a better opportunity to display the finer qualities of style in regard to expression and depth of sentiment. As it was, he had little else to do than to make manifest the ability of his fingers and the power of his wrist. He seems to have studied hard and faithfully, and he plays with ease, smoothness and intelligence. He does not abuse the piano, his touch is musical, his technique is fluent and clean-cut, and he bears himself with a modesty that is exceedingly winning. The impression made by him was very favorable, and he received three or four very hearty recalls.

He was unfortunate in his selection of this concerto, but despite this drawback he made it clear that he is a young man of marked talent, and he will doubtless emphasize this more forcibly when he is heard in music that gives him a wider and more varied scope for its display than did this concerto of mere finger exercises.

The other novelty on the programme was the Smetana symphonic poem, which is manifestly pure programme music, whose meaning is not quite clear without a descriptive analysis. It is immensely fiery, and, except in its short, mysterious andante, is, for the most part, a drum and trumpet frenzy. The finale is a perfect tempest of brass, four trumpets blaring through it with tremendously effective fanfares.

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BOSTON JOURNAL.

SUNDAY, JANUARY 3, 1897.

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(First time in Boston.)
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(First time in Boston.)
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The program-book said that "Wallenstein's Camp" belongs to Smetana's "posthumous works."

Smetana was conductor of the Philharmonic Society in Gothenberg, Sweden, from 1858 to 1861. While he was occupying this position, he wrote at least two symphonic poems, "Richard III." (1858) and "Wallenstein's Lager" (1859), the year of his first wife's death."

This piece is remarkable, first of all for its refreshing honesty. There is here no striving for effect, no coquetting with the audience. The man says his say very frankly; he gives his idea in music of Schiller's play, and if the trumpets and drums and cymbals annoy the sensitive, the composer is, at least, faithful to his subject. It must be said that in the performance, Mr. Paur did not always observe the due proportion that should exist between percussion instruments and the rest of the orchestra. There was one general fortissimo in which only cymbals and drums were heard; but the composer had no such intention. Nor was Mr. Paur happy in his conception of the trombone and tuba recitatives.

Mr. Apthorp says, "Rheinberger, too, has some reference to the preaching Capuchin in the Lager movement (scherzo) of his Wallenstein symphony." "Has some reference" is good. Rheinberger includes this sermon in his title to the scherzo.

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Mr. Proctor has no doubt piano-talent. He displayed taste at times, and he was sincere in the performance of a most insincere work. His technique is as yet imperfectly developed, as was seen and heard in his full chords which were without resonance. The first thing for him to do is to loosen the stiffness of his arms and wrists. His tone is at present without marked color; and he made no decided impression of individuality. It is only fair to say that he was handicapped by the concerto; but on the other hand he gave last night no adequate reason for his appearance at a Symphony concert; unless one of the objects of these concerts is to furnish young pianists an opportunity of displaying in public what they have not learned as well as learned in study abroad.

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Boston Courier.

SUNDAY MORNING, JAN. 3, 1897.

THE SYMPHONY, ETC.

Mr Paur began his tenth Symphony programme with that one of Beethoven's many overtures to "Fidelio" which bears the name of the opera, while the others form a little group of "Leonores." It is only less well known than the greatest favorite and most intense of all, the Leonore No. 3. It was very well played, and then the programme passed on to its first novelty, which was a pianoforte concerto by Edward Schutt, which appears on a first hearing as a rather abnormal, unequal and unsatisfying composition. In its tentative and experimental fashions it often suggests those wandering, groping, irresolute pages of Brahms's, in which that composer seems to be trying to solve some problem of his own proposing—always about to reach a perfect conclusion, and never quite getting there. Fancy there are and strength, a smart display of command over the orchestra and a use of the keyboard which at least implies a certain satisfaction in the exhibition of brilliant technical resources and acquirements. The first movement is various things by turns and nothing long; it storms without apparent reason and subsides for no evident cause; it has beautiful bits and ugly passages, and it alternates violent "tutti" with fragmentary sallies for a solo violin or some other isolated instrument. The second movement has a pretty flavor, but it is about as substantial as a meringue. and has that manner—so hard to define and so easy to recognize—which makes it sound more like an improvisation of ear-pleasing and nerve-soothing nothingness. If it have a purpose, it conceals it well, and if it represents any ordered serious thought it fails to convey it. The last movement is the most satisfactory as music; but chiefly, we fancy, because it announces itself as a lively, assertive kind of a tarantella, and sticks to that quite consistently and keeps it up at high pace to the very end. There is certainly cleverness in the work; but to us it appears far more like a fantasia elaborated into three movements, than like a concerto, even of the highest and least responsible nature.

The solo pianist was Mr. George W. Proctor, about whose personality and preparation it would have been pleasant to receive some information. But, as usual, when the programme-book was consulted for the intelligence it is its duty to furnish, it was silent from idleness or ignorance, and the audience must needs wait for the Sunday papers to give them in extenso the facts which the official organ of the concert had been unable to discover,—these being chiefly that the player is a Cambridge young man who has been studying abroad for some years with the encouragement and backing of a distinguished society dame. Mr. Proctor is a young man who did not seem tolack confidence and who played courageously and vigorously. He evidently understood that his part had been constructed as much for show purposes as for anything else, and he pushed it brilliantly and firmly to the front. His technique is decided and clear, and he was ready and positive in the difficult and showy ornamentation which so much abounded, and also smooth and proportionate when there was a chance for a little legato. The concert does not call for much temperamental interest, but Mr. Proctor gave promise of warmth, earnestness and concentration in music requiring such better qualities than even his marked Lesketizky style can alone demonstrate.

Another novelty followed, being Smetana's posthumous orchestral poem of "Wallenstein's Camp," in which one could take some solid interest. It seems to depict the hurly-burly of the busy bivouac; the evening songs and dances, their music shot across by the call of trumpet or roll of drum; *the falling of night and* silence; the invigorating reveille, the *assembly* and the ordering of marching ranks. It proved to be diversified, true in suggestion, grasped with vigor and wrought out with poetical as well as vital touch. Now a soft melody came from a violin or clarinet or flute, and now the splendor of trumpets soared and searched, and the clangor of the whole orchestra burst out. There was some real, indisputable noise in it, but this came revantly and became that portion of the tone-picture in which it appeared.

Last on the programme was the third symphony of Brahms, which is in many respect his most agreeable one, but which illustrates—particularly in the second movement—that indeternateness of which we have spoken just above. The reading was conservative and good.

For next week this programme is announced: Cherubini, overture, "Anacreon;" Loeffler, Divertimento for violin and orchestra in A, Op. 9; Mendelssohn, Overture, Scherzo, Notturno, and Wedding March from the "Midsummer Night's Dream" music; Mozart, Symphony. Soloist, Mr. Loeffler.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CI., NO. 3.

SUNDAY, JAN. 3, 1897.

Pianist Proctor's Debut at the Symphony Concert.

Heard Last Evening in Schutt's Concerto No. 2 in F Minor—"Wallenstein's Camp" the Other Novelty on Programme—Miss Foltz in "Bohemian Girl" at the Castle Square.

The programme for the concert last night by the Boston Symphony Orchestra in Music Hall was:

Overture, "Fidelio"................Beethoven
Concerto for pianoforte, No. 2; F minor..Schutt
Symphonic poem, "Wallenstein's Camp"..
Smetana
Symphony No. 3......................Brahms

The soloist was Mr. George W. Proctor. Of the concerto which he selected for his Boston debut there is not much to be said in the way of warm commendation. It was given here for the first time, and is singularly uninteresting. It says nothing new, is without individuality of style, and oscillates between blustering pretentiousness and weak conventionality. Now it is Chopin, now Mendelssohn; it is flecked by Schumann and flavored by Rubinstein.

Its themes are commonplace, its brilliancy is cheap tinsel, and what of dignity it has is hollow bombast. Here it suggests that it might have been manufactured laboriously by Leschetitzky, and there it follows meekly along the line of Grieg. It is everything by starts and nothing long. Such strength as it possesses lies in the instrumentation rather than in the piano part; and, furthermore, the orchestra predominates to the extent of throwing the soloist quite into the background, particularly in the brief slow movement.

In the finale alone does the piano come into due prominence. This is a species of tarantella, not without a certain inspiriting "go"; but it is of the salon-music order, and generally cheap in effect. In fact, the concerto is exceedingly thin, poverty-stricken in invention, dwelling garrulously on empty trivialities to an almost exasperating extent. The solo part is abundant in dufficulties that tax the technique of the performer to the utmost, but they mean nothing and lead nowhere.

It would have been more satisfying to have heard Mr. Proctor in a work that offered him a better opportunity to display the finer qualities of style in regard to expression and depth of sentiment. As it was, he had little else to do than to make manifest the ability of his fingers and the power of his wrist. He seems to have studied hard and faithfully, and he plays with ease, smoothness and intelligence. He does not abuse the piano, his touch is musical, his technique is fluent and clean-cut, and he bears himself with a modesty that is exceedingly winning. The impression made by him was very favorable, and he received three or four very hearty recalls.

He was unfortunate in his selection of this concerto, but despite this drawback he made it clear that he is a young man of marked talent, and he will doubtless emphasize this more forcibly when he is heard in music that gives him a wider and more varied scope for its display than did this concerto of mere finger exercises.

The other novelty on the programme was the Smetana symphonic poem, which is manifestly pure programme music, whose meaning is not quite clear without a descriptive analysis. It is immensely fiery, and, except in its short, mysterious andante, is, for the most part, a drum and trumpet frenzy. The finale is a perfect tempest of brass, four trumpets blaring through it with tremendously effective fanfares.

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THE EVENING BULLETIN

THURSDAY, JANUARY 7, 1897.

SYMPHONY CONCERT.

Excellent Orchestral Programme with Mme. Januschowsky, Soloist.

The third concert by the Boston Symphony Orchestra was given last evening at Infantry Hall. Either the musical appetite of the community was sharpened by the absence, in December, of the usual monthly treat, or else there was last night a dearth of counter attractions, for an audience of unusual size was present. Those who attended had the pleasure of listening to a programme which, at least so far as its strictly instrumental features were concerned, was one of the most attractive ever presented here. Two of the numbers were novelties, and very welcome ones they proved. As one of these was the symphony, the chief feature of the concert, the programme was practically made to assume an unwonted air of newness. Though we never tire of hearing the familiar works of the great masters played by this superb orchestra, it cannot be denied that a new dish once in a while adds zest to the feast and lends a needed fillip to the taste of the musical epicure.

The full programme was as follows:

Overture, Scherzo, Notturno, and Wedding March, from "Midsummer Night's Dream" music .... Mendelssohn
Recitative, "Crudele? Ah no, moi bene!" and Aria, "Non mi dir, bell' idol mio," from Act II., Scene 13 .... Mozart
Little Suite, "Children's Games," Op. 22 .... Bizet
(First time at these concerts.)
I. March (Trumpets and Drums): Allegretto moderato (C minor).
II. Berceuse (The Doll): Andantino quasi Andante (B major).
III. Impromptu (The Top): Allegro vivo (A minor).
IV. Duo (Little Husband, Little Wife): Andantino (B-flat major).
V. Galop (The Ball): Presto (A major).
Aria, "Adriano," from "Rienzi" ...... Wagner
Symphony No. 4, in F minor, Op. 36 .... Peter Ilyitch Tschaikowsky
(First time at these concerts.)
I. Andante sostenuto (F minor).
Moderato con anima, Movimento di Valse (F minor).
II. Andantino in modo di canzona (B-flat minor).
III. Scherzo, "Pizzicato ostinato:" Allegro (F major).
IV. Finale: Allegro con fuoco (F major).

The overture and selections from the incidental music to the "Midsummer Night's Dream" put every one in a happy frame of mind at the start. History relates that Mendelssohn composed the overture—by no means the least attractive of the numbers—at the early age of 17. The fact is thoroughly well authenticated, or one might be pardoned for having doubts, even at this day when the field of music is fairly overrun with infant prodigies of certain and uncertain ages. These latter-day youth, however, exploit themselves chiefly as performers. We do not find them, like Mendelssohn, Mozart, and others of the olden time, composing master-works long ere their beards are grown. It does not follow that the faculty of musical invention has degenerated, but rather that modern methods of training are deficient as compared with the severity and comprehensiveness of the old school.

Nothing that Mendelssohn ever did in after years surpasses—hardly equals—this overture in the freshness and originality of its conception. And yet the most wonderful thing about it is the firm, sure grasp of the technic of composition, the intimate knowledge displayed of the possibilities of instrumentation, in short, the skillful handling by the workman of his tools. This is not a heaven-presented gift to anybody, young or old; it is acquired, and acquired only, by long and hard study under competent masters.

The other numbers, composed some 15 years later, compare well with the overture, and the whole set is one of the most charming bits of "programme music" in existence. All were delightfully played, though Mr. Paur, like nearly everybody else, takes the notturno at a pace too fast to adequately express all that the music contains of dream-like beauty and lingering charm.

Madame Georgine von Januschowsky, prima donna soprano, was liberally applauded for her singing of the "Letter Aria" from Mozart's "Don Giovanni." Madame Januschowsky has been a leading performer in grand opera for a number of years, both in this country and in Europe. In her singing she displays, as would naturally be expected, the poise and the style of a finished artist, though her voice is not of the most pleasing quality and displays unmistakably the wear and tear of exacting roles. It is no longer fresh, nor can it accomplish climax without forcing. Her second selection was uninteresting. The Wagner of "Rienzi" was by no means the Wagner of the "Ring" and "Parsifal." At the time of the earlier opera the composer had not "found himself;" the musical cosmos was to him without form and void, productive of incoherent and mis-shapen things which his muse as yet lacked the power to fashion and control.

Bizet's suite, "Children's Games," is a most charming and delicate bit of fancy, extraordinarily well carried out. It is by no means music for children, but rather for the appreciation of the connoisseur. Each of the five short movements is a little gem of cunning and suggestive orchestration to which its prefixed title merely affords a hint for imagination to follow. The suite was delightfully played, cordially received, and its appearance on any future programme will be most welcome.

The concert closed with Tschaikowsky's fourth symphony, which, with the Bizet suite, formed the two novelties of the evening. None of the modern writers possess a stronger individuality than the great Russian composer, and this symphony bears all the ear marks of his peculiar style. The abundant cross-rythms and syncopations, the daring harmonies and surprising modulations, the fiery energy born of his Cossack blood, the lovely bits of melody that spring up in the most unexpected places, the violent contrasts, the barbarous discords, and the hand of the master who can weld all these incongruous elements into a coherent and impressive art work are all to be found in this one symphony. Detailed criticism is impossible upon the first hearing. Impressions only can be recorded, and by these, which are often not the worst guide, it must be pronounced a work worthy of the composer's fame. The four movements are well contrasted and full of interest. Especially original in character and treatment are the scherzo with its whirling pizzicato, and the finale with its terrific swing and rush and startling harmonies. It was remarkably well played, as indeed was every number on the programme.

The next concert takes place on the evening of Wednesday, Feb. 10, with a soloist to be announced later.

PROVIDENCE JOURNAL.

THURSDAY, JANUARY 7, 1897.

SYMPHONY CONCERT.

Excellent Orchestral Programme with Mme. Januschowsky, Soloist.

The third concert by the Boston Symphony Orchestra was given last evening at Infantry Hall. Either the musical appetite of the community was sharpened by the absence, in December, of the usual monthly treat, or else there was last night a dearth of counter attractions, for an audience of unusual size was present. Those who attended had the pleasure of listening to a programme which, at least so far as its strictly instrumental features were concerned, was one of the most attractive ever presented here. Two of the numbers were novelties, and very welcome ones they proved. As one of these was the symphony, the chief feature of the concert, the programme was practically made to assume an unwonted air of newness. Though we never tire of hearing the familiar works of the great masters played by this superb orchestra, it cannot be denied that a new dish once in a while adds zest to the feast and lends a needed fillip to the taste of the musical epicure.

The full programme was as follows:

Overture, Scherzo, Notturno, and Wedding March, from "Midsummer Night's Dream" music .... Mendelssohn
Recitative, "Crudele? Ah no, moi bene!" and Aria, "Non mi dir, bell' idol mio," from Act II., Scene 13 .... Mozart
Little Suite, "Children's Games," Op. 22 .... Bizet
(First time at these concerts.)
I. March (Trumpets and Drums): Allegretto moderato (C minor).
II. Berceuse (The Doll): Andantino quasi Andante (B major).
III. Impromptu (The Top): Allegro vivo (A minor).
IV. Duo (Little Husband, Little Wife): Andantino (B-flat major).
V. Galop (The Ball): Presto (A major).
Aria, "Adriano," from "Rienzi" ...... Wagner
Symphony No. 4, in F minor, Op. 36 .... Peter Ilyitch Tschaikowsky
(First time at these concerts.)
I. Andante sostenuto (F minor).
Moderato con anima, Movimento di Valse (F minor).
II. Andantino in modo di canzona (B-flat minor).
III. Scherzo, "Pizzicato ostinato:" Allegro (F major).
IV. Finale: Allegro con fuoco (F major).

The overture and selections from the incidental music to the "Midsummer Night's Dream" put every one in a happy frame of mind at the start. History relates that Mendelssohn composed the overture—by no means the least attractive of the numbers—at the early age of 17. The fact is thoroughly well authenticated, or one might be pardoned for having doubts, even at this day when the field of music is fairly overrun with infant prodigies of certain and uncertain ages. These latter-day youth, however, exploit themselves chiefly as performers. We do not find them, like Mendelssohn, Mozart, and others of the olden time, composing master-works long ere their beards are grown. It does not follow that the faculty of musical invention has degenerated, but rather that modern methods of training are deficient as compared with the severity and comprehensiveness of the old school.

Nothing that Mendelssohn ever did in after years surpasses—hardly equals—this overture in the freshness and originality of its conception. And yet the most wonderful thing about it is the firm, sure grasp of the technic of composition, the intimate knowledge displayed of the possibilities of instrumentation, in short, the skillful handling by the workman of his tools. This is not a heaven-presented gift to anybody, young or old; it is acquired, and acquired only, by long and hard study under competent masters.

The other numbers, composed some 15 years later, compare well with the overture, and the whole set is one of the most charming bits of "programme music" in existence. All were delightfully played, though Mr. Paur, like nearly everybody else, takes the notturno at a pace too fast to adequately express all that the music contains of dream-like beauty and lingering charm.

Madame Georgine von Januschowsky, prima donna soprano, was liberally applauded for her singing of the "Letter Aria" from Mozart's "Don Giovanni." Madame Januschowsky has been a leading performer in grand opera for a number of years, both in this country and in Europe. In her singing she displays, as would naturally be expected, the poise and the style of a finished artist, though her voice is not of the most pleasing quality and displays unmistakably the wear and tear of exacting roles. It is no longer fresh, nor can it accomplish climax without forcing. Her second selection was uninteresting. The Wagner of "Rienzi" was by no means the Wagner of the "Ring" and "Parsifal." At the time of the earlier opera the composer had not "found himself;" the musical cosmos was to him without form and void, productive of incoherent and mis-shapen things which his muse as yet lacked the power to fashion and control.

Bizet's suite, "Children's Games," is a most charming and delicate bit of fancy, extraordinarily well carried out. It is by no means music for children, but rather for the appreciation of the connoisseur. Each of the five short movements is a little gem of cunning and suggestive orchestration to which its prefixed title merely affords a hint for imagination to follow. The suite was delightfully played, cordially received, and its appearance on any future programme will be most welcome.

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The next concert takes place on the evening of Wednesday, Feb. 10, with a soloist to be announced later.

Boston Transcript

MONDAY, JANUARY 4, 1897.

Music Hall: Boston Symphony Orchestra.

The programme of the tenth symphony concert, given in the Music Hall on Saturday evening, was as follows:

Beethoven: "Overture to "Fidelio," in E major, opus 72.
Eduard Schütt: Concerto for pianoforte, No. 2, in F minor, opus 47.
(First time in Boston.)
Smetana: Symphonic Poem, "Wallenstein's Lager."
(First time in Boston).
Brahms: Symphony No. 3, in F major, opus 90.
Mr. George W. Proctor was the pianist.

The "Fidelio" overture was admirably played; excellent tempi, fine fire and vigor of accent, grand effect! Perhaps Mr. Paur may be induced some time to give also the companion "small overture" to the great opera, the "Leonore" (so-called) No. 1. It would be listened to with pleasure.

Smetana's "Wallenstein's Lager" seems, as far as one can judge from one hearing, about the liveliest symphonic poem we have yet heard by this composer. It is evidently a thing of little depth and wellnigh infinite noise; but it has dash, go and freshness to it; it well reflects the brilliancy of the picture of motley, rough-and-tumble camp life found in Schiller's play—that wonderful "play that is no play," in which Schiller has done some of his most sparkling writing. After all, the composition is little else than Meyerbeer revived and out-Meyerbeered; even to that characteristic play of triplets on an organ-point, one recognizes Meyerbeer's style in it. But there is no little freshness of melodic invention in the work, no little picturesque color; and it is carried through with great dash. There is a fanfare for four trumpets in it that is one of the most brilliant things of the sort we know. It was capitally played.

Brahms's great F major symphony seems greater than ever! The playing of the first movement, though generally full of fire, left something to be desired in point of showing forth clearly the full meaning of the music. One of the most—perhaps the most—striking points in the movement was so slurred over as to be wellnigh lost to the ear. This was that nearly omnipresent counter-theme which so pertinaciously dogs the steps of the first theme, the minor counter-theme to the major theme. That its presence should be vaguely felt, rather than clearly detected, in the opening measures for wind instruments is excusable; indeed, it were hard to tell whether this vagueness lay in Brahms's intention, or is the result of a miscalculation in his scoring of the passage. But from the point (beginning with the third measure) where this counter-theme appears in the bass against the major first theme in the violins, it seems to us that there can be little doubt that it must be impressed upon the ear as firmly as the first theme itself; and here the scoring—giving the counter-theme to the basses, double-bassoon and third trombone—makes this clearness of exposition perfectly easy. We know that two diametrically opposed arguments have been brought forward about the rendering of this passage. Mr. Gericke, frightened at the terrific cross-relation between the A-flat of the counter-theme and the A-natural of the theme, used to try to tone it down by making the counter-theme as inconspicuous as possible. But this did not really tone it down in the least; it merely made the passage sound like bad harmony. Mr. Nikisch, on the other hand, argued that, if the strange cross-relation were to be "saved," it could be so only by letting the ear perceive as quickly and clearly as possible that it was the result of the quasi-dramatic opposition of two distinct melodies—the one in F major and the other in F minor; so he laid enormous stress upon the counter-theme, making it stand forth distinctly from beneath the harmony. It seems to us that Mr. Gericke's idea in this matter is fundamentally weak and futile; that Mr. Nikisch's is the only sensible one. Mr. Paur followed the Gericke plan; not only was the melodic outline of this counter-theme not apparent in the bass, but the ear had difficulty in grasping it when it came in immediately afterward in the horns, bassoons and clarinets; acute listening could detect it the next time in the flutes, oboes and trumpet, but one had to listen hard for it! Now a good part of the gist of the whole movement lies in the haunting persistency of this minor counter-theme; if you do not hear it, it might as well have not been there. Perhaps, too, it might have been well to pay a little more attention to Brahms's indication, "passionato" in playing the major first theme—especially toward the end, just before the subsidiary sets in. With these two exceptions, the movement was well played. The second movement went admirably; but we could have stood the third, Poco Allegretto, a thought slower. The wonderful burst from F minor to F major near the close of the finale was more effectively done than it was two years ago; still we do not think the possibilities of this thrice-beautiful passage have been quite exhausted yet.

In selecting the Schütt concerto for his first appearance in Boston Mr. Proctor showed no little of the generous enthusiasm of youth. For we hardly know a work of its kind in which the solo instrument is so hardly treated—in fact, so ill-treated—by the orchestra. If a composer has ideas which can only be expressed in such orchestration as that, he should not write pianoforte concertos. The score is not remarkably full, not so full as that of some other modern concertos; but the scoring, the instrumentation, is so thick and heavy that one wonders how any pianist could expect even a modern concert-grand to cut through it. Even in places where the instrumentation is lighter and more transparent, the composer seems to have taken delight in putting in a tinkling triangle or some other infernal machine, to prevent your hearing what the pianoforte has to say. Mr. Schütt is forty years old, and this is his second concerto; so he has not the excuse of extreme youth; but the scoring of this concerto is—as Matthew Arnold said of a certain letter of Shelley's—"worse than stupid, it is bete!" More is the pity, for the composition itself has much to recommend it; it is worked out with excellent skill, and though the thematic material is not particularly distinguished, it is not dull.

[illegible] the pianoforte with that un[illegible]se that has to be born in a man[illegible] he plays like every inch a pianist[illegible]chnique leaves, as far as we could see, nothing to be desired, and he plays not only fluently but really brilliantly. Luckily there are some few stretches of unaccompanied work in the concerto; and in these he showed that he could phrase gracefully and with fine musical instinct. How deep down his musical nature reaches, the music gave no means of judging. But that he has a keen sense for effectiveness was quite evident. His success with the audience was unquestioned; the applause was loud and long, and he was recalled several times at the end.

The next programme is: Cherubini, overture to "Anacréon," opus 241; Loeffler, divertimento for violin and orchestra, in A major, opus 9; Mendelssohn, overture, scherzo, notturno, and wedding march from "Midsummer Night's Dream," opus 21 and 61; Mozart, symphony to be announced. Mr. C. M. Loeffler will be the violinist.

The Boston Traveler

TUESDAY, JANUARY 5, 1897.

THE SYMPHONY.

George W. Proctor Plays a New Concerto by Schuett—A Smetana Novelty.

Sixteenth season Boston Symphony Orchestra; tenth concert. Mr. George W. Proctor, soloist.
The programme:
"Fidelio" Overture .... Beethoven
Pianoforte concerto in F minor .... Schuett
Symphonic poem, "Wallenstein's Camp" .... Smetana
Symphony No. 3, F major .... Brahms

A considerable interest, some of it not entirely inspired by the musical side, attended the first appearance at these concerts of the young pianist, Mr. George W. Proctor. He chose a new concerto by Schuett, and thereby evaded the necessity of being placed in any certain category as a player. Of the superficial style of his work, of his technique and method it is of course not difficult to judge, but of the real essence of the man, his musical depth and instinct, it is not possible to express any settled conviction, as it would have been had he chosen to invite criticism with one of the standard works well known through the interpretation of great artists. Furthermore, this Schuett concerto is of small account musically. It patters along from beginning to end in an unoffending way enough, and with occasional spots of beauty, but the light is seemingly borrowed from other lamps, and not impressively at that. The tarantella of the last movement is the best portion of the work, for here the piano and the orchestra are well and clearly balanced one against the other, and there is a sort of brilliancy in the solo part. As a whole, however, the work is disjointed and almost trivial.

It may fairly be said that Mr. Proctor did exceedingly well with the concerto. He seems to have a poetic mind and a good amount of what may be termed musical imagination. His fingers are fairly obedient to his thought, and refinement and elegance mark his playing. His touch is delicate, but his technique, or more strictly speaking, that portion of it which appears in rapid passages, is not fully satisfactory. Decidedly he lacks power and abandon, for the last movement of the concerto was played least well; on the other hand, the slight andante was given with genuine feeling and beauty of tone.

"Wallenstein's Camp" shows the genuine Smetana, thorough and hearty Czech that he was. When he wishes to depict a scene with soldierly roughness and bruin-like play he knows where to get his effects. The tremendous blasts of the brasses, the roll of drums, the shriek of wood-wind and the general clatter of everything are all served up with little finesse, but vigorous force and fine coloring. Through the entire tumult, broken here and there by sombre night effects and a touch of the Capuchin's sermon to the wild warriors, there is no touch of bombast or of unmeaning noise. The picture is vivid, and it is interesting. The work was played brilliantly, the appalling difficulties of the trumpet quartet being surmounted with splendid finish, but there seemed to be a somewhat uneven shading of dynamics on the part of Mr. Paur.

The Brahms symphony No. 3 is particularly academic—to use again the well-worn word that has been made a tag for the works of the great man of Vienna. It is certainly one of the least inspiriting of the four, and its lifeless finale makes it unfitted for a position at the end of a programme. It was played with much beauty, however. The "Fidelio" overture produced no unusual effect.

W. D. QUINT.

Telegram

THURSDAY, JANUARY 7, 1897.

Overture, scherzo, notturno and wedding march from "Midsummer Night's Dream," music..................Mendelssohn
Recitative, "Crudele? Ah, no, mio bene!" and aria, "Non mi dir, bell idol mio," from "Don Giovanni"..................Mozart
Little Suite, "Children's Games," Op. 22 .... Bizet
I. March, "Trumpeter and Drummer"—C minor.
II. Berceuse, "The Doll"—B major.
III. Impromptu, "The Top"—A minor.
IV. Duo, "Little Husband, Little Wife"—B flat major.
V. Galop, "The Ball"—A major. (First time at these concerts.)
Aria, "Adriano" from "Rienzi"......Wagner
Symphony No. 4 in F minor, Op. 36 .... Tschaikowsky
I. Andante sostenuto, F minor, 3-4. Moderato con anima, movimento di valse, F minor, 9-8.
II. Andantino in modo di canzona, B flat minor, 2-4.
III. Scherzo, pizzicato obstinato, allegro, F major, 2-4.
IV. Finale, allegro con fuoco, F major, 4-4.
Soloist, Mme. Georgine von Januschowsky.

The program offered last evening at the third of the Boston Symphony orchestra concerts at Infantry hall was far the most brilliant of the series thus far and very seldom exceeded in beauty at any concert given by the great organization in this city. Conductor Paur was not only at his best but the audience behind him was the finest of the season, not alone in point of numbers but in the the amount of enthusiasm shown after each number. The weakest point in the program was the soloist, Mme. Georgine von Januschowsky, but it may have been due to the fact that too much was expected. Her voice was strong but lacked clearness, being rather of the quality demanded for grand opera than that of a concert soloist. The first selection, Mozart's recitative and aria from "Don Giovanni" it must be said did not do Mme. Januschowsky justice as was shown when she took up the Wagnerian aria from "Rienzi." She was recalled several times after the latter performance but there was not the spontaneous outburst of applause that indicates entire satisfaction on the part of the audience.

Of the orchestral portion of the concert, too great praise can not be given. From the first to the last, it was wonderfully finished, at times holding the audience almost breathless by reason of its fiery and frenzied development followed at once by passages of the most tranquil nature. More than that it was a program that was sufficiently varied to suit everybody. It afforded amusement as well as it did the most exquisite harmony. The opening number was full of reminiscences for the wedding march was so familiar to nearly everybody that it could not but recall days that are past. Yet there were very few, if any, who ever heard the grand old march performed with such magnificence as it was last evening. The little suite by "Bizet" was so playful that the audience laughed with glee at its curious composition. In the hands of any other organization than one so well trained as the symphony, the five movements would probably have appeared ridiculous but after hearing them last evening, it is not doubted in the least that the Boston Symphony orchestra would render any one of the popular songs of the day in a manner that would carry an audience into a whirlwind of applause.

The symphony which ended the program was one of those compositions which only a masterhand could put together. At times it seemed as though a long continuance of certain movements would stir the listeners to applause in the very midst of the performance, it being a positive relief when they were ended. Every resource of the modern orchestra was taxed to the utmost and every demand was met with characteristic excellence, bringing to a grand close a concert which will be long remembered.

Gazette

BOSTON, SUNDAY MORNING, JAN. 10.

Symphony Concert.

The eleventh concert of the Symphony Orchestra was given in Music Hall last evening with the following programme:

Overture, "Anacreon"..................Cherubini
Divertimento, violin and orchestra, A minor op. 9..............................C. M. Loeffler
Overture, Scherzo, Wedding March, from "Midsummer Night's Dream"...Mendelssohn
Symphony E flat major..................Mozart
Soloist, C. M. Loeffler.

This very attractive programme was given with delightful effect by the Symphony Orchestra; the Cherubini overture was interpreted with rare spirit and fire, and nothing could have been more gracefully effective than the reading of the Mendelssohn selections. Mr. Loeffler's Divertimento improves by repetition; it is a most musicianly work, and everywhere gives evidence of high thought as well as rare knowledge. It is a work of the head rather than of the heart, and sometimes the musical problems presented have a certain obscurity that allows them to be solved in various ways, but where nothing definite is intended this is a merit rather than a fault. It is a brilliant, richly colored work in the impressionistic style; indistinct in outline and in meaning, but impressive from its technical skill, its daring and bold artistic dash. Mr. Loeffler played it like the finished, conscientious artist he is; with largeness of style, boldness of contrast and with exquisite grace. He was particularly admirable in the third movement, when his technical skill had full opportunity to display itself; but his higher artistic instinct was more in evidence in the eglogue, which is the most pleasing portion of the work.

The novelties announced for the next concert are Dittersdorf's Symphony in C major, and Mme. Eames, who will sing two arias.

Boston Journal.

SUNDAY, JANUARY 10, 1897.

Mr. C. M. Loeffler's Success as Composer and Violinist—Mr.

The program of the 11th Symphony concert given in Music Hall last evening was as follows:

Overture to "Anacreon"...................Cherubini
Divertimento for Violin and Orchestra, in A minor, op. 9..........................Loeffler
Overture, Scherzo, Notturno and Wedding March from "Midsummer Night's Dream," op. 21 and 61..........Mendelssohn
Symphony in E flat major (B. & H., No. 3)......................................Mozart

The "Anacreon" overture is, indeed, a noble work, but there are other overtures by Cherubini that well deserve performance. "Les Abencerrages," "Médée," "L'hôtellerie Portugaise," "Ali Baba," for instance, have not been heard here for several years. Too great partiality has been shown the "Anacreon," and, by the way, it is a singular fact that no outcry has been raised against its appearance in Music Hall by those who wear the motto, "Purity in Art," as a campaign button; for Anacreon himself was a highly improper person and he sang of women and wine in purple and scarlet phrases.

And so one might ask Mr. Paur why he thinks it necessary to give allopathic doses of Mozart and Haydn. If the less familiar symphonies of the latter were occasionally performed, a genuine service to the memory of the composer would be added to the pleasure given to the audience. There is a musty saw about familiarity. We should all entertain a higher regard for Mozart and Beethoven if their works were set before us as luxuries and not necessities. A symphony season without the performance of a symphony by Beethoven would make much for musical righteousness in this city. And poor Mozart! The audience will soon believe that he wrote only three symphonies—I forget; one in D major has been played in Music Hall.

Now there is nothing new to be said of the pieces by Cherubini, Mendelssohn and Mozart except by way of digression. It is only fair to say, however, that Mendelssohn's "Midsummer-Night's Dream" is ageing rapidly, if it is not actually old and decrepid. Mendelssohn's fairies seem in this period of imaginative music rather earthly creatures. The "Wedding March" pleases the women who enjoyed their church wedding and those who still have hopes; and, again, there are middle-aged husbands who think the music sounded differently when it came with a crash after the benediction. Then the genteel Notturno, with its ineffably Mendelssohnian gentility!

The feature of the evening was Mr. Loeffler's brilliant performance of his own Divertimento. When this piece was played by him two years ago this month, I spoke of it in terms of hearty admiration. The admiration is today enlarged. For this Divertimento is something more than a show-piece for the virtuoso, although any one of the great violinists who have visited us of late years might well have been proud of such a performance as that given by Mr. Loeffler last night. This piece is a work of high imagination in musical conception and orchestral speech. It is the work of an individual, not a copyist, not a conventional, well-taught person who thinks it prudent to side with the majority.

In this composition I find one of the chief characteristics of Mr. Loeffler, the violinist and the man: a peculiar refinement, which abhors that which is commonplace even when it has been accepted by those in authority. This refinement is never capricious and sterile fastidiousness. There is a refinement that sniffs and does not create; but Mr. Loeffler, by his pure melodic thought, his ingenious harmonies, which are at times pungent and exotic, and his exquisite sense of instrumental coloring, has given to music something that was not found there before he wrote. The gift is not merely a singular combination of instruments, or a series of strange harmonic progressions; it is large and liberal. He has given his own self, that which is best and noblest within him. Now this best and noblest is of more than ordinary value, for Mr. Loeffler is highly and originally imaginative; and unless there is imagination in a musical work, that work simply bears witness to industry. I know of few composers living today who are at the same time so distinctly original and so poetically and discriminatingly musical as is Mr. Loeffler.

* * *

Mayor Quincy occupied the post of honor on the right of the Chairman and made one of the principal speeches of the evening. In introducing him, Mr. Miller, the President and Chairman, said in part:

"We, the musical instrument manufacturers of Boston and vicinity, feel that we have brought credit to the city. I feel that we may well feel proud of the fact that we have nobly spread the name and fame of our city by our instruments, which are found not alone all over this country, but in foreign countries as well. We have the name of being an art centre, and in acquiring this reputation we have done our share. Many of the most distinguished musicians of the world have visited Boston under our auspices, and we have today a hall built by one of our honored members, which, for the purpose for which it is intended, is the finest in the world. Our great Boston Symphony Orchestra, the pride and glory of our city, is the outcome of efforts on the part of manufacturers of musical instruments, together with those of other public-spirited citizens. We started it, and through the generosity of Col. Higginson our humble efforts were put in the shade.

BOSTON DAILY ADVERTISER.

Established 1813.

The Official Paper of the State.

The Official Paper of the City.

MONDAY MORNING, JAN. 11, 1897.

Symphony Concert—Mr. Loeffler as Composer and Soloist.

Anacreon was originally a rather disreputable party who sang only of love and wine and patronized orgies generally, but in the hands of Cherubini as portrayed in the "Anacreon" overture which began Saturday's concert, he becomes quite a proper and respectable person with a penchant for difficult violin passages.

It was a grateful change from the usual heavily-scored overture which we have become accustomed to at these concerts, and showed what a master can do with a conservative scoring. It was excellently played, not over-forced in any way, and clear and limpid in all its long development.

After this pleasant introduction there came the chief feature of the concert—Mr. Loeffler's Divertimento for violin and orchestra—in which the composer sustained the solo part. While there are certain parts of this work that seem to fall short of greatness, the reviewer can emphatically state that the composition grows upon acquaintance and seemed much stronger than upon its first hearing a couple of years ago.

The composer did wisely in calling it a "Divertimento," rather than a "Concerto," (although Liszt has applied the term "Concerto" to compositions still more free and rhapsodical than this one) for it is rather a brilliantly accompanied solo than an orchestral composition, the violin being almost constantly in the foreground, and the orchestral points only supplementing its prominence.

It is one of the most grateful pieces that we have ever heard from the violin soloist's standpoint and presents most effective touches of technique in a very agreeable guise.

The "Eglogue" again made the best impression, the discarding of violins from this movement giving the solo instrument an especially noble effect, and the composer must be credited for inventing the combination of forces which gave it such peculiar power, the scoring here being decidedly unusual. The movement suggests the modern French influence and has all the Gallic grace and mastery of woodwind effects.

The final movement shows much skill and contrapuntal knowledge but less of abandon and weirdness than its subject demands, for it is a "Carnaval des Morts," a new "Danse Macabre," which ought to be as eerie as St. Saens or Berlioz in their most ghoulish movements.

As it was, the skeletonian revelry was held somewhat in check by the exigencies of the solo violin, there was a gentle episode at one moment, as if two skeletons were indulging in the tender passion, and there were interesting variations and some splendid virtuosity upon the violin, but seldom frenzied gaiety that the scene would seem to require, although it must be conceded that the introduction of such fury would have obliterated any single violin, and the composer was wise in forcing his spectral dancers to keep within bounds.

Having reviewed Mr. Loeffler, the composer, it behooves to speak of Mr. Loeffler, the violinist, and here one can indulge in unrestrained laudation. The sterling qualities of Mr. Loeffler's work have always been recognized by Boston concertgoers, but on this occasion he fairly outdid himself; we have never heard him play with such power and breadth, such easy surety in the midst of the greatest technical difficulties.

The dashing theme of the first movement, almost a "moto perpetuo," was without flaw, the pastoral calm of the second movement was perfectly presented, the difficult harmonics of the second and last movements were as broad as Wieniawski used to give them; it was not surprising therefore to find the audience enthusiastic at the end of each movement and to have the violinist recalled again and again at the conclusion of his composition.

Mr. C. M. Loeffler has many friends in Boston, but the ovation he received was more than a tribute of friendship, it was a spontaneous tribute to the best violin playing that any local artist has recently given here.

Mendelssohn's "Midsummer Night's Dream" music followed,—at least the four most famous numbers of it. The Scherzo and the Nocturne, the former of which displayed M. Jacquet in brilliant flutework, the latter giving some flawless horn performance, seemed somewhat outgrown. Some of Mendelssohn's elegant and sweet effects which caused our grandparents to go into ecstasies have been discovered to be only orchestral sugar-water.

For all that, the anti-Mendelssohn crusade, which Wagner led so harshly has probably spent its force; there are certain Mendelssohn compositions which have the divine spark of genius, and they are coming into their rightful heritage nowadays. The overture is such a flash of genius and it is as bright, as spontaneous, as daintily humorous now as the day it was written.

Among the hundreds of compositions in large forms, that Shakespeare's plays have evolved, one may pick out certain especial gems, such as Goetz's "Taming of the Shrew," Nicolai's and Verdi's musical settings of "The Merry Wives of Windsor," Verdi's "Otello," Gounod's "Romeo and Juliet," Tschaikowsky's instrumental work on the same subject, Berlioz's balcony scene in his symphony on the same topic, and one could extend the list even further, and in this list one must include this overture written by a seventeen-year-old boy.

The remaining portions of the music to this play, written by the full-grown man, 17 years later, by command of the king, have not the spontaneity of this juvenile work. Mendelssohn was always the daintiest of humorists in music; while never rivalling the Aristophanian humor of Wagner as displayed in "Die Meistersinger," in the lighter moods he was beyond Beethoven, Wagner, and all the rest.

His scherzo movements are generally the beau ideal of this form (notably the one in the Scotch Symphony), and in this overture, a perfect Shakesperian bit of playfulness, he is entirely in his element. It was splendidly performed and Mr. Paur's reading brought out the salient points in a graceful and unexaggerated manner. The elfin character of the chief theme was exquisitely given by the violins, and at the return of this, after the development, the snoring of the drunken Bottom was comically given on the bass tuba, a ludicrous foil to the tricksy figures above it.

It is a pity that the ophicleide is entirely out of use with us (it is still occasionally used across the water) for this raucous-toned instrument, which Mendelssohn wrote in this part, would give the very counterfeit of a snore. The braying of bassoon, and all the other bits of musical jocoseness were admirably conserved in the performance.

What [illegible] about the [illegible] time-honored "[illegible] March?"—only that the trumpets [illegible] finely, and that Mr. Paur was very [illegible] in the degree of force used. [illegible] no effort made to exaggerate the [illegible]ssimo effects,—"For this relief much [illegible]!" Klopstock once, on being introduced to Rouget de l'Isle (composer of the "Marseillaise") exclamed: "Monster! your music has killed 50,000 Germans!" One can say, with equal vehemence, that this "Wedding March" has terminated the career of 50,000 bachelors!

The concert ended with one of those manly readings of a Mozart symphony, which Mr. Paur excels in. The flute-playing in the Minuet was commendable and the whole work was performed in its proper spirit. In no part of the concert was there any of that extreme crashing, which has sometimes been the only error of our superb orchestra. Louis C. Elson.

Boston Sunday Globe.

SUNDAY, JAN. 10, 1897.

The Symphony Concert.

The program arranged by conductor Paur for the 11th rehearsal and concert of the Boston symphony orchestra was thoroughly enjoyed by the large audiences present Friday afternoon and last evening. It was as follows:

Overture to Anacreon, op 241 ...Luigi Cherubini
Divertimento for violin and orchestra, in A minor, op 9 ....C M Loeffler
Overture, scherzo, notturno and wedding march from Midsummer Night's Dream, op 21 and 61 ..Felix Mendelssohn-Bartholdy
Symphony in E-flat major (B & H No. 3) Wolfgang Amadeus Mozart

Mr Loeffler is one of the most popular members of the orchestra, and his occasional appearance as soloist is a particularly welcome event of the Symphony season. During the 10 years or more that he has been with the orchestra his unvarying courtesy has endeared him to all his associates, and his uncommon talents as a musician have received full recognition from the patrons of the Symphony concerts. He was greeted with great heartiness last evening, and after the performance was recalled half a dozen times by enthusiastic plaudits.

His selection was a composition of his own, the divertimento for violin and orchestra, which he wrote during the summer of 1894, and played for the first time in public at the Symphony concert Jan 5, 1895. The work was then received with cordial favor, and was generally conceded a high rank among writing for the violin by American composers. A second hearing serves to reveal more clearly the manifold beauties of the work, and to justify all the praise that was given at the time of its first performance.

The divertimento is an exceedingly brilliant work, full of original ideas, and notable for the number and variety of striking effects. It is constructed in a thoroughly musicianly manner, but it is so very bright and lively, and so delightfully melodious, that it appeals strongly to the popular taste. The orchestration is exceedingly elaborate, and is written in the extreme modern style, but the solo instrument is never deprived of due prominence. It offers unrestricted opportunity for display of virtuosity in its wealth of showy and difficult effects, while the less complicated measures serve to reveal the soloist's sentiment and powers of expression.

Each of the three movements are so thoroughly enjoyable that it would be difficult to say which is the most pleasing. The first movement is notable for much vivacious passage work by the solo violin, with elaborate and beautiful orchestral ornamentation. The second movement is novel in that no violins are used in the orchestra. It is pastoral in character, and many delicious effects are gained, especially in the dainty measures allotted to the wood wind instruments. The last movement is the most elaborately constructed of the three, and offers best opportunity for exhibition of pyrotechnical virtuosity. The unaccompanied cadenza is amazingly brilliant, and the ending is one of the most attractive passages ever written for a work of this kind. Regarding Mr Loeffler's playing it is only possible to reiterate praises often bestowed in the past. His was a superbly artistic performance, and there was good reason for the enthusiastic applause won from the audience.

A very enjoyable feature of the program was the selections from Mendelssohn's music to "Midsummer Night's Dream." The numbers played were the overture, nocturne, scherzo and wedding march. Never have these charming compositions been interpreted with more delightful effect. The performance of the familiar wedding march proved especially pleasing to the audience, but the overture and nocturne were scarcely less charming.

Mozart's fine symphony in E-flat major was given an impressive performance under Mr Paur's intelligent direction. It was a scholarly and sympathetic interpretation, and must rank among the best ever given by the Boston Symphony orchestra. Cherubini's brilliant and showy overture to "Anacreon" was also played with splendid effect, and served to display the unrivaled precision of the violins in Mr Paur's admirably trained organization.

Mme Emma Eames will be the soloist at the next Symphony concert, and will sing two arias. The orchestra's contributions will be Dittersdorf's symphony in C major (first time here), Mozart's overture to "Don Giovanni," and Beethoven's fourth symphony.

The program of the rehearsal and concert Jan 28 and 29 will be arranged in commemoration of the 100th anniversary of Schubert's birth. All the selections will be from writings by this composer, and will include the unfinished symphony and the symphony in C major. Max Heinrich will be the soloist, and he will sing several of Schubert's songs with piano accompaniment.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY MORNING, JANUARY 10, 1897.

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THE SYMPHONY CONCERT.

The symphony concert of last night, the eleventh in this season's series, was notable because of the wonderfully artistic rendering given each of the four numbers on the programme. Unlike many of the recent concerts, this was no novelty, Mr. Loeffler's violin concerto being the nearest to one, it having been heard here but once before, some two years ago this month.

At next week's concert Mme. Eames will be the soloist and a new symphony by Dittersdorf will be heard.

The Telegram

THURSDAY, JANUARY 7, 1897.

Overture, scherzo, notturno and wedding march from "Midsummer Night's Dream," music................Mendelssohn
Recitative, "Crudele? Ah, no, mio bene!" and aria. "Non mi dir, bell idol mio," from "Don Giovanni"..............Mozart
Little Suite. "Children's Games," Op. 22 ....Bizet
I. March. "Trumpeter and Drummer"—C minor.
II. Berceuse. "The Doll"—B major.
III. Impromptu. "The Top"—A minor.
IV. Duo. "Little Husband, Little Wife"—B flat major.
V. Galop. "The Ball"—A major.
(First time at these concerts.)
Aria, "Adriano" from "Rienzi"......Wagner
Symphony No. 4 in F minor, Op. 36 ....Tschaikowsky
I. Andante sostenuto, F minor, 3-4. Moderato con anima, movimento di valse, F minor, 9-8.
II. Andantino in modo di canzona, B flat minor, 2-4.
III. Scherzo. pizzicato obstinato, allegro, F major, 2-4.
IV. Finale, allegro con fuoco, F major, 4-4.
Coloist, Mme. Georgine von Januschowsky.

The program offered last evening at the third of the Boston Symphony orchestra concerts at Infantry hall was far the most brilliant of the series thus far and very seldom exceeded in beauty at any concert given by the great organization in this city. Conductor Paur was not only at his best but the audience behind him was the finest of the season, not alone in point of numbers but in the the amount of enthusiasm shown after each number. The weakest point in the program was the soloist, Mme. Georgine von Januschowsky, but it may have been due to the fact that too much was expected. Her voice was strong but lacked clearness, being rather of the quality demanded for grand opera than that of a concert soloist. The first selection, Mozart's recitative and aria from "Don Giovanni" it must be said did not do Mme. Januschowsky justice as was shown when she took up the Wagnerian aria from "Rienzi." She was recalled several times after the latter performance but there was not the spontaneous outburst of applause that indicates entire satisfaction on the part of the audience.

Of the orchestral portion of the concert, too great praise can not be given. From the first to the last, it was wonderfully finished, at times holding the audience almost breathless by reason of its fiery and frenzied development followed at once by passages of the most tranquil nature. More than that it was a program that was sufficiently varied to suit everybody. It afforded amusement as well as it did the most exquisite harmony. The opening number was full of reminiscences for the wedding march was so familiar to nearly everybody that it could not but recall days that are past. Yet there were very few, if any, who ever heard the grand old march performed with such magnificence as it was last evening. The little suite by "Bizet" was so playful that the audience laughed with glee at its curious composition. In the hands of any other organization than one so well trained as the symphony, the five movements would probably have appeared ridiculous but after hearing them last evening, it is not doubted in the least that the Boston Symphony orchestra would render any one of the popular songs of the day in a manner that would carry an audience into a whirlwind of applause.

The symphony which ended the program was one of those compositions which only a masterhand could put together. At times it seemed as though a long continuance of certain movements would stir the listeners to applause in the very midst of the performance, it being a positive relief when they were ended. Every resource of the modern orchestra was taxed to the utmost and every demand was met with characteristic excellence, bringing to a grand close a concert which will be long remembered.

Gazette

BOSTON, SUNDAY MORNING, JAN. 10.

Symphony Concert.

The eleventh concert of the Symphony Orchestra was given in Music Hall last evening with the following programme:

Overture, "Anacreon"..................Cherubini
Divertimento, violin and orchestra, A minor op. 9..............................C. M. Loeffler
Overture, Scherzo, Wedding March, from "Midsummer Night's Dream"...Mendelssohn
Symphony E flat major..................Mozart
Soloist, C. M. Loeffler.

This very attractive programme was given with delightful effect by the Symphony Orchestra; the Cherubini overture was interpreted with rare spirit and fire, and nothing could have been more gracefully effective than the reading of the Mendelssohn selections. Mr. Loeffler's Divertimento improves by repetition; it is a most musicianly work, and everywhere gives evidence of high thought as well as rare knowledge. It is a work of the head rather than of the heart, and sometimes the musical problems presented have a certain obscurity that allows them to be solved in various ways, but where nothing definite is intended this is a merit rather than a fault. It is a brilliant, richly colored work in the impressionistic style; indistinct in outline and in meaning, but impressive from its technical skill, its daring and bold artistic dash. Mr. Loeffler played it like the finished, conscientious artist he is; with largeness of style, boldness of contrast and with exquisite grace. He was particularly admirable in the third movement, when his technical skill had full opportunity to display itself; but his higher artistic instinct was more in evidence in the eglogue, which is the most pleasing portion of the work.

The novelties announced for the next concert are Dittersdorf's Symphony in C major, and Mme. Eames, who will sing two arias.

Boston Journal.

SUNDAY, JANUARY 10, 1897.

Mr. C. M. Loeffler's Success as Composer and Violinist—Mr.

The program of the 11th Symphony concert given in Music Hall last evening was as follows:

Overture to "Anacreon"............Cherubini
Divertimento for Violin and Orchestra, in A minor, op. 9.......................Loeffler
Overture, Scherzo, Notturno and Wedding March from "Midsummer Night's Dream," op. 21 and 61..........Mendelssohn
Symphony in E flat major (B. & H., No. 3)......................................Mozart

The "Anacreon" overture is, indeed, a noble work, but there are other overtures by Cherubini that well deserve performance. "Les Abencerrages," "Médée," "L'hôtellerie Portugaise," "Ali Baba," for instance, have not been heard here for several years. Too great partiality has been shown the "Anacreon," and, by the way, it is a singular fact that no outcry has been raised against its appearance in Music Hall by those who wear the motto, "Purity in Art," as a campaign button; for Anacreon himself was a highly improper person and he sang of women and wine in purple and scarlet phrases.

And so one might ask Mr. Paur why he thinks it necessary to give allopathic doses of Mozart and Haydn. If the less familiar symphonies of the latter were occasionally performed, a genuine service to the memory of the composer would be added to the pleasure given to the audience. There is a musty saw about familiarity. We should all entertain a higher regard for Mozart and Beethoven if their works were set before us as luxuries and not necessities. A symphony season without the performance of a symphony by Beethoven would make much for musical righteousness in this city. And poor Mozart! The audience will soon believe that he wrote only three symphonies—I forget; one in D major has been played in Music Hall.

Now there is nothing new to be said of the pieces by Cherubini, Mendelssohn and Mozart except by way of digression. It is only fair to say, however, that Mendelssohn's "Midsummer-Night's Dream" is ageing rapidly, if it is not actually old and decrepid. Mendelssohn's fairies seem in this period of imaginative music rather earthly creatures. The "Wedding March" pleases the women who enjoyed their church wedding and those who still have hopes; and, again, there are middle-aged husbands who think the music sounded differently when it came with a crash after the benediction. Then the genteel Notturno, with its ineffably Mendelssohnian gentility!

The feature of the evening was Mr. Loeffler's brilliant performance of his own Divertimento. When this piece was played by him two years ago this month, I spoke of it in terms of hearty admiration. The admiration is today enlarged. For this Divertimento is something more than a show-piece for the virtuoso, although any one of the great violinists who have visited us of late years might well have been proud of such a performance as that given by Mr. Loeffler last night. This piece is a work of high imagination in musical conception and orchestral speech. It is the work of an individual, not a copyist, not a conventional, well-taught person who thinks it prudent to side with the majority.

In this composition I find one of the chief characteristics of Mr. Loeffler, the violinist and the man: a peculiar refinement, which abhors that which is commonplace even when it has been accepted by those in authority. This refinement is never capricious and sterile fastidiousness. There is a refinement that sniffs and does not create; but Mr. Loeffler, by his pure melodic thought, his ingenious harmonies, which are at times pungent and exotic, and his exquisite sense of instrumental coloring, has given to music something that was not found there before he wrote. The gift is not merely a singular combination of instruments, or a series of strange harmonic progressions; it is large and liberal. He has given his own self, that which is best and noblest within him. Now this best and noblest is of more than ordinary value, for Mr. Loeffler is highly and originally imaginative; and unless there is imagination in a musical work, that work simply bears witness to industry. I know of few composers living today who are at the same time so distinctly original and so poetically and discriminatingly musical as is Mr. Loeffler.

* * *

Mayor Quincy occupied the post of honor on the right of the Chairman and made one of the principal speeches of the evening. In introducing him, Mr. Miller, the President and Chairman, said in part:

"We, the musical instrument manufacturers of Boston and vicinity, feel that we have brought credit to the city. I feel that we may well feel proud of the fact that we have nobly spread the name and fame of our city by our instruments, which are found not alone all over this country, but in foreign countries as well. We have the name of being an art centre, and in acquiring this reputation we have done our share. Many of the most distinguished musicians of the world have visited Boston under our auspices, and we have today a hall built by oue of our honored members, which, for the purpose for which it is intended, is the finest in the world. Our great Boston Symphony Orchestra, the pride and glory of our city, is the outcome of efforts on the part of manufacturers of musical instruments, together with those of other public-spirited citizens. We started it, and through the generosity of Col. Higginson our humble efforts were put in the shade.

BOSTON DAILY ADVERTISER.

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The Official Paper of the State.

The Official Paper of the City.

MONDAY MORNING, JAN. 11, 1897.

Symphony Concert—Mr. Loeffler as Composer and Soloist.

Anacreon was originally a rather disreputable party who sang only of love and wine and patronized orgies generally, but in the hands of Cherubini as portrayed in the "Anacreon" overture which began Saturday's concert, he becomes quite a proper and respectable person with a penchant for difficult violin passages.

It was a grateful change from the usual heavily-scored overture which we have become accustomed to at these concerts, and showed what a master can do with a conservative scoring. It was excellently played, not over-forced in any way, and clear and limpid in all its long development.

After this pleasant introduction there came the chief feature of the concert—Mr. Loeffler's Divertimento for violin and orchestra—in which the composer sustained the solo part. While there are certain parts of this work that seem to fall short of greatness, the reviewer can emphatically state that the composition grows upon acquaintance and seemed much stronger than upon its first hearing a couple of years ago.

The composer did wisely in calling it a "Divertimento," rather than a "Concerto," (although Liszt has applied the term "Concerto" to compositions still more free and rhapsodical than this one) for it is rather a brilliantly accompanied solo than an orchestral composition, the violin being almost constantly in the foreground, and the orchestral points only supplementing its prominence.

It is one of the most grateful pieces that we have ever heard from the violin soloist's standpoint and presents most effective touches of technique in a very agreeable guise.

The "Eglogue" again made the best impression, the discarding of violins from this movement giving the solo instrument an especially noble effect, and the composer must be credited for inventing the combination of forces which gave it such peculiar power, the scoring here being decidedly unusual. The movement suggests the modern French influence and has all the Gallic grace and mastery of woodwind effects.

The final movement shows much skill and contrapuntal knowledge but less of abandon and weirdness than its subject demands, for it is a "Carnaval des Morts," a new "Danse Macabre," which ought to be as eerie as St. Saens or Berlioz in their most ghoulish movements.

As it was, the skeletonian revelry was held somewhat in check by the exigencies of the solo violin, there was a gentle episode at one moment, as if two skeletons were indulging in the tender passion, and there were interesting variations and some splendid virtuosity upon the violin, but seldom frenzied gaiety that the scene would seem to require, although it must be conceded that the introduction of such fury would have obliterated any single violin, and the composer was wise in forcing his spectral dancers to keep within bounds.

Having reviewed Mr. Loeffler, the composer, it behooves to speak of Mr. Loeffler, the violinist, and here one can indulge in unrestrained laudation. The sterling qualities of Mr. Loeffler's work have always been recognized by Boston concertgoers, but on this occasion he fairly outdid himself; we have never heard him play with such power and breadth, such easy surety in the midst of the greatest technical difficulties.

The dashing theme of the first movement, almost a "moto perpetuo," was without flaw, the pastoral calm of the second movement was perfectly presented, the difficult harmonics of the second and last movements were as broad as Wieniawski used to give them; it was not surprising therefore to find the audience enthusiastic at the end of each movement and to have the violinist recalled again and again at the conclusion of his composition.

Mr. C. M. Loeffler has many friends in Boston, but the ovation he received was more than a tribute of friendship, it was a spontaneous tribute to the best violin playing that any local artist has recently given here.

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The remaining portions of the music to this play, written by the full-grown man, 17 years later, by command of the king, have not the spontaneity of this juvenile work. Mendelssohn was always the daintiest of humorists in music; while never rivalling the Aristophanian humor of Wagner as displayed in "Die Meistersinger," in the lighter moods he was beyond Beethoven, Wagner, and all the rest.

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Boston Sunday Globe.

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Symphony in E-flat major (B & H No. 3) Wolfgang Amadeus Mozart

Mr Loeffler is one of the most popular members of the orchestra, and his occasional appearance as soloist is a particularly welcome event of the Symphony season. During the 10 years or more that he has been with the orchestra his unvarying courtesy has endeared him to all his associates, and his uncommon talents as a musician have received full recognition from the patrons of the Symphony concerts. He was greeted with great heartiness last evening, and after the performance was recalled half a dozen times by enthusiastic plaudits.

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At next week's concert Mme. Eames will be the soloist and a new symphony by Dittersdorf will be heard.

Boston Courier.

SUNDAY MORNING, JAN. 10, 1897.

The eleventh Symphony programme was of agreeable, friendly character, filled with kindly associations and significant of many moods of cheer, of geniality and of the nobility which does not oppress but only encourages and uplifts. Most of its constituent numbers were familiar,—Cherubini's "Anacreon" overture, opening with those majestic chords, and changing soon to that eager, pressing allegro, with its hurrying violin passages and its undercurrents which are so akin to some of the Inferno music in "Orfeo;" the instrumental portions of Mendelssohn's "Midsummer Night's Dream" music, and the E flat symphony of Mozart, who therein began to add to the grace, lucidity and freedom of his earlier works of that order a new power, concentration and elevation. All were finely played, and there were admirably improved opportunities in one or another work for the virtuosity of the different choirs of the orchestra to be signally displayed.

The only other number was a repetition of Mr. C. M. Loeffler's "Divertimento," written for Boston and played for the first time almost exactly two years ago. It was welcome again and fully justified the deeply favorable impression it then made, not only by its technical suitability of instrumentation, and its delicately fanciful choices and blendings of tone-colors, but also by its quaint and yet reasonable conceits, its just understanding of the place and use of ornament and heightened effect, its clear, high intellectual quality and its winning moods. It takes more than mere courage to unite, even in a divertimento, three movements so distinct in character as the bright but bland allegro; the eclogue, with that eerie, piquant environment of wind voices, accented by the tingling tones of the harp, which it provides for the solo violin; and finally its strange, romantic, daring finale, which plays with a grim "Dies Irae" theme, and wreathes it with gay and gorgeous or grave and weird fantasies of figure and harmony. Courage alone will not do — there must be an original and cultivated spirit. And in Mr. Loeffler's music, so so far as we have heard it, that is the dominant trait,—the evidence of a mind which thinks and a spirit which moves independently and firmly, yet without too much self-assertiveness or any hint of a desire to dogmatize. The orchestra read the work with beautiful care and gave a support which was full of fellow-feeling. Mr. Loeffler—than whom no violinist in the orchestra has more right sentiment and true sympathy in art—gave the solo part exquisitely, and Mr. Schuecker, whose harp stood for so much in the score, was placed very near to Mr. Loeffler and seconded him perfectly.

Next week Mme. Emma Eames will sing twice, and the orchestra will play Mozart's "Don Giovanni" overture, Beethoven's fourth symphony, and, for the novelty, a symphony by Dittersdorf.

The next succeeding concert will be a kind of centenary tribute to Schubert and the programme will be all taken from his compositions—the "Unfinished" and the C major symphonies, and songs to be rendered by Mr. Max Heinrich.

The Boston Traveler

PUBLISHED BY THE
BOSTON TRAVELER CO.

MONDAY, JANUARY 11, 1896.

MR. LOEFFLER PLAYS HIS OWN "DIVERTIMENTO."

Sixteenth season Boston Symphony Orchestra; eleventh concert, Mr. C. M. Loeffler, soloist. The programme:

"Anacreon" overture..................Cherubini
"Divertimento" for violin..................Loeffler
"Midsummer Night's Dream" music.Mendelssohn
Symphony in E flat.....................Mozart

Mr. Loeffler's "Divertimento" was all that saved the concert from being one of too-cloying sweetness and calm antiquity. But that exception was a very noteworthy one. The work was heard here two years ago, and one of the highest things that can be said of it is that it sounds more genuine and is more interesting than before. Its very uniqueness, doubtless, is a shock to the ultra-classical, who believe that composition ceased with Mendelssohn, but in the fresh breeze of its inspiration the moderns can find a deal of reviving force. The nervous, ingenious preamble displays the violin excellently; the andante with its curious background of English horn and entire absence of violin accompaniment, shows that Mr. Loeffler thinks for himself, while the "Carnival of Deaths" is absolutely unmatched in its weird harmonies and development of theme by any writing for the violin that I know of. Mr. Loeffler walks upon fresh ground, and he walks boldly, yet not recklessly. In a theme where a slip into bombast would be so supremely easy, the slip is never once made. The performer played the solo part with loving care and exceptional brilliancy; he was warmly applauded for his work in both directions, as he surely deserved to be.

Cherubini's "Anacreon" still has fire in its mellifluous beauty, and although its grace is of another age it can charm at every hearing. The surpassing excellence of our strings was again enforced on the hearers by this overture, which was read by Mr. Paur with just the right refined "elan."

The "Midsummer Night's Dream" pieces seemed for once over-long. Is this personal heresy, or is it another indication that the day of delight in Mendelssohn is beginning to wane? However it may be, the overture and scherzo might well have been omitted. The nocturne has such a refined beauty and furnishes such a golden opportunity for the horns that it is always sure of its welcome, while the nobility of the Wedding March continues to make it attractive, and full of a special suggestion to the youthful heart. It was played somewhat heavily.

The cheery Mozart symphony in E flat was charmingly given in every detail.

[illegible]

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CI., NO. 10.

SUNDAY, JAN. 10, 1897.

THE SYMPHONY CONCERT.

Mr. Loeffler, the Soloist, Plays His Own Divertimento.

Heard With Genuine Pleasure—Characteristically Original, Somewhat Bizarre, but Always Interesting—Mr. Sieveking's Pianoforte Recital at Steinert Hall.

The selections for last night's concert by the Boston Symphony orchestra in Music Hall were:

Overture, "Anacreon"...............Cherubini
Divertimento for violin and orchestra......C. M. Loeffler
Overture, Scherzo, Nocturne and Wedding March, from "A Midsummer Night's Dream"...............Mendelssohn
Symphony, E flat, B and H No 3.......Mozart

Mr. C. M. Loeffler was the soloist, and played his own divertimento, which had its first performance by him at a symphony concert almost exactly two years ago. The work renewed on this occasion the strong and impressive effect it made on its earlier rendering, and was heard again with genuine pleasure. It is distinctly and characteristically original, somewhat bizarre now and then, but always interesting, always holding the attention, and always musicianly in the best sense of the word. The cantabile theme in the first movement is one of rare grace, beauty and freshness. The second movement, an eglogue, is full of charms from beginning to end, not only in its themes and their development, but in its novel and masterly instrumentation, with its tender and unconventional contrasts of orchestral tone color.

The finale, entitled "Carnival of the Dead," founded on the ancient chant "Dies irae, dies illa," is perhaps the most strongly individualized movement, and the variations on it are exceptionally ingenious and effective; now fantastic, now piquant; sometimes overflowing with weird savagery and at others with infinite mournfulness, and alike unique in the solo part and the orchestration. It is a composition of notable power, and though following the extreme modern school is clear as to meaning, and solid in worth. It was played in a brilliant and masterly style by its composer, who was welcomed with hearty warmth, applauded with vigorous acclaim and recalled again and again.

The rest of the programme was familiar, but was exceedingly well balanced in interest and was finely rendered throughout; the Cherubini work, one of the great masterpieces in overture writing, and still fresh and fascinating in the hearing, was given an exceptionally perfect and beautiful interpretation.

The Mendelssohn overture was also given in splendid style, as was also the scherzo, in which the wood wind acquitted themselves with a clearness, a precision and a fine delicacy that has seldom been equalled here in the performance of that movement. The nocturne is beginning to show traces of age, and to sound somewhat quaint and garrulous, but it was given with a charming warmth and smoothness. The march, yet impressive, despite the wear and tear to which it has been subjected, was read and played with noble fire and rhythmic swing. It may be taken for granted that Mr. Paur, always in keen rapport with Mozart, gave a wholly satisfying and sympathetic interpretation of the symphony.

The programme for the next concert is: Symphony in C major, Dittersdorf (first time); aria, "Voi che Sapete," Mozart; overture, "Don Giovanni," Mozart; aria, "Die Almacht," Schubert; symphony No. 4, Beethoven. Emma Eames is to be the soloist.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CI., NO. 14.

THURSDAY, JAN. 14, 1897.

The information was received from New York yesterday afternoon that owing to illness Mme. Eames is unable to appear at the Friday afternoon and Saturday evening performances by the Boston Symphony orchestra this week. Miss Adele Aus Der Ohe was hurriedly engaged, and will play the Liszt concerto for pianoforte in E flat.

Boston Daily Globe.

THURSDAY, JAN. 14, 1897.

MME EAMES CANNOT APPEAR.

Miss Adele Aus Der Ohe to Take Her Place at Symphony Concert.

The information was received from New York yesterday afternoon that owing to illness Mme Eames is unable to appear at the Friday afternoon and Saturday evening performances by the Boston symphony orchestra this week.

Miss Adele Aus Der Ohe was hurriedly engaged and will play the Liszt concerto for pianoforte in E flat.

BOSTON EVENING RECORD.

JANUARY 14 1897.

MADAME EAMES NOT TO APPEAR.

The information was received from New York yesterday afternoon that, owing to illness, Madame Eames is unable to appear at the Friday afternoon and Saturday evening performances by the Boston Symphony Orchestra this week. Miss Adele Aus Der Ohe was hurriedly engaged, and will play the Liszt concerto for pianoforte in E flat.

[illegible]

Music Hall: Boston Symphony Orchestra.

The eleventh symphony concert, given in the Music Hall last Saturday evening, brought the following programme:

Cherubini: Overture to "Anacréon," opus 241.
C. M. Loeffler: Divertimento for violin and orchestra, in A minor, opus 9.
Mendelssohn: Overture, Scherzo, Notturno, and Wedding March from the music to "Midsummer Night's Dream," opus 21 and 61.
Mozart: Symphony in E-flat major (B. & H., No. 3).
Mr. C. M. Loeffler was the violinist.

Cherubini's charming and brilliant overture was brilliantly played; perhaps with something more of modern "modification of tempo" than we quite like, but with fine spirit and accent. There are some bids at variety which succeed only in bringing about a greater monotony. When every pianissimo is taken moderately, and every crescendo is made to go accelerando, the music of one composer sounds pretty much like that of another.

In Mendelssohn's "Midsummer Night's Dream" overture one of the exceedingly few techincal flaws in our orchestra was uncomfortably apparent. Cannot the combined mass of wood-wind and horns learn to strike in exactly together on the beat? A company of infantry that came to "order arms," as they came in on the opening chords of this overture last Saturday evening, would stand no chance in a prize drill. Upon the whole, we have heard the overture go better before. The scherzo was nimbly and vivaciously played, and Mr. Jaquet well kept up the traditions of the orchestra for impeccable flute-playing. In the return of the theme in the notturno, the higher wood-wind were allowed to play too strong; never before have we heard the first horn—the sole bearer of the melody—put to such straits by an over-loud accompaniment. The wedding march went very brilliantly, the coda being especially impressive.

Mozart's ever-beautiful E-flat symphony was, upon the whole, excellently played. As in the "Anacréon" overture, we did not like hearing the soft first theme of the Allegro played slower than the forte subsidiary that followed it; and Mr. Paur made a ritenuto in the minuet that was as inconceivable as it was horrible. If any movement in all symphonic literature is written to clockwork, this minuet of the E-flat symphony is!

We are in doubt whether to call Mr. Loeffler's violin divertimento his best thing, or only one of his best. It is full of that imaginativeness that characterizes the composer—Edgar Poe would have liked to hear it!—but, to our thinking, this quality shows itself somewhat more genially than in some of his later works. The composition is less nervously high-strung, less feverish; there seems to be a deeper feeling for musical beauty, a less constant welcome to the unexpected and unusual. The opening Préambule is admirable in its alternations of warm sentiment with sparkling brilliancy. The Eglogue is one of the finest instances of continuous melodic development, in the midst of a perfect revel of sensuous and characteristic tone-color, that we know. The instrumentation of this movement is wholly Mr. Loeffler's own; other composers may have employed the same devices—muted trumpets, the omission of the violins, etc.—but never with just this effect. It is one of the most ecstatically lovely slow movements for violin and orchestra that we know. In the "Carnival of the Dead," with its variations on the "Dies irae," Mr. Loeffler shows his Mephisto smile. This movement, too, is admirable, both in its serious and its satirical moments. The instrumentation is a marvel! What a picturesque suggestion that is at the close; when all the instruments rush either up to the top or down to the bottom, and you have left only an eviscerated orchestra, with no middle to it—a very skeleton! Note, too, how Mr. Loeffler, with all his huge orchestra, always leaves a loop-hole for the solo instrument to look out through!

Mr. Loeffler's playing was perfect as ever. After his last two or three solo appearances here, there is nothing new left to be said about it. He plays like a master. He was most heartily received by audience and orchestra, and the applause afterwards seemed as if it would know no end.

The next programme is: Dittersdorf, symphony in C major (new); Mozart, aria, "Voi che sapete," from "Le Nozze di Figaro;" Mozart, overture to "Don Giovanni;" Schubert, song, "Die Allmacht;" Beethoven, symphony No. 4, in B-flat major, opus 60. Madame Eames will be the singer.

Boston Journal.

THURSDAY, JANUARY 14, 1897.

MME. EAMES CANNOT APPEAR.

The information was received from New York yesterday afternoon that owing to illness Mme. Eames is unable to appear at the Friday afternoon and Saturday evening performances by the Boston Symphony Orchestra this week. Her physician wrote as follows:

"This is to certify that Mme. Eames is suffering from a sudden indisposition which obliges me to advise against her fulfilling her Boston engagement."

Miss Adele Aus Der Ohe was hurriedly engaged, and will play the Liszt concerto for pianoforte in E flat.

BOSTON DAILY ADVERTISER.

Established 1813.
The Official Paper of the State.
The Official Paper of the City.

THURSDAY MORNING, JAN. 14, 1897.

MADAME EAMES NOT TO APPEAR.

The information was received from New York yesterday afternoon that, owing to illness, Madame Eames is unable to appear at the Friday afternoon and Saturday evening performances by the Boston Symphony Orchestra this week. Miss Adele Aus Der Ohe was hurriedly engaged, and will play the Liszt concerto for pianoforte in E flat.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, JANUARY 13, 1897.

The program of the eleventh Symphony concert was as follows;

Overture to Anacreon..Cherubini
Divertimento for violin and orchestra, in A minor, op. 9......Loeffler
  I. Preambule: Allegro (A minor).
  II. Eglogue: Andante (F major).
  III. Carneval des Morts: Moderato (A minor).
Overture, Scherzo, Notturno and Wedding March from Midsummer Night's Dream..........................Mendelssohn
Symphony in E flat major (B. & H., No. 3)......................Mozart

Mr. Loeffler's divertimento, the solo part of which was played most brilliantly by the composer, was the feature of the concert. When this work was first performed here two years ago I wrote at length and in eulogistic phrases concerning it for THE MUSICAL COURIER. A second hearing has only enlarged my admiration.

The musical fastidiousness of Mr. Loeffler is neither arrogant nor snobbish; but it is a species of refinement that will not tolerate a commonplace in thought or expression. This fastidiousness or refinement is the chief characteristic of this composition, which is illuminated throughout by imagination. When it is necessary for Mr. Loeffler to be macabre he is sinister enough; but his shudder is always that of a nevrose, not of a sleek, fat-witted person who is shocked materially. Take the last movement for instance; I know few passages even in dramatic music that produce such pronounced goose-flesh as his first chord, which calls to mind the whole Inferno. But a cool head, that knows how to reject as well as to accept prevents him from sinking into vulgarity or mistaking noise for sound. The word "vulgarity" is not in Mr. Loeffler's dictionary; nor will you find in it the word conventional.

Although Mr. Loeffler is at times mystical; although he can present most clearly in music the color white; although at times his music is intensely spiritual, and never is he sensuous in melody or harmony or color expression, yet he can be very human in his melancholy, which is of close kin to the strange melancholy of the Russians as revealed in folk-song and in the novels of Dostoievsky.

As a writer for orchestra, Mr. Loeffler is a most distinguished individuality. He reminds you of no one but Loeffler. His experiments—and he is very daring in his combinations of instruments, and in his writing for them—never seem idly made; for the effects are novel and convincing. You say to yourself, "Why did not somebody think of that sooner?" For you hear from the orchestra of Mr. Loeffler things you have never heard before. Moods are created, suggestions are made that were only known to you before in dreams.

It is needless to say that this composer is intensely modern. He is a man of the nuance. If you care chiefly for architecture and the primary colors in music, you will hardly appreciate the rare talent of this man, who hears things his own way and expresses them again in his own speech. This refinement, remember, is never effeminate. The melody, if it is not nakedly thrust upon you, is draped so that its beauties are to be recognized. And he can strike the note of terror, just as on the other hand in the Eglogue he puts before you the high noon of a summer day, with a man and a maid beneath the amorous tree.

Imaginatjon!

Oh, the rare quality in music! And Mr. Loeffler is imaginative in high degree.

* * *

I confess the other numbers of the program do not incite me to spin sentences. This program and the one of this week will furnish the text for a short sermon in my next letter.

PHILIP HALE.

Boston Transcript

THURSDAY, JANUARY 14, 1897.

The information was received from New York yesterday afternoon that owing to illness, Mme. Eames is unable to appear at the Friday afternoon and Saturday evening performances by the Boston Symphony Orchestra this week. Miss Adele aus der Ohe was hurriedly engaged, and will play the Liszt concerto for pianoforte in E-flat. The physician's certificate as to the illness of Mme. Eames is appended:

New York, Jan. 13, '97.

To the Management of the Boston Symphony Orchestra: This is to certify that Mme. Eames is suffering from a sudden indisposition which will oblige me to advise against her fulfilling her Boston engagement.

CLEMENT CLEVELAND, M.D.

Boston Courier.

SUNDAY MORNING, JAN. 10, 1897.

The eleventh Symphony programme was of agreeable, friendly character, filled with kindly associations and significant of many moods of cheer, of geniality and of the nobility which does not oppress but only encourages and uplifts. Most of its constituent numbers were familiar,—Cherubini's "Anacreon" overture, opening with those majestic chords, and changing soon to that eager, pressing allegro, with its hurrying violin passages and its undercurrents which are so akin to some of the Inferno music in "Orfeo;" the instrumental portions of Mendelssohn's "Midsummer Night's Dream" music, and the E flat symphony of Mozart, who therein began to add to the grace, lucidity and freedom of his earlier works of that order a new power, concentration and elevation. All were finely played, and there were admirably improved opportunities in one or another work for the virtuosity of the different choirs of the orchestra to be signally displayed.

The only other number was a repetition of Mr. C, M. Loeffler's "Divertimento," written for Boston and played for the first time almost exactly two years ago. It was welcome again and fully justified the deeply favorable impression it then made, not only by its technical suitability of instrumentation, and its delicately fanciful choices and blendings of tone-colors, but also by its quaint and yet reasonable conceits, its just understanding of the place and use of ornament and heightened effect, its clear, high intellectual quality and its winning moods. It takes more than mere courage to unite, even in a divertimento, three movements so distinct in character as the bright but bland allegro; the eclogue, with that eerie, piquant environment of wind voices, accented by the tingling tones of the harp, which it provides for the solo violin; and finally its strange, romantic, daring finale, which plays with a grim "Dies Irae" theme, and wreathes it with gay and gorgeous or grave and weird fantasies of figure and harmony. Courage alone will not do — there must be an original and cultivated spirit. And in Mr. Loeffler's music, so so far as we have heard it, that is the dominant trait,—the evidence of a mind which thinks and a spirit which moves independently and firmly, yet without too much self-assertiveness or any hint of a desire to dogmatize. The orchestra read the work with beautiful care and gave a support which was full of fellow-feeling. Mr. Loeffler—than whom no violinist in the orchestra has more right sentiment and true sympathy in art—gave the solo part exquisitely, and Mr. Schuecker, whose harp stood for so much in the score, was placed very near to Mr. Loeffler and seconded him perfectly.

Next week Mme. Emma Eames will sing twice, and the orchestra will play Mozart's "Don Giovanni" overture, Beethoven's fourth symphony, and, for the novelty, a symphony by Dittersdorf.

The next succeeding concert will be a kind of centenary tribute to Schubert and the programme will be all taken from his compositions—the "Unfinished" and the C major symphonies, and songs to be rendered by Mr. Max Heinrich.

The Boston Traveler

PUBLISHED BY THE

BOSTON TRAVELER CO.

MONDAY, JANUARY 11, 1896.

MR. LOEFFLER PLAYS HIS OWN "DIVERTIMENTO."

Sixteenth season Boston Symphony Orchestra; eleventh concert, Mr. C. M. Loeffler, soloist. The programme:

"Anacreon" overture	Cherubini
"Divertimento" for violin	Loeffler
"Midsummer Night's Dream" music	Mendelssohn
Symphony in E flat	Mozart

Mr. Loeffler's "Divertimento" was all that saved the concert from being one of too-cloying sweetness and calm antiquity. But that exception was a very noteworthy one. The work was heard here two years ago, and one of the highest things that can be said of it is that it sounds more genuine and is more interesting than before. Its very uniqueness, doubtless, is a shock to the ultra-classical, who believe that composition ceased with Mendelssohn, but in the fresh breeze of its inspiration the moderns can find a deal of reviving force. The nervous, ingenious preamble displays the violin excellently; the andante with its curious background of English horn and entire absence of violin accompaniment, shows that Mr. Loeffler thinks for himself, while the "Carnival of Deaths" is absolutely unmatched in its weird harmonies and development of theme by any writing for the violin that I know of. Mr. Loeffler walks upon fresh ground, and he walks boldly, yet not recklessly. In a theme where a slip into bombast would be so supremely easy, the slip is never once made. The performer played the solo part with loving care and exceptional brilliancy; he was warmly applauded for his work in both directions, as he surely deserved to be.

Cherubini's "Anacreon" still has fire in its mellifluous beauty, and although its grace is of another age it can charm at every hearing. The surpassing excellence of our strings was again enforced on the hearers by this overture, which was read by Mr. Paur with just the right refined "elan."

The "Midsummer Night's Dream" pieces seemed for once over-long. Is this personal heresy, or is it another indication that the day of delight in Mendelssohn is beginning to wane? However it may be, the overture and scherzo might well have been omitted. The nocturne has such a refined beauty and furnishes such a golden opportunity for the horns that it is always sure of its welcome, while the nobility of the Wedding March continues to make it attractive, and full of a special suggestion to the youthful heart. It was played somewhat heavily.

The cheery Mozart symphony in E flat was charmingly given in every detail.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CI., NO. 10.

SUNDAY, JAN. 10, 1897.

THE SYMPHONY CONCERT.

Mr. Loeffler, the Soloist, Plays His Own Divertimento.

Heard With Genuine Pleasure—Characteristically Original, Somewhat Bizarre, but Always Interesting—Mr. Sieveking's Pianoforte Recital at Steinert Hall.

The selections for last night's concert by the Boston Symphony orchestra in Music Hall were:

Overture, "Anacreon"	Cherubini
Divertimento for violin and orchestra	C. M. Loeffler
Overture, Scherzo, Nocturne and Wedding March, from "A Midsummer Night's Dream"	Mendelssohn
Symphony, E flat, B and H No 3	Mozart

Mr. C. M. Loeffler was the soloist, and played his own divertimento, which had its first performance by him at a symphony concert almost exactly two years ago. The work renewed on this occasion the strong and impressive effect it made on its earlier rendering, and was heard again with genuine pleasure. It is distinctly and characteristically original, somewhat bizarre now and then, but always interesting, always holding the attention, and always musicianly in the best sense of the word. The cantabile theme in the first movement is one of rare grace, beauty and freshness. The second movement, an eglogue, is full of charms from beginning to end, not only in its themes and their development, but in its novel and masterly instrumentation, with its tender and unconventional contrasts of orchestral tone color.

The finale, entitled "Carnival of the Dead," founded on the ancient chant "Dies irae, dies illa," is perhaps the most strongly individualized movement, and the variations on it are exceptionally ingenious and effective; now fantastic, now piquant; sometimes overflowing with weird savagery and at others with infinite mournfulness, and alike unique in the solo part and the orchestration. It is a composition of notable power, and though following the extreme modern school is clear as to meaning, and solid in worth. It was played in a brilliant and masterly style by its composer, who was welcomed with hearty warmth, applauded with vigorous acclaim and recalled again and again.

The rest of the programme was familiar, but was exceedingly well balanced in interest and was finely rendered throughout; the Cherubini work, one of the great masterpieces in overture writing, and still fresh and fascinating in the hearing, was given an exceptionally perfect and beautiful interpretation.

The Mendelssohn overture was also given in splendid style, as was also the scherzo, in which the wood wind acquitted themselves with a clearness, a precision and a fine delicacy that has seldom been equalled here in the performance of that movement. The nocturne is beginning to show traces of age, and to sound somewhat quaint and garrulous, but it was given with a charming warmth and smoothness. The march, yet impressive, despite the wear and tear to which it has been subjected, was read and played with noble fire and rhythmic swing. It may be taken for granted that Mr. Paur, always in keen rapport with Mozart, gave a wholly satisfying and sympathetic interpretation of the symphony.

The programme for the next concert is: Symphony in C major, Dittersdorf (first time); aria, "Voi che Sapete," Mozart; overture, "Don Giovanni," Mozart; aria, "Die Almacht," Schubert; symphony No. 4, Beethoven. Emma Eames is to be the soloist.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CI., NO. 14.

THURSDAY, JAN. 14, 1897.

The information was received from New York yesterday afternoon that owing to illness Mme. Eames is unable to appear at the Friday afternoon and the Saturday evening performances by the Boston Symphony orchestra this week. Miss Adele Aus Der Ohe was hurriedly engaged, and will play the Liszt concerto for pianoforte in E flat.

Boston Daily Globe.

THURSDAY, JAN. 14, 1897.

MME EAMES CANNOT APPEAR.

Miss Adele Aus Der Ohe to Take Her Place at Symphony Concert.

The information was received from New York yesterday afternoon that owing to illness Mme Eames is unable to appear at the Friday afternoon and the Saturday evening performances by the Boston symphony orchestra this week.

Miss Adele Aus Der Ohe was hurriedly engaged and will play the Liszt concerto for pianoforte in E flat.

BOSTON EVENING RECORD.

JANUARY 14 1897.

MADAME EAMES NOT TO APPEAR.

The information was received from New York yesterday afternoon that, owing to illness, Madame Eames is unable to appear at the Friday afternoon and Saturday evening performances by the Boston Symphony Orchestra this week. Miss Adele Aus Der Ohe was hurriedly engaged, and will play the Liszt concerto for pianoforte in E flat.

Boston Transcript

MONDAY, JANUARY 11, 1897.

Music Hall: Boston Symphony Orchestra.

The eleventh symphony concert, given in the Music Hall last Saturday evening, brought the following programme:

Cherubini: Overture to "Anacréon," opus 241.
C. M. Loeffler: Divertimento for violin and orchestra, in A minor, opus 9.
Mendelssohn: Overture, Scherzo, Notturno, and Wedding March from the music to "Midsummer Night's Dream," opus 21 and 61.
Mozart: Symphony in E-flat major (B. & H., No. 3).
Mr. C. M. Loeffler was the violinist.

Cherubini's charming and brilliant overture was brilliantly played; perhaps with something more of modern "modification of tempo" than we quite like, but with fine spirit and accent. There are some bids at variety which succeed only in bringing about a greater monotony. When every pianissimo is taken moderately, and every crescendo is made to go accelerando, the music of one composer sounds pretty much like that of another.

In Mendelssohn's "Midsummer Night's Dream" overture one of the exceedingly few techincal flaws in our orchestra was uncomfortably apparent. Cannot the combined mass of wood-wind and horns learn to strike in exactly together on the beat? A company of infantry that came to "order arms," as they came in on the opening chords of this overture last Saturday evening, would stand no chance in a prize drill. Upon the whole, we have heard the overture go better before. The scherzo was nimbly and vivaciously played, and Mr. Jaquet well kept up the traditions of the orchestra for impeccable flute-playing. In the return of the theme in the notturno, the higher wood-wind were allowed to play too strong; never before have we heard the first horn—the sole bearer of the melody—put to such straits by an over-loud accompaniment. The wedding march went very brilliantly, the coda being especially impressive.

Mozart's ever-beautiful E-flat symphony was, upon the whole, excellently played. As in the "Anacréon" overture, we did not like hearing the soft first theme of the Allegro played slower than the forte subsidiary that followed it; and Mr. Paur made a ritenuto in the minuet that was as inconceivable as it was horrible. If any movement in all symphonic literature is written to clockwork, this minuet of the E-flat symphony is!

We are in doubt whether to call Mr. Loeffler's violin divertimento his best thing, or only one of his best. It is full of that imaginativeness that characterizes the composer—Edgar Poe would have liked to hear it!—but, to our thinking, this quality shows itself somewhat more genially than in some of his later works. The composition is less nervously high-strung, less feverish; there seems to be a deeper feeling for musical beauty, a less constant welcome to the unexpected and unusual. The opening Préambule is admirable in its alternations of warm sentiment with sparkling brilliancy. The Eglogue is one of the finest instances of continuous melodic development, in the midst of a perfect revel of sensuous and characteristic tone-color, that we know. The instrumentation of this movement is wholly Mr. Loeffler's own; other composers may have employed the same devices—muted trumpets, the omission of the violins, etc.—but never with just this effect. It is one of the most ecstatically lovely slow movements for violin and orchestra that we know. In the "Carnival of the Dead," with its variations on the "Dies irae," Mr. Loeffler shows his Mephisto smile. This movement, too, is admirable, both in its serious and its satirical moments. The instrumentation is a marvel! What a picturesque suggestion that is at the close; when all the instruments rush either up to the top or down to the bottom, and you have left only an eviscerated orchestra, with no middle to it—a very skeleton! Note, too, how Mr. Loeffler, with all his huge orchestra, always leaves a loop-hole for the solo instrument to look out through!

Mr. Loeffler's playing was perfect as ever. After his last two or three solo appearances here, there is nothing new left to be said about it. He plays like a master. He was most heartily received by audience and orchestra, and the applause afterwards seemed as if it would know no end.

The next programme is: Dittersdorf, symphony in C major (new); Mozart, aria, "Voi che sapete," from "Le Nozze di Figaro;" Mozart, overture to "Don Giovanni;" Schubert, song, "Die Allmacht;" Beethoven, symphony No. 4, in B-flat major, opus 60. Madame Eames will be the singer.

Boston Journal.

THURSDAY, JANUARY 14, 1897.

MME. EAMES CANNOT APPEAR.

The information was received from New York yesterday afternoon that owing to illness Mme. Eames is unable to appear at the Friday afternoon and Saturday evening performances by the Boston Symphony Orchestra this week. Her physician wrote as follows:-

"This is to certify that Mme. Eames is suffering from a sudden indisposition which obliges me to advise against her fulfilling her Boston engagement."

Miss Adele Aus Der Ohe was hurriedly engaged. and will play the Liszt concerto for pianoforte in E flat.

BOSTON DAILY ADVERTISER.

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The Official Paper of the State.

The Official Paper of the City.

THURSDAY MORNING, JAN. 14, 1897.

MADAME EAMES NOT TO APPEAR.

The information was received from New York yesterday afternoon that, owing to illness, Madame Eames is unable to appear at the Friday afternoon and Saturday evening performances by the Boston Symphony Orchestra this week. Miss Adele Aus Der Ohe was hurriedly engaged, and will play the Liszt concerto for pianoforte in E flat.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, JANUARY 13, 1897.

The program of the eleventh Symphony concert was as follows;

Overture to Anacreon	Cherubini
Divertimento for violin and orchestra, in A minor, op. 9	Loeffler
I. Preambule: Allegro (A minor).	
II. Eglogue: Andante (F major).	
III. Carneval des Morts: Moderato (A minor).	
Overture, Scherzo, Notturno and Wedding March from Midsummer Night's Dream	Mendelssohn
Symphony in E flat major (B. & H., No. 3)	Mozart

Mr. Loeffler's divertimento, the solo part of which was played most brilliantly by the composer, was the feature of the concert. When this work was first performed here two years ago I wrote at length and in eulogistic phrases concerning it for THE MUSICAL COURIER. A second hearing has only enlarged my admiration.

The musical fastidiousness of Mr. Loeffler is neither arrogant nor snobbish; but it is a species of refinement that will not tolerate a commonplace in thought or expression. This fastidiousness or refinement is the chief characteristic of this composition, which is illuminated throughout by imagination. When it is necessary for Mr. Loeffler to be macabre he is sinister enough; but his shudder is always that of a nevrose, not of a sleek, fat-witted person who is shocked materially. Take the last movement for instance; I know few passages even in dramatic music that produce such pronounced goose-flesh as his first chord, which calls to mind the whole Inferno. But a cool head, that knows how to reject as well as to accept prevents him from sinking into vulgarity or mistaking noise for sound. The word "vulgarity" is not in Mr. Loeffler's dictionary; nor will you find in it the word conventional.

Although Mr. Loeffler is at times mystical; although he can present most clearly in music the color white; although at times his music is intensely spiritual, and never is he sensuous in melody or harmony or color expression, yet he can be very human in his melancholy, which is of close kin to the strange melancholy of the Russians as revealed in folk-song and in the novels of Dostoievsky.

As a writer for orchestra, Mr. Loeffler is a most distinguished individuality. He reminds you of no one but Loeffler. His experiments—and he is very daring in his combinations of instruments, and in his writing for them—never seem idly made; for the effects are novel and convincing. You say to yourself, "Why did not somebody think of that sooner?" For you hear from the orchestra of Mr. Loeffler things you have never heard before. Moods are created, suggestions are made that were only known to you before in dreams.

It is needless to say that this composer is intensely modern. He is a man of the nuance. If you care chiefly for architecture and the primary colors in music, you will hardly appreciate the rare talent of this man, who hears things his own way and expresses them again in his own speech. This refinement, remember, is never effeminate. The melody, if it is not nakedly thrust upon you, is draped so that its beauties are to be recognized. And he can strike the note of terror, just as on the other hand in the Eglogue he puts before you the high noon of a summer day, with a man and a maid beneath the amorous tree.

Imaginatjon!

Oh, the rare quality in music! And Mr. Loeffler is imaginative in high degree.

* * *

I confess the other numbers of the program do not incite me to spin sentences. This program and the one of this week will furnish the text for a short sermon in my next letter.

PHILIP HALE.

Boston Transcript

THURSDAY, JANUARY 14, 1897.

The information was received from New York yesterday afternoon that owing to illness, Mme. Eames is unable to appear at the Friday afternoon and Saturday evening performances by the Boston Symphony Orchestra this week. Miss Adele aus der Ohe was hurriedly engaged, and will play the Liszt concerto for pianoforte in E-flat. The physician's certificate as to the illness of Mme. Eames is appended:

New York, Jan. 13, '97.

To the Management of the Boston Symphony Orchestra: This is to certify that Mme. Eames is suffering from a sudden indisposition which will oblige me to advise against her fulfilling her Boston engagement.

CLEMENT CLEVELAND, M.D.

STONEHAM INDEPENDENT,

—BY—

F. L. & W. E. WHITTIER.

F. L. WHITTIER, Editor.

Entered at the Post Office, Stoneham, Mass. as second-class mail matter.

SATURDAY, JANUARY, 16, 1897.

An Interesting Lecture.

"The Boston Symphony Orchestra" was the theme on which Mr. Wm. A. Field of Stoneham delivered an interesting lecture on last Tuesday evening in Red Men's Hall.

Only one who has heard that magnificent aggregation of artists perform can appreciate rightly the true value of a description of the work and methods of the orchestra as ably illustrated by the lecturer.

Mr. Fields had one great point in his favor in his discourse: he understood thoroughly what he was dwelling on in his description as he is a member of the Symphony (which by the way is a magic name in musical circles) and has been drummer in the orchestra for several years.

The audience present listened with rapt attention to the discourse which was delivered in a manner comprehensive even to one not versed in musical matters. Mr. Field referred to the new conductor of the orchestra, Mr. Emil Paur in glowing terms.

Mr. Field will probably deliver the lecture later in Boston.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, JANUARY 17, 1897.
(Copyright, 1897. Post Publishing Company.)

THE SYMPHONY CONCERT.

A concert of evenly balanced merit was what the patrons of the Symphony listened to last night. There was an unusually large audience, due to the fact that Mme. Eames had been advertised to sing, and every admission ticket for both the Friday afternoon rehearsal and Saturday night concert had been disposed of before Tuesday. Then came the unfortunate announcement that Mme. Eames would be unable to sing, and the consequent disappointment of hundreds who might otherwise have heard this great singer under such excellent conditions. But rather than have their tickets go to waste, most of the admission ticket holders used theirs, and could not otherwise than have enjoyed the programme, especially in listening to the piano playing of Miss Aus der Ohe, who had been suddenly called upon to supplant Mme. Eames.

Miss Aus der Ohe has not been heard here for some time, if we remember rightly, and, judging by her excellent work of last night, it is a pity she cannot be heard oftener. She is a woman of charming presence, and, considering her sex, invests her playing with great power and intensity. Her number was the Liszt concerto No. 1 in E flat, which was first heard here about thirty years ago, and has since been very popular with public performers. It is a composition of much simple beauty, much poetic feeling, and in the hands of Miss Aus der Ohe it was given a rarely delightful rendering. The work seems especially fitted for a woman, as it requires that delicacy of treatment to which only a womanly temperament could do justice. Especially charming were her cadenzas, and her treatment of that portion when the accompaniment of strings is of the scherzo order. In fact, the whole work was played with a wonderful dash and spirit, and worked the audience up to a rare pitch of excitement, and at the close she was recalled nine times.

The symphony in C major by Dittersdorf, with which the concert opened, and was heard here for the first time, is a peculiarly constructed piece of orchestration. It is in four movements, all of them rather brief, and there were several points where brilliant and florid contrasts abound. There is a great deal of harping on a single figure, and while the construction is interesting, the symphony as a whole cannot be said to leave any special impression on the listener. The second movement is by all odds the brightest and most fanciful. It abounds in staccato passages which are introduced in many pleasing variations and with good effect. In the third movement there is the merest suggestion of a minuet, which appears again in the fourth movement. The other numbers on the programme were the overture to Mozart's "Don Giovanni" and the Beethoven symphony No. 4, both of which, it is almost unnecessary to state, were read almost faultlessly.

There will be no rehearsal or concert next week, but the week following the programme will be devoted to Schubert, who was born 100 years ago, lacking one day (Jan. 31). Max Heinrich will be the soloist.

[illegible]

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CI., NO. 17.

SUNDAY, JAN. 17, 1897.

THE SYMPHONY CONCERT.

Miss Adele Aus der Ohe Earns a Tempest of Plaudits.

As the Soloist She Is Obliged to Respond to Many Recalls—Dittersdorf's Symphony in C Major Delightfully Read and Beautifully Played—Almost Forgotten Work.

The programme for the concert by the Boston Symphony orchestra, in Music Hall, last night, was:

Symphony in C major.............Dittersdorf
Concerto for pianoforte in E flat.........Liszt
Overture, "Don Juan"...............Mozart
Symphony No. 4, in B flat.........Beethoven

The soloist was Miss Adele Aus der Ohe, who was suddenly called on to fill the place of Mrs. Emma Eames, by reason of the indisposition of the latter.

The audience was very large.

Dittersdorf, though a musician of high eminence in his time, and a composer of symphonies, quartets, operas in great number and oratorios, has been, until lately, nearly forgotten, even in his own country, his name being kept alive there chiefly by his lively and charming comic opera, "Der Apotheker and der Doctor," which has held the stage in Germany down to the present day. The piece was produced in London by Storace, who, however, rewrote most of the music for it, retaining only a few numbers by the original composer. Dittersdorf paid his respects to programme music, having written three symphonies on subjects from Ovid's Metamorphoses: "The Four Ages of the World," "The Fall of Phaeton" and "Actaeon's Change Into a Stag." He was prolific, wrote industriously and left an immense quantity of music behind him, which was all of moment in his day. One work that was immensely popular was a "Symphony in the Manner of Six Nations."

Of late there has been a tendency to unearth these forgotten works, and several of his quartets and the symphony played last night are the results thus far in that direction. It is a joyous work, striking in the seeming spontanity of its inspiration, its freshness, its vigor and the well-marked individuality that distinguishes it throughout. It has much of Haydn's spirit, but the style is the composer's own. It is, of course, old fashioned, but it is of a good old fashion, and of a time when composers wrote because they could not help it, and made music for music's sake. The first movement is the most elaborate. There is in it a brief figure that is carried through it with various changes of accent and of effect that are ingenious and singularly effective. There is no attempt at profundity, the composer wearing his heart upon his sleeve even in the well-developed and melodious fugue in the finale. The slow movement is brief, consisting of a simple theme with a few bald variations, but frankly naive. It does not end on a closing cadence, but is joined to the minuet that follows, which in turn runs into the finale, which also in turn goes back to the minuet and ends with it. From which it will be seen that Dittersdorf was an innovator, and a bold one for his day. This bright and healthy work is full of charm and interest, was delightfully read and beautifully played, and afforded a rare pleasure in the hearing.

The Mozart overture was accorded a more prominent place on the programme than is usually given it, and received one of the finest interpretations that it has ever had here.

The Beethoven symphony is not to be ranked among his mightiest efforts in kind, but its wonderful and lovely adagio is the noblest and most impressive he ever wrote for the orchestra, except that in the choral symphony. It was rendered exquisitely.

Miss Aus der Ohe, who was welcomed with great fervor, played the somewhat hackneyed Liszt concerto very finely. She has gained much in point of style since she was last heard in this city, and has abandoned the overdemonstrative hand flourishing and body swaying that were formerly such disturbing accompaniments to her playing. Her technique is clearer, her touch finer, and she has broadened out into a thoughtfully intelligent and virile artist. Both her reading and her performance fully earned the tempest of plaudits and the many recalls that followed the completion of her task.

There will be no public rehearsal and concert this week. The next programme will be in commemoration of the birth of Schubert, on Jan. 1, 1797, and will be wholly devoted to his music, as follows: Unfinished symphony, songs with piano, and symphony in C major, No. 9. Mr. Max Heinrich is to be the soloist.

Miss Aus der Ohe, who was the soloist at the rehearsal and symphony in place of Mme. Emma Eames and had the warmest kind of a reception, looked charming Friday in pale blue silk and bolero of crystal and silver passementerie. The house was sold out that afternoon, for as fast as people brought back tickets for Eames they were grabbed by others waiting, and many were turned away.

Boston Journal.

SUNDAY, JANUARY 17, 1897.

SYMPHONY NIGHT.

Karl von Dittersdorf Appears on the Program—Miss Aus der Ohe Plays Liszt's E Flat Major Piano Concerto.

The program of the 12th Symphony concert given last night in Music Hall, Emil Paur, conductor, was as follows:

Symphony in C major..............Dittersdorf
Arranged by Hermann Kretzschmar.
(First time in Boston.)
1. Allegro molto.
2. Larghetto.
3. Menuetto I., vivace. Menuetto II., tranquillo.
4. Finale, prestissimo.
Concerto for pianoforte, No. 1, in E-flat major ....Liszt
Overture to "Don Giovanni"..........Mozart
Symphony No. 4, in B-flat major...Beethoven

The interest of Dittersdorf's symphony is chiefly historical; and yet the man's voice is individual. The talent of Haydn was acknowledged by every-one at the time this symphony was written, and his influence was indisputable; and yet Dittersdorf was not the sedulous ape. He thought for himself; he thought in an honest, homely way, and he gave himself no airs and graces. It is straightforward music, respectable, and, like unto many respectable things and persons, it is rather dull. The katy-did repetition of simple theme is well-nigh intolerable, just as no doubt much that amuses or excites us today will be yawned at by our accomplished descendants. It must be remembered that we know this symphony only through Kretzschmar's edition, with its added expression-marks and filling-out of the cembalo part. With the small orchestra for which it was written, and in a smaller hall, it may have awakened livelier emotions; and the audience of today is not the comparatively simple folk who listened with pleasure to Dittersdorf and the Haydn of the earlier symphonies.

I speak in another column this morning of the date of Dittersdorf's first symphonies. There were symphonists before Hadyn, whose first work of this kind was written in 1759. A symphony by Sammartini was played at Milan in 1734, and one by Gossec was written in 1754. How would they seem to modern ears? Hopelessly stupid? And are any of the symphonies which Dittersdorf wrote on subjects from the Metamorphoses of Ovid still in existence? I should like to become acquainted with Dittersdorf's musical idea of Diana in the bath.

* * *

It was a great pleasure to hear Miss Aus der Ohe again. I understand that she wished to play a concerto by d'Albert, but the lateness of her arrival—for she was called suddenly as a substitute for Emma Eames—forbade the necessary rehearsal. Perhaps it was as well for her to play the familiar work of Liszt, and certainly her performance of it was admirable, most admirable.

Miss Ausder Ohe grows steadily in her art. There are pianists who appear with the brilliancy of a meteor and share its sudden fate. They grow lazy; they are spoiled by flattery; or conceit devours them. Other pianists manage by perseverance and industry to maintain a respectable position. Miss Aus der Ohe commanded attention when she first appeared in public; and since that time she has grown steadily in musical stature.

There was a time when she was Amazonian in her performance. She exulted in her strength. She gloried in the contest between piano and orchestra. And she excelled in pieces demanding dash and brilliancy. In these pieces she was a pianist who was incidentally, by accident of birth, a woman.

Even now she is a Diana in the purity and the pride of her performance. But if she is not a sensuous player, she is virginal rather than cold. She is intrepid, not arrogant. She fears no difficulty presented by Liszt; but she does not wear the scalp of the composer at her girdle. Nor does she use her strength as though she wished to show her superiority in this respect over the poor brute, man.

I admit that this concerto by Liszt does not make violent claims upon the deep emotional character of a pianist. It does make serious demands, however, on technique, taste and understanding. To say that Miss Aus der Ohe turned it into something more than a brilliant show piece is in itself no slight praise. There was no thought last night of difficulty or labor or vainglorious display. She played with amazing fluency, which was controlled constantly by musical understanding. She played with the orchestra, and not against it. Although her individuality was strongly pronounced—for Miss Aus der Ohe reminds you of no one but Miss Aus der Ohe—it never stood between the composer and the audience. The ease, the spontaneity of her performance! The charm of certain pedal effects not too deliberately and patently contrived! And above all the true elegance, without ostentation, without nervousness, in performance and performer! Seldom have I heard concerto-playing in Music Hall that gave such unalloyed pleasure. Miss Aus der Ohe may well be proud of the enthusiasm that she aroused. It was not manufactured; it was not genteel and perfunctory. It was as spontaneous as her own performance.

* * *

The overture to "Don Giovanni" is almost spoiled by the absurd coda necessary to concert use. Written originally for an orchestra of 26 or 27 and for a small theatre, it is all out of proportion when played by the Symphony orchestra in Music Hall.

In the interesting "entr'acte" in the pro[illegible]-book Mr. Apthorp says [illegible] French version [illegible] the Académie de [illegible] Paris, not at the Opéra Comique." But this season it is given in Paris at each one of these opera-houses. Maurel is still singing the part of the rake-helly hero at the Opéra Comique.

Mr. Apthorp also says "In Munich 'Don Giovanni' has been given for some years now in a small opera-house, with small orchestra, and with none of the solo voices doubled by the chorus in the first finale." Is he sure that it has thus been given for "several years"? The famous attempt to give the opera with the orchestra of Mozart, and according to his score and in a small theatre, was May 29, 1896. The opera was then sung at the Residenz theatre and not at the Opera house.

* * *

The 4th Symphony of Beethoven gave much pleasure last night. Indeed, it gave such pleasure that it would be a pity to fritter it away, even in recollection, by idle dissertations on the imperishable adagio, which is even finer and nobler than Berlioz's famous rhapsodic burst evoked by it. Let it be enough to say that it was played with full appreciation of its countless beauties, mysterious hints, and elemental grandeur.

PHILIP HALE.

Dittersdorf and His Queer Program-Symphonies.

The name of Dittersdorf, the symphonist, appeared last week for the first time on a Boston Symphony program. And, indeed, this writer of many symphonies—Riemann names over 100—violin concertos, chamber music, piano-pieces, operas, cantatas, oratorios, etc., is now known chiefly as the author of the comic opera, "Doctor und Apotheker (1786)," which is still given in Germany (twice in 1894), and the E flat major string quartet, which was first played here by the Kneisels Jan. 4, 1892.

Karl Ditters, afterward known as Karl von Dittersdorf, born in Vienna, Nov. 2, 1739, died in 1799, at the Castle Rothlhotta, near Neuhaus, in extreme poverty. In his day he was reckoned an admirable composer as well as violinist. Perhaps his most remarkable work for orchestra was the series of 12 or 15 symphonies—the statements are conflicting concerning the exact number—upon subjects taken from Ovid's Metamorphoses. These are early examples of program music. One symphony, for example, was named "Actäon." The first movement portrayed the chase in the forest; the andante, Diana bathing; in the menuet Actaeon surprised her; the subject of the final is the vengeance of Diana and the devouring of the offender by her hounds. Another of his symphonies was entitled "The Four Ages of the World." Another was named "Ill Combatti mento delle umane Passioni." These Ovidian symphonies were published in 1785, and they made such a stir that a grave theologian named Hermes wrote a long-winded analysis of them.

And as a violinist Dittersdorf indulged in vagaries, although there is no doubt of his real ability; for in 1786 he gave an imitation of the croaking of frogs upon the violin, and we read that the "cultured audience" was "uncommonly well satisfied with this admirable player."

He was also the author of a book, his Autobiography, dictated to his son and published in Leipzig in 1801 by Breitkopf and Härtel. It is a book of 300 pages miserably printed on wretched paper. This original is now rare; but an English translation was published in London a few months ago. The Autobiography is a sad but extremely entertaining work, crammed with useful information about the musical life of the time and abounding in sane advice to students of the violin and composition. While it is true that the custom of having private orchestras gave great opportunities to composers in the service of Princes and led them to write without anxiety concerning an orchestra, public or publisher, the lot of these composers was precarious, for they were dependent on the caprices of their patrons. The motto of Dittersdorf's Autobiography might well be: "O, how wretched is that poor man that hangs on Princes' favors."

Here is Dittersdorf, one of the acknowledged masters of his time, a virtuoso and a composer of undisputed ability, closing the account of his life with a pitiful statement of his income and outgo, giving these last words to the reader: "Dear Reader, do not suspect me of having written the above lines for the purpose of pumping alms from you. It is more than probable that I shall not be alive when you are reading this little book. But if any one will help my poor family after the destruction of my cottage, which is already rotten, O then will God surely recompense him! I am honest enough to admit that I have made my family doubly unhappy. First, on account of my poverty; second, on account of my sickness. Yet there is some excuse for my poverty, as my pension for 26 years of service has always been too small to pay my debts, and the money I had laid aside in case of need, the most of which has gone into the physician's little bag, the apothecary's shop, and the health baths (and all without help) I have been obliged to part with. But my heedlessness in sparing my health is unpardonable, the more so because a kindly nature gave me a strong and solid body, upon which I, poor fool, have made wanton attacks."

Dittersdorf says little about his symphonies, and he gives few or no dates. He mentions six symphonies "which attracted attention in Prague and Vienna." He says he wrote three symphonies and an oboe concerto in four weeks, and received $80 for them. At a concert given by him in Berlin two [illegible] the King of Prussia were performed, one at the beginning and one at the end of the concert.

These first mentioned "six symphonies" were written in 1759, the year that Haydn wrote his first symphony in three movements (string quartet, two oboes and two horns) for Count Morzin's orchestra.

They say that the symphony of Dittersdorf played last night first appeared in 1788. This is the year of Haydn's "Children's Symphony," and the so-called "Oxford" symphony, which was written originally for Paris.

STONEHAM INDEPENDENT,

—BY—

F. L. & W. E. WHITTIER.

F. L. WHITTIER, Editor.

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Miss Aus der Ohe has not been heard here for some time, if we remember rightly, and, judging by her excellent work of last night, it is a pity she cannot be heard oftener. She is a woman of charming presence, and, considering her sex, invests her playing with great power and intensity. Her number was the Liszt concerto No. 1 in E flat, which was first heard here about thirty years ago, and has since been very popular with public performers. It is a composition of much simple beauty, much poetic feeling, and in the hands of Miss Aus der Ohe it was given a rarely delightful rendering. The work seems especially fitted for a woman, as it requires that delicacy of treatment to which only a womanly temperament could do justice. Especially charming were her cadenzas, and her treatment of that portion when the accompaniment of strings is of the scherzo order. In fact, the whole work was played with a wonderful dash and spirit, and worked the audience up to a rare pitch of excitement, and at the close she was recalled nine times.

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SUNDAY, JAN. 17, 1897.

THE SYMPHONY CONCERT.

Miss Adele Aus der Ohe Earns a Tempest of Plaudits.

As the Soloist She Is Obliged to Respond to Many Recalls—Dittersdorf's Symphony in C Major Delightfully Read and Beautifully Played—Almost Forgotten Work.

The programme for the concert by the Boston Symphony orchestra, in Music Hall, last night, was:

Symphony in C major	Dittersdorf
Concerto for pianoforte in E flat	Liszt
Overture, "Don Juan"	Mozart
Symphony No. 4, in B flat	Beethoven

The soloist was Miss Adele Aus der Ohe, who was suddenly called on to fill the place of Mrs. Emma Eames, by reason of the indisposition of the latter.

The audience was very large.

Dittersdorf, though a musician of high eminence in his time, and a composer of symphonies, quartets, operas in great number and oratorios, has been, until lately, nearly forgotten, even in his own country, his name being kept alive there chiefly by his lively and charming comic opera, "Der Apotheker and der Doctor," which has held the stage in Germany down to the present day. The piece was produced in London by Storace, who, however, rewrote most of the music for it, retaining only a few numbers by the original composer. Dittersdorf paid his respects to programme music, having written three symphonies on subjects from Ovid's Metamorphoses: "The Four Ages of the World," "The Fall of Phaeton" and "Actaeon's Change Into a Stag." He was prolific, wrote industriously and left an immense quantity of music behind him, which was all of moment in his day. One work that was immensely popular was a "Symphony in the Manner of Six Nations."

Of late there has been a tendency to unearth these forgotten works, and several of his quartets and the symphony played last night are the results thus far in that direction. It is a joyous work, striking in the seeming spontanity of its inspiration, its freshness, its vigor and the well-marked individuality that distinguishes it throughout. It has much of Haydn's spirit, but the style is the composer's own. It is, of course, old fashioned, but it is of a good old fashion, and of a time when composers wrote because they could not help it, and made music for music's sake. The first movement is the most elaborate. There is in it a brief figure that is carried through it with various changes of accent and of effect that are ingenious and singularly effective. There is no attempt at profundity, the composer wearing his heart upon his sleeve even in the well-developed and melodious fugue in the finale. The slow movement is brief, consisting of a simple theme with a few bald variations, but frankly naive. It does not end on a closing cadence, but is joined to the minuet that follows, which in turn runs into the finale, which also in turn goes back to the minuet and ends with it. From which it will be seen that Dittersdorf was an innovator, and a bold one for his day. This bright and healthy work is full of charm and interest, was delightfully read and beautifully played, and afforded a rare pleasure in the hearing.

The Mozart overture was accorded a more prominent place on the programme than is usually given it, and received one of the finest interpretations that it has ever had here.

The Beethoven symphony is not to be ranked among his mightiest efforts in kind, but its wonderful and lovely adagio is the noblest and most impressive he ever wrote for the orchestra, except that in the choral symphony. It was rendered exquisitely.

Miss Aus der Ohe, who was welcomed with great fervor, played the somewhat hackneyed Liszt concerto very finely. She has gained much in point of style since she was last heard in this city, and has abandoned the overdemonstrative hand flourishing and body swaying that were formerly such disturbing accompaniments to her playing. Her technique is clearer, her touch finer, and she has broadened out into a thoughtfully intelligent and virile artist. Both her reading and her performance fully earned the tempest of plaudits and the many recalls that followed the completion of her task.

There will be no public rehearsal and concert this week. The next programme will be in commemoration of the birth of Schubert, on Jan. 1, 1797, and will be wholly devoted to his music, as follows: Unfinished symphony, songs with piano, and symphony in C major, No. 9. Mr. Max Heinrich is to be the soloist.

Miss Aus der Ohe, who was the soloist at the rehearsal and symphony in place of Mme. Emma Eames and had the warmest kind of a reception, looked charming Friday in pale blue silk and bolero of crystal and silver passementerie. The house was sold out that afternoon, for as fast as people brought back tickets for Eames they were grabbed by others waiting, and many were turned away.

Boston Journal.

SUNDAY, JANUARY 17, 1897.

SYMPHONY NIGHT.

Karl von Dittersdorf Appears on the Program—Miss Aus der Ohe Plays Liszt's E Flat Major Piano Concerto.

The program of the 12th Symphony concert given last night in Music Hall, Emil Paur, conductor, was as follows:

Symphony in C major..............Dittersdorf
Arranged by Hermann Kretzschmar.
(First time in Boston.)

1. Allegro molto.
2. Larghetto.
3. Menuetto I., vivace. Menuetto II., tranquillo.
4. Finale, prestissimo.

Concerto for pianoforte, No. 1, in E-flat major	Liszt
Overture to "Don Giovanni"	Mozart
Symphony No. 4, in B-flat major	Beethoven

The interest of Dittersdorf's symphony is chiefly historical; and yet the man's voice is individual. The talent of Haydn was acknowledged by every-one at the time this symphony was written, and his influence was indisputable; and yet Dittersdorf was not the sedulous ape. He thought for himself; he thought in an honest, homely way, and he gave himself no airs and graces. It is straightforward music, respectable, and, like unto many respectable things and persons, it is rather dull. The katy-did repetition of simple theme is well-nigh intolerable, just as no doubt much that amuses or excites us today will be yawned at by our accomplished descendants. It must be remembered that we know this symphony only through Kretzschmar's edition, with its added expression-marks and filling-out of the cembalo part. With the small orchestra for which it was written, and in a smaller hall, it may have awakened livelier emotions; and the audience of today is not the comparatively simple folk who listened with pleasure to Dittersdorf and the Haydn of the earlier symphonies.

I speak in another column this morning of the date of Dittersdorf's first symphonies. There were symphonists before Hadyn, whose first work of this kind was written in 1759. A symphony by Sammartini was played at Milan in 1734, and one by Gossec was written in 1754. How would they seem to modern ears? Hopelessly stupid? And are any of the symphonies which Dittersdorf wrote on subjects from the Metamorphoses of Ovid still in existence? I should like to become acquainted with Dittersdorf's musical idea of Diana in the bath.

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It was a great pleasure to hear Miss Aus der Ohe again. I understand that she wished to play a concerto by d'Albert, but the lateness of her arrival—for she was called suddenly as a substitute for Emma Eames—forbade the necessary rehearsal. Perhaps it was as well for her to play the familiar work of Liszt, and certainly her performance of it was admirable, most admirable.

Miss Ausder Ohe grows steadily in her art. There are pianists who appear with the brilliancy of a meteor and share its sudden fate. They grow lazy; they are spoiled by flattery; or conceit devours them. Other pianists manage by perseverance and industry to maintain a respectable position. Miss Aus der Ohe commanded attention when she first appeared in public; and since that time she has grown steadily in musical stature.

There was a time when she was Amazonian in her performance. She exulted in her strength. She gloried in the contest between piano and orchestra. And she excelled in pieces demanding dash and brilliancy. In these pieces she was a pianist who was incidentally, by accident of birth, a woman.

Even now she is a Diana in the purity and the pride of her performance. But if she is not a sensuous player, she is virginal rather than cold. She is intrepid, not arrogant. She fears no difficulty presented by Liszt; but she does not wear the scalp of the composer at her girdle. Nor does she use her strength as though she wished to show her superiority in this respect over the poor brute, man.

I admit that this concerto by Liszt does not make violent claims upon the deep emotional character of a pianist. It does make serious demands, however, on technique, taste and understanding. To say that Miss Aus der Ohe turned it into something more than a brilliant show piece is in itself no slight praise. There was no thought last night of difficulty or labor or vainglorious display. She played with amazing fluency, which was controlled constantly by musical understanding. She played with the orchestra, and not against it. Although her individuality was strongly pronounced—for Miss Aus der Ohe reminds you of no one but Miss Aus der Ohe—it never stood between the composer and the audience. The ease, the spontaneity of her performance! The charm of certain pedal effects not too deliberately and patently contrived! And above all the true elegance, without ostentation, without nervousness, in performance and performer! Seldom have I heard concerto-playing in Music Hall that gave such unalloyed pleasure. Miss Aus der Ohe may well be proud of the enthusiasm that she aroused. It was not manufactured; it was not genteel and perfunctory. It was as spontaneous as her own performance.

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The overture to "Don Giovanni" is almost spoiled by the absurd coda necessary to concert use. Written originally for an orchestra of 26 or 27 and for a small theatre, it is all out of proportion when played by the Symphony orchestra in Music Hall.

In the interesting "entr'acte" in the program-book Mr. Apthorp says, "The French version 'Don Juan' is given at the Académie de musique in Paris, not at the Opéra Comique." But this season it is given in Paris at each one of these opera-houses. Maurel is still singing the part of the rake-helly hero at the Opéra Comique.

Mr. Apthorp also says "In Munich 'Don Giovanni' has been given for some years now in a small opera-house, with small orchestra, and with none of the solo voices doubled by the chorus in the first finale." Is he sure that it has thus been given for "several years"? The famous attempt to give the opera with the orchestra of Mozart, and according to his score and in a small theatre, was May 29, 1896. The opera was then sung at the Residenz theatre and not at the Opera house.

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The 4th Symphony of Beethoven gave much pleasure last night. Indeed, it gave such pleasure that it would be a pity to fritter it away, even in recollection, by idle dissertations on the imperishable adagio, which is even finer and nobler than Berlioz's famous rhapsodic burst evoked by it. Let it be enough to say that it was played with full appreciation of its countless beauties, mysterious hints, and elemental grandeur.

PHILIP HALE.

Dittersdorf and His Queer Program-Symphonies.

The name of Dittersdorf, the symphonist, appeared last week for the first time on a Boston Symphony program. And, indeed, this writer of many symphonies—Riemann names over 100—violin concertos, chamber music, piano-pieces, operas, cantatas, oratorios, etc., is now known chiefly as the author of the comic opera, "Doctor und Apotheker (1786)," which is still given in Germany (twice in 1894), and the E flat major string quartet, which was first played here by the Kneisels Jan. 4, 1892.

Karl Ditters, afterward known as Karl von Dittersdorf, born in Vienna, Nov. 2, 1739, died in 1799, at the Castle Rothlhctta, near Neuhaus, in extreme poverty. In his day he was reckoned an admirable composer as well as violinist. Perhaps his most remarkable work for orchestra was the series of 12 or 15 symphonies—the statements are conflicting concerning the exact number—upon subjects taken from Ovid's Metamorphoses. These are early examples of program music. One symphony, for example, was named "Actäon." The first movement portrayed the chase in the forest; the andante, Diana bathing; in the menuet Actaeon surprised her; the subject of the final is the vengeance of Diana and the devouring of the offender by her hounds. Another of his symphonies was entitled "The Four Ages of the World." Another was named "Ill Combatti mento delle umane Passioni." These Ovidian symphonies were published in 1785, and they made such a stir that a grave theologian named Hermes wrote a long-winded analysis of them.

And as a violinist Dittersdorf indulged in vagaries, although there is no doubt of his real ability; for in 1786 he gave an imitation of the croaking of frogs upon the violin, and we read that the "cultured audience" was "uncommonly well satisfied with this admirable player."

He was also the author of a book, his Autobiography, dictated to his son and published in Leipzig in 1801 by Breitkopf and Härtel. It is a book of 300 pages miserably printed on wretched paper. This original is now rare; but an English translation was published in London a few months ago. The Autobiography is a sad but extremely entertaining work, crammed with useful information about the musical life of the time and abounding in sane advice to students of the violin and composition. While it is true that the custom of having private orchestras gave great opportunities to composers in the service of Princes and led them to write without anxiety concerning an orchestra, public or publisher, the lot of these composers was precarious, for they were dependent on the caprices of their patrons. The motto of Dittersdorf's Autobiography might well be: "O, how wretched is that poor man that hangs on Princes' favors."

Here is Dittersdorf, one of the acknowledged masters of his time, a virtuoso and a composer of undisputed ability, closing the account of his life with a pitiful statement of his income and outgo, giving these last words to the reader: "Dear Reader, do not suspect me of having written the above lines for the purpose of pumping alms from you. It is more than probable that I shall not be alive when you are reading this little book. But if any one will help my poor family after the destruction of my cottage, which is already rotten, O then will God surely recompense him! I am honest enough to admit that I have made my family doubly unhappy. First, on account of my poverty; second, on account of my sickness. Yet there is some excuse for my poverty, as my pension for 26 years of service has always been too small to pay my debts, and the money I had laid aside in case of need, the most of which has gone into the physician's little bag, the apothecary's shop, and the health baths (and all without help) I have been obliged to part with. But my heedlessness in sparing my health is unpardonable, the more so because a kindly nature gave me a strong and solid body, upon which I, poor fool, have made wanton attacks."

Dittersdorf says little about his symphonies, and he gives few or no dates. He mentions six symphonies "which attracted attention in Prague and Vienna." He says he wrote three symphonies and an oboe concerto in four weeks, and received $30 for them. At a concert given by him in Berlin two of six symphonies which he had sent to the King of Prussia were performed, one at the beginning and one at the end of the concert.

These first mentioned "six symphonies" were written in 1759, the year that Haydn wrote his first symphony in three movements (string quartet, two oboes and two horns) for Count Morzin's orchestra.

They say that the symphony of Dittersdorf played last night first appeared in 1788. This is the year of Haydn's "Children's Symphony," and the so-called "Oxford" symphony, which was written originally for Paris.

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...ING, JAN. 18, 1897.

Symphony Concert—Miss Aus der Ohe's Success.

Mr. Paur turned back the pages of musical history when he began the concert of Saturday night with a symphony by Ditters of Dittersdorf, the contemporary of Haydn, the favorite of princes, the dissipated nobleman who was allowed to drop into poverty in his last days; yet the presentation of this symphony (in C major) was not without interest, for it showed a new phase of development springing from Haydn's initiative; while Mozart was going one path Dittersdorf was pursuing another, yet both started from Haydn—"the father of instrumental form."

It was odd to note in this work some points which Beethoven generally receives credit of establishing, as for example, the linking of the latter movements together and the transplanting of themes from preceding movements into the finale—decidedly Dittersdorf was a musical entity and did not merely reflect his models. When, however, one remembers that the year which saw the production of this symphony (1788) also found Mozart producing the G minor, the "Jupiter" and the "Clarinetts" symphonies, one can well understand why Dittersdorf was submerged.

As is the case with many of the earliest symphonies, the work is too primitive for our grand orchestra, it is magnified chamber music, not what we moderns classify as symphony. Perhaps its most striking points were some fugal work which might well be played by a string quartette, and some delicious oboe solos which appeared in the trio of the Minuet and unexpectedly bubbled up in the coda of that movement and in the closing measures of the finale. These oboe passages were beautifully played.

But if Mr. Paur desires to offer musical antiques to Boston audiences he can find something more directly interesting than Dittersdorf. In 1798, when the wandering oboeist of Haydn's London orchestra—Mr. Gottlieb Graupner—settled in Boston, he founded the first American orchestra, called "The Philharmonic."

It consisted of ten members and used to rehearse in Pond st., now Bedford st. Haydn was at first a trifle difficult for this orchestra wherefore they turned to Gyrowetz; the symphonies of this Bohemian composer were the first classical orchestral music played in Boston or in the United States.

It might be possible to unearth one of the scores from the Harvard Musical Association library and show a Boston audience what pabulum was dealt out to the forefathers.

Miss Adele Aus Der Ohe filled the place of Madame Eames, who was ill and could not appear; unlike the substitute for Rufus Choate at the banquet she did not "rattle round in it," but filled it gloriously and completely; the tremendous audience seemed not at all disappointed at the change of artists and listened to a magnificent performance of Liszt's E flat piano concerto, spellbound.

It is not a proper concerto, this rhapsodical piano composition with orchestral support, but it is a very effective concert piece for any poetic and technically powerful pianist nevertheless. What a superb development Liszt gives of that seven-noted figure that begins the work and is almost omnipresent thereafter! When some of his pupils asked the composer what the figure meant he wittily sang to its own notes—"None of you could understand!"—"Das versteh't ihr alle nicht." Bold enough the work is in its every measure, with its broad clarinet passages, its toneless triangle assuming a solo passage, its lofty march time, and if it be a trifle overspiced for conservative taste, there is not a dull moment in it.

Miss Aus Der Ohe gave it a free interpretation that suited it perfectly, and the orchestra was not only excellent in its own ensemble but seconded the caprice of the pianist finely. The technique of the pianist was astonishing and the brilliant end fairly scintillated with bravura touches. The enthusiasm which followed was something unusual; we counted six recalls and then gave up the task; no artist has had a greater ovation here in recent years.

The overture to "Don Giovani" followed and received a noble reading. The story of its rapid composition was well told in the programme book. It is one of the true stories of inspirational composition; generally it is as well to distrust stories attached to musical compositions, the tales about the "Moonlight" sonata and Schumann's "Warum" are utterly false, but the tales of the "Don Giovani" overture finished just before the performance of Handel writing "The Messiah" in 24 days, of Schubert composing "Hark, hark, the Lark" on the back of a bill of fare while waiting for his breakfast in the little inn "Zum Biersack," and of Mendelssohn's sending the first 20 measures of the "Hebrides" overture to his sister Fanny (in full orchestral score) in a letter saying that the music would show better than words how the island of Staffa impressed him, these are true tales of music and show how quickly a tone-picture may complete itself in the musical mind.

Beethoven's Fourth Symphony is not the greatest of the nine, yet it is no retrogression from that new path on which the composer started in 1804 with his "Heroic" symphony; it is bizarre with the true Beethoven grotesqueness and it is not difficult to understand the derision of Weber and the astonishment of even the friends of Beethoven at some of its bold touches.

The first movement was finely read and performed; especially the canon between clarinette and bassoon, and afterwards flute, was neatly done, although the bassoon could have been slightly louder to make a perfect balance.

The constant figure treatment in the Adagio reminds of what Beethoven did in this rhythmic direction in the seventh symphony, although it does not seem to the reviewer as great as the later work, spite of the enthusiasm of Berlioz. That Beethoven should have pushed the con- [illegible] repeating minuet form to still fur- [illegible] is always a puzzle, yet he [illegible] present symphony, in the [illegible] in his [illegible] E minor string [illegible] and in his [illegible] first movement [illegible]

[illegible] symphony, [illegible] with this advantageous change there is too much repetition in this form for the modern taste.

The performance of this did not seem as flawless as the rest of the concert, the beginning was somewhat unclear, and the violin figures that interrupt the woodwind so saucily in the Trio were somewhat heavy. We have heard the final cadence made more of also; at this point the horns should begin as if they were going to plunge again into the theme of the trio when suddenly the orchestra snaps off the whole affair with a brusque cadence, as if Beethoven in one of his grotesque moods had shouted—"Enough!"

The finale was very brilliantly performed. One ought to shower complimentary adjectives upon the contrabasses for the manner in which they gave the coda, in which the first figure of the movement, a true violin figure, is given to these ponderous instruments.

The symphony, like a wasp, bears its sting in its tail, for this final coda is the most difficult of contrabass passages and justly dreaded by players of the second rank. It was given clearly on this occasion, a thing almost impossible to do.

It was this passage that caused satirical Weber to picture the instruments of the orchestra holding an indignation meeting, in which the contrabass claims to suffer more wrongs at the hands of this "would-be composer" than all the other instruments put together. Beethoven writhed beneath the sarcasm, retorted that "Weber studied music so late that he never got beyond the art of pleasing," and wrote as difficult a passage for the contrabasses in his next symphony, in the trio of the scherzo of the fifth.

But when we think of Swinburne lacking appreciation of Tennyson, of Dr. Johnson belittling Gray's "Elegy," of Byron speaking of "Johnny Keats'" almanac poetry," we can solace ourselves with the thought that it is not only in music that practical workers in art prove themselves the poorest of critics.

Louis C. Elson.

Boston Sunday Globe.

SUNDAY, JAN. 17, 1897.

Adele Aus Der Ohe Soloist at the Symphony Concert.

"Brian Boru," "The Gondoliers," Last Week of "Half a King."

German Opera Season at the Boston—Piano and Vocal Recitals.

It was expected that Mme Eames would be the soloist at the Symphony concerts this week, but she was suddenly taken ill, and Miss Adele Aus der Ohe, pianist, was secured to fill her place at short notice.

It was Miss Aus der Ohe's first appearance in this city since her return from Europe, and although she has always been a favorite in this city, she took the audience by storm at these concerts by her magnificent playing of Liszt's E flat concerto, a work that makes great demands on the performer, but a favorite of Miss Aus der Ohe's.

She has improved a great deal since her last appearance in Boston. She always combined masculine strength and feminine delicacy of touch, but her wonderful talents have broadened and matured in a wonderful manner. She not only has perfect digital dexterity, but she plays with great expressiveness and with a power and force seldom equalled by a woman. She is undoubtedly one of the most satisfying pianists of the day to all classes of music lovers, and is well entitled to rank among the leading artists of the day. Her technique leaves little to be desired, and there is always a certain self-poise or self-control that shows power in reserve. It was fully 10 minutes after she left the platform before the applause ceased, and she returned a half dozen times to bow her thanks to the audience.

The concert opened with Karl von Dittersdarf's symphony in C major, as arranged by Herrmann Kretzschmar, and played for the first time in Boston. It is far from being a great work. Light and pleasing are the adjectives that best describe it.

After the concerto the orchestra played Mozart's overture to "Don Giovanni," and the concert closed with Beethoven's symphony, No. 4, in B flat major.

There will be no rehearsal and concert this week. The program for the rehearsal and concert Jan 29 and 30 will be arranged in commemoration of the 100th anniversary of Schubert's birth. The selections will be confined to works by that composer, and will consist of the unfinished symphony, the symphony in B major, and a group of songs, with piano, to be sung by Mrs Max Heinrich.

MONDAY, JA...

Music Hall: Boston Symphony Orchestra.

The programme of the twelfth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Dittersdorf: Symphony in C major (arranged by Hermann Kretzschmar).
(First time in Boston.)
Liszt: Concerto for pianoforte, No. 1, in E-flat major.
Mozart: Overture to "Don Giovanni."
Beethoven: Symphony No. 4, in B-flat major, opus 60.
Miss Adele aus der Ohe was the pianist.

1848 was a year of revolutions, which is perhaps no bad recommendation of it to us sons of tea-spillers. Yet there is one date in this otherwise gladsome year which Bostonians must henceforth regard with feelings not of the pleasant sort. This ill-omened date is Jan. 19, and we are hard upon its forty-eighth anniversary! On Jan. 19, 1848, was born, at Olbernhau, in Saxony, a male infant, soon afterwards christened August Ferdinand Hermann; his surname was Kretzschmar. This fell individual was given a musical education, and became in time organist, teacher and writer on music; his principal habitat was Leipzig, where he still lives. Boston would probably never have heard of him, surely never have suffered from him, had he not, some years ago, gone into the musical body-snatching business for the benefit of the anatomists of the academic concerts in Leipzig. He moused round in musico-literary graveyards—sometimes yclept libraries—and performed the resurrectionist act on various corpses of compositions which, to his not over-delicate senses, seemed not to have reached a too advanced state of decomposition for purposes of dissection. Not content with these nefarious acts, he had the ill-judged audacity to found an exportation house for musical corpses. Two parcels of his unhallowed stock in trade have reached this city and been publicly exposed here. Boston shudders! A few weeks ago the first parcel, entitled "Suit from the Ballet Music in Gluck's 'Don Juan,'" was opened in the Music Hall; last Saturday the second parcel, called "Symphony in C major, by Karl Ditters von Dittersdorf," was sampled at the same place. Boston has stopped shuddering and only bewails her sad lot!

Ah, but come now; a joke is a joke, and enough is as good as a feast, even for ghouls! This compounding of musical felony had best stop right here. Let Mr. Kretzschmar work on for his own particular clientèle, if he sees fit; but let this ridiculous little symphony of Dittersdorf's be the last importation to this city!

Mozart's overture to "Don Giovanni" was capitally played; the more one hears of it the greater a work does it seem. Only, now that the old prejudice in favor of unity of key is pretty well gotten over, would it not be better to play this wonderful overture as it stands in the original score, and not with the miserable little "concert coda," written by nobody-cares-whom? Surely a modern audience could stand a well-ordered and symmetrical composition beginning in D minor and ending with a half-cadence in F major!

Beethoven's B-flat symphony was exceedingly well read by Mr. Paur; his tempi struck us as admirable, and what slight modifications he made in them now and then carried conviction with them. We do not quite like that forte-diminuendo of the second violins in the first measure of the Adagio; the even piano marked in the score seems to us better. This accompanying figure needs no such attention-arresting announcement; its thematic importance should dawn upon the listener little by little, as the movement unfolds itself. Emphasizing it too strongly in the beginning anticipates some of the effects Beethoven makes with it later. The orchestra did well in the symphony, though it seemed to us that we had heard it play the work with somewhat finer finish of style and a more delicate grace of phrasing before.

Mme. Eames was announced for this concert, but a sudden indisposition prevented her coming on from New York, and Miss aus der Ohe was induced to exchange dates with her at short notice. Besides our being heartily sorry to hear of Mme. Eames's illness, we could not but feel an added pang of regret at one result of this sudden change. Miss aus der Ohe was to have appeared at the symphony concerts here considerably later in the season, and intended to play the new pianoforte concerto by Eugen D'Albert. But she was not ready to play it at such short notice, so chose Liszt's in E-flat instead. We have thus lost the D'Albert concerto, for this season at least. Miss aus der Ohe was very warmly greeted by the audience, and played, as it seemed to us, as she had never played here before. And, in saying this, we do not forget some grand performances of hers in years gone by. No doubt some few exceptions could well be taken to her reading of some portions of the work, notably parts of the first movement and the Quasi Adagio in B major. It seemed to us that she greatly over-elaborated some effects, while leaving others hardly hinted at. This concerto of Liszt's is in many places a very sophisticated business indeed; but Miss aus der Ohe's exaggeration of effects was rather of the ingénue than of the sophisticated sort. And just where the wily, long-headed Liszt makes some of his most carefully calculated effects of modulation, the pianist failed to throw them into due relief. At times, also, she showed one of the besetting faults of her sex; a too great unconsciousness of the orchestra; she did not always distinguish sufficiently between passages where the pianoforte has the important word to say and others where it merely accompanies a solo instrument in the orchestra. But here our exceptions stop; and the reader will see that they affect only matters of detail. To our mind, these few faults were merely as so many sun-spots; they were far more than counterbalanced by the general splendor of Miss aus der Ohe's performance. Indeed—with and in spite of these few shortcomings—it was one of the most grandly magnificent performances of a pianoforte concerto that we have ever heard in the Music Hall. Miss aus der Ohe has that in her which can cover up a multitude of sins; a real streak of genius! It is more than what is nowadays called "temperament," intensity of feeling and a corresponding [illegible] will call unmusical—excesses; [illegible] Miss aus der Ohe's excesses, if a thought artistically indiscreet, are never unmusical. She may over-phrase a passage; but she does not phrase it unmusically nor ungracefully. When temperament—as in her case—runs instinctively in parallel lines with the normal conditions of the artistic medium it works in, they call it genius. The nobly impassioned swing of Miss aus der Ohe's playing of this concerto, her vigor of accent, the contagious magnetism of her touch and phrasing, carried all before them. It was playing on the largest scale; what one seldom hears; really great playing. The audience plainly thought so, too; for seldom has an artist been more rapturously applauded here.

There will be no rehearsal or concert this week. The next rehearsal and concert fall on Jan. 29 and 30 respectively. As Jan. 31 (Sunday) is the anniversary of Franz Schubert's birthday, the programme will be mede up wholly of compositions by him. It is: Unfinished symphony in B minor; songs with pianoforte; symphony No. 9, in C major. Mr. Max Heinrich will be the singer.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, JANUARY 20, 1897.

The program of the twelfth Symphony concert (January 16) was as follows :

Symphony in C major	Dittersdorf
Concerto for piano, No. 1, E flat major	Liszt
Overture, Don Giovanni	Mozart
Symphony No. 4, B flat major	Beethoven

I proposed last week to preach a short sermon, taking the programs of this season for a text. As there will be no Symphony concert next Saturday I defer the sermon for a week.

The symphony by Dittersdorf was played for the first time in this city. It was arranged by Hermann Kretzschmar for the Academic orchestral concerts in Leipsic. "The additions by the editor consist of expression marks, and in the Larghetto of filling out to replace the cembalo part." Kretzschmar says this symphony appeared about 1788 as one of a collection of six. I think this must have been the set that Dittersdorf sent to the King of Prussia before he went to Berlin ; but he wrote about 100 symphonies, and it is not easy to identify them. It would have perhaps been more pleasurable to hear one of his program symphonies founded on subjects from Ovid's Metamorphoses. Actæon, for instance,: the Chase (allegro), Diana in the bath (slow movement), Actæon Surprises Her (menuet) : finale, Vengeance of Diana, and the Hounds Tearing Actæon in pieces. Or the symphony Ill Combatti mento delle umane Passioni.

The symphony in C opens with its first theme in full orchestra (strings, oboes, bassoons, horns, trumpets, kettledrums). This theme is repeated and repeated with "damnable iteration." There is little true development; there is little working out in the middle part, and there is no coda. The Larghetto is merely a series of figural variations on a simple theme, and it is enchained with the menuet; the finale closes with a return to the menuet and trio as a closing coda. This work is surprisingly free from any influence of Haydn. Dittersdorf speaks with his own voice, in frank, honest, manly fashion. And here I stop in praise, for to me the interest of the symphony is chiefly historical. The Dittersdorf of Doktor und Apotheker and Lebensbeschreibung is a finer fellow. With him would I gladly drain a stoop of old Falernian. (I wonder if old Falernian was really what it was cracked up to be?)

Mrs. Emma Eames telegraphed Wednesday night that sickness would prevent her appearance at the concert. Miss Aus der Ohe was engaged as soon as possible. She wished to play a concerto by d'Albert—the second, I understand—but Mr. Paur thought it late for a special rehearsal, and we heard the familiar concerto by Liszt. She played it gloriously; indeed I have never heard it better played by pianist or orchestra. It is true she is not a sensuous player; but she is virginal rather than cold. Then this concerto does not call for any display of sensuousness. It makes demands on technic, taste, intelligence. For once it was something more than a brilliant show piece. She played with amazing fluency, controlled constantly by musical understanding. Her strength was never arrogantly asserted, as though to humiliate the poor wretch, man. It seems to me that she has gained in tone color, in cunning use of the pedals. The chief characteristic of a remarkable performance, one that provoked the most genuine and prolonged enthusiasm of this season, was supreme elegance. And do not forget that she played with the orchestra, not against it.

Why does Mr. Paur persist in the Don Giovanni overture, with its revised and foolish coda, as a concert piece? With the modern orchestra and in such a large hall it loses its vitality and its brilliancy.

The symphony by Beethoven was nobly performed, with full appreciation of its countless beauties, mysterious hints and elemental grandeur.

* * *

The program of the Symphony concert, January 30, will be devoted to the memory of Schubert. The Unfinished Symphony and the C major symphony will be performed, and Mr. Max Heinrich will sing songs with piano accompaniment.

PHILIP HALE.

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, JAN. 18, 1897.

The Symphony Concert—Miss Aus der Ohe's Success.

Mr. Paur turned back the pages of musical history when he began the concert of Saturday night with a symphony by Ditters of Dittersdorf, the contemporary of Haydn, the favorite of princes, the dissipated nobleman who was allowed to drop into poverty in his last days; yet the presentation of this symphony (in C major) was not without interest, for it showed a new phase of development springing from Haydn's initiative; while Mozart was going one path Dittersdorf was pursuing another, yet both started from Haydn—"the father of instrumental form."

It was odd to note in this work some points which Beethoven generally receives credit of establishing, as for example, the linking of the latter movements together and the transplanting of themes from preceding movements into the finale—decidedly Dittersdorf was a musical entity and did not merely reflect his models. When, however, one remembers that the year which saw the production of this symphony (1788) also found Mozart producing the G minor, the "Jupiter" and the "Clarinette" symphonies, one can well understand why Dittersdorf was submerged.

As is the case with many of the earliest symphonies, the work is too primitive for our grand orchestra, it is magnified chamber music, not what we moderns classify as symphony. Perhaps its most striking points were some fugal work which might well be played by a string quartette, and some delicious oboe solos which appeared in the trio of the Minuet and unexpectedly bubbled up in the coda of that movement and in the closing measures of the finale. These oboe passages were beautifully played.

But if Mr. Paur desires to offer musical antiques to Boston audiences he can find something more directly interesting than Dittersdorf. In 1798, when the wandering oboeist of Haydn's London orchestra—Mr. Gottlieb Graupner—settled in Boston, he founded the first American orchestra, called "The Philharmonic."

It consisted of ten members and used to rehearse in Pond st., now Bedford st. Haydn was at first a trifle difficult for this orchestra wherefore they turned to Gyrowetz; the symphonies of this Bohemian composer were the first classical orchestral music played in Boston or in the United States.

It might be possible to unearth one of the scores from the Harvard Musical Association library and show a Boston audience what pabulum was dealt out to the forefathers.

Miss Adele Aus Der Ohe filled the place of Madame Eames, who was ill and could not appear; unlike the substitute for Rufus Choate at the banquet she did not "rattle round in it," but filled it gloriously and completely; the tremendous audience seemed not at all disappointed at the change of artists and listened to a magnificent performance of Liszt's E flat piano concerto, spellbound.

It is not a proper concerto, this rhapsodical piano composition with orchestral support, but it is a very effective concert piece for any poetic and technically powerful pianist nevertheless. What a superb development Liszt gives of that seven-noted figure that begins the work and is almost omnipresent thereafter! When some of his pupils asked the composer what the figure meant he wittily sang to its own notes—"None of you could understand!"—"Das versteh't ihr alle nicht." Bold enough the work is in its every measure, with its broad clarinet passages, its toneless triangle assuming a solo passage, its lofty march time, and if it be a trifle overspiced for conservative taste, there is not a dull moment in it.

Miss Aus Der Ohe gave it a free interpretation that suited it perfectly, and the orchestra was not only excellent in its own ensemble but seconded the caprice of the pianist finely. The technique of the pianist was astonishing and the brilliant end fairly scintillated with bravura touches. The enthusiasm which followed was something unusual; we counted six recalls and then gave up the task; no artist has had a greater ovation here in recent years.

The overture to "Don Giovani followed and received a noble reading. The story of its rapid composition was well told in the programme book. It is one of the true stories of inspirational composition; generally it is as well to distrust stories attached to musical compositions, the tales about the "Moonlight" sonata and Schumann's "Warum" are utterly false, but the tales of the "Don Giovani" overture finished just before the performance of Handel writing "The Messiah" in 24 days, of Schubert composing "Hark, hark, the Lark" on the back of a bill of fare while waiting for his breakfast in the little inn "Zum Biersack," and of Mendelssohn's sending the first 20 measures of the "Hebrides" overture to his sister Fanny (in full orchestral score) in a letter saying that the music would show better than words how the island of Staffa impressed him, these are true tales of music and show how quickly a tone-picture may complete itself in the musical mind.

Beethoven's Fourth Symphony is not the greatest of the nine, yet it is no retrogression from that new path on which the composer started in 1804 with his "Heroic" symphony; it is bizarre with the true Beethoven grotesqueness and it is not difficult to understand the derision of Weber and the astonishment of even the friends of Beethoven at some of its bold touches.

The first movement was finely read and performed; especially the canon between clarinette and bassoon, and afterwards flute, was neatly done, although the bassoon could have been slightly louder to make a perfect balance.

The constant figure treatment in the Adagio reminds of what Beethoven did in this rhythmic direction in the seventh symphony, although it does not seem to the reviewer as great as the later work, spite of the enthusiasm of Berlioz. That Beethoven should have pushed the constantly repeating minuet form to still further repeats is always a puzzle, yet he did this in his present symphony, in the seventh also, and in his E minor string quartette, presenting the

Following this lead Schumann saw the possibilities of the extended form and gave two different trios in his B flat symphony, but even with this advantageous change there is too much repetition in this form for the modern taste.

The performance of this did not seem as flawless as the rest of the concert, the beginning was somewhat unclear, and the violin figures that interrupt the woodwind so saucily in the Trio were somewhat heavy. We have heard the final cadence made more of also; at this point the horns should begin as if they were going to plunge again into the theme of the trio when suddenly the orchestra snaps off the whole affair with a brusque cadence, as if Beethoven in one of his grotesque moods had shouted—"Enough!"

The finale was very brilliantly performed. One ought to shower complimentary adjectives upon the contrabasses for the manner in which they gave the coda, in which the first figure of the movement, a true violin figure, is given to these ponderous instruments.

The symphony, like a wasp, bears its sting in its tail, for this final coda is the most difficult of contrabass passages and justly dreaded by players of the second rank. It was given clearly on this occasion, a thing almost impossible to do.

It was this passage that caused satirical Weber to picture the instruments of the orchestra holding an indignation meeting, in which the contrabass claims to suffer more wrongs at the hands of this "would-be composer" than all the other instruments put together. Beethoven writhed beneath the sarcasm, retorted that "Weber studied music so late that he never got beyond the art of pleasing," and wrote as difficult a passage for the contrabasses in his next symphony, in the trio of the scherzo of the fifth.

But when we think of Swinburne lacking appreciation of Tennyson, of Dr. Johnson belittling Gray's "Elegy," of Byron speaking of "Johnny Keats' almanac poetry," we can solace ourselves with the thought that it is not only in music that practical workers in art prove themselves the poorest of critics.

Louis C. Elson.

Boston Sunday Globe.
SUNDAY, JAN. 17, 1897.

Adele Aus Der Ohe Soloist at the Symphony Concert.

"Brian Boru," "The Gondoliers," Last Week of "Half a King."

German Opera Season at the Boston—Piano and Vocal Recitals.

It was expected that Mme Eames would be the soloist at the Symphony concerts this week, but she was suddenly taken ill, and Miss Adele Aus der Ohe, pianist, was secured to fill her place at short notice.

It was Miss Aus der Ohe's first appearance in this city since her return from Europe, and although she has always been a favorite in this city, she took the audience by storm at these concerts by her magnificent playing of Liszt's E flat concerto, a work that makes great demands on the performer, but a favorite of Miss Aus der Ohe's.

She has improved a great deal since her last appearance in Boston. She always combined masculine strength and feminine delicacy of touch, but her wonderful talents have broadened and matured in a wonderful manner. She not only has perfect digital dexterity, but she plays with great expressiveness and with a power and force seldom equalled by a woman. She is undoubtedly one of the most satisfying pianists of the day to all classes of music lovers, and is well entitled to rank among the leading artists of the day. Her technique leaves little to be desired, and there is always a certain self-poise or self-control that shows power in reserve. It was fully 10 minutes after she left the platform before the applause ceased, and she returned a half dozen times to bow her thanks to the audience.

The concert opened with Karl von Dittersdarf's symphony in C major, as arranged by Herrmann Kretzschmar, and played for the first time in Boston. It is far from being a great work. Light and pleasing are the adjectives that best describe it.

After the concerto the orchestra played Mozart's overture to "Don Giovanni," and the concert closed with Beethoven's symphony, No. 4, in B-flat major.

There will be no rehearsal and concert this week. The program for the rehearsal and concert Jan 29 and 30 will be arranged in commemoration of the 100th anniversary of Schubert's birth. The selections will be confined to works by that composer, and will consist of the unfinished symphony, the symphony in B major, and a group of songs, with piano, to be sung by Mrs Max Heinrich.

Boston Transcript
MONDAY, JANUARY 18, 1897.

Music Hall: Boston Symphony Orchestra.

The programme of the twelfth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Dittersdorf: Symphony in C major (arranged by Hermann Kretzschmar).
(First time in Boston.)
Liszt: Concerto for pianoforte, No. 1, in E-flat major.
Mozart: Overture to "Don Giovanni."
Beethoven: Symphony No. 4, in B-flat major, opus 60.
Miss Adele aus der Ohe was the pianist.

1848 was a year of revolutions, which is perhaps no bad recommendation of it to us sons of tea-spillers. Yet there is one date in this otherwise gladsome year which Bostonians must henceforth regard with feelings not of the pleasant sort. This ill-omened date is Jan: 19, and we are hard upon its forty-eighth anniversary! On Jan. 19, 1848, was born, at Olbernhau, in Saxony, a male infant, soon afterwards christened August Ferdinand Hermann; his surname was Kretzschmar. This fell individual was given a musical education, and became in time organist, teacher and writer on music; his principal habitat was Leipzig, where he still lives. Boston would probably never have heard of him, surely never have suffered from him, had he not, some years ago, gone into the musical body-snatching business for the benefit of the anatomists of the academic concerts in Leipzig. He moused round in musico-literary graveyards—sometimes yclept libraries—and performed the resurrectionist act on various corpses of compositions which, to his not over-delicate senses, seemed not to have reached a too advanced state of decomposition for purposes of dissection. Not content with these nefarious acts, he had the ill-judged audacity to found an exportation house for musical corpses. Two parcels of his unhallowed stock in trade have reached this city and been publicly exposed here. Boston shudders! A few weeks ago the first parcel, entitled "Suit from the Ballet Music in Gluck's 'Don Juan,'" was opened in the Music Hall; last Saturday the second parcel, called "Symphony in C major, by Karl Ditters von Dittersdorf," was sampled at the same place. Boston has stopped shuddering and only bewails her sad lot!

Ah, but come now; a joke is a joke, and enough is as good as a feast, even for ghouls! This compounding of musical felony had best stop right here. Let Mr. Kretzschmar work on for his own particular clientèle, if he sees fit; but let this ridiculous little symphony of Dittersdorf's be the last importation to this city!

Mozart's overture to "Don Giovanni" was capitally played; the more one hears of it the greater a work does it seem. Only, now that the old prejudice in favor of unity of key is pretty well gotten over, would it not be better to play this wonderful overture as it stands in the original score, and not with the miserable little "concert coda," written by nobody-cares-whom? Surely a modern audience could stand a well-ordered and symmetrical composition beginning in D minor and ending with a half-cadence in F major!

Beethoven's B-flat symphony was exceedingly well read by Mr. Paur; his tempi struck us as admirable, and what slight modifications he made in them now and then carried conviction with them. We do not quite like that forte-diminuendo of the second violins in the first measure of the Adagio; the even piano marked in the score seems to us better. This accompanying figure needs no such attention-arresting announcement; its thematic importance should dawn upon the listener little by little, as the movement unfolds itself. Emphasizing it too strongly in the beginning anticipates some of the effects Beethoven makes with it later. The orchestra did well in the symphony, though it seemed to us that we had heard it play the work with somewhat finer finish of style and a more delicate grace of phrasing before.

Mme. Eames was announced for this concert, but a sudden indisposition prevented her coming on from New York, and Miss aus der Ohe was induced to exchange dates with her at short notice. Besides our being heartily sorry to hear of Mme. Eames's illness, we could not but feel an added pang of regret at one result of this sudden change. Miss aus der Ohe was to have appeared at the symphony concerts here considerably later in the season, and intended to play the new pianoforte concerto by Eugen D'Albert. But she was not ready to play it at such short notice, so chose Liszt's in E-flat instead. We have thus lost the D'Albert concerto, for this season at least. Miss aus der Ohe was very warmly greeted by the audience, and played, as it seemed to us, as she had never played here before. And, in saying this, we do not forget some grand performances of hers in years gone by. No doubt some few exceptions could well be taken to her reading of some portions of the work, notably parts of the first movement and the Quasi Adagio in B major. It seemed to us that she greatly over-elaborated some effects, while leaving others hardly hinted at. This concerto of Liszt's is in many places a very sophisticated business indeed; but Miss aus der Ohe's exaggeration of effects was rather of the ingénue than of the sophisticated sort. And just where the wily, long-headed Liszt makes some of his most carefully calculated effects of modulation, the pianist failed to throw them into due relief. At times, also, she showed one of the besetting faults of her sex; a too great unconsciousness of the orchestra; she did not always distinguish sufficiently between passages where the pianoforte has the important word to say and others where it merely accompanies a solo instrument in the orchestra. But here our exceptions stop; and the reader will see that they affect only matters of detail. To our mind, these few faults were merely as so many sun-spots; they were far more than counterbalanced by the general splendor of Miss aus der Ohe's performance. Indeed—with and in spite of these few shortcomings—it was one of the most grandly magnificent performances of a pianoforte concerto that we have ever heard in the Music Hall. Miss aus der Ohe has that in her which can cover up a multitude of sins; a real streak of genius! It is more than what is nowadays called "temperament," intensity of feeling and a corresponding [illegible] Mere temperament in a player is no guard against unmusical—what the French well call anti-musical—excesses; and Miss aus der Ohe's excesses, if a thought artistically indiscreet, are never unmusical. She may over-phrase a passage; but she does not phrase it unmusically nor ungracefully. When temperament—as in her case—runs instinctively in parallel lines with the normal conditions of the artistic medium it works in, they call it genius. The nobly impassioned swing of Miss aus der Ohe's playing of this concerto, her vigor of accent, the contagious magnetism of her touch and phrasing, carried all before them. It was playing on the largest scale; what one seldom hears; really great playing. The audience plainly thought so, too; for seldom has an artist been more rapturously applauded here.

There will be no rehearsal or concert this week. The next rehearsal and concert fall on Jan. 29 and 30 respectively. As Jan. 31 (Sunday) is the anniversary of Franz Schubert's birthday, the programme will be mede up wholly of compositions by him. It is: Unfinished symphony in B minor; songs with pianoforte; symphony No. 9, in C major. Mr. Max Heinrich will be the singer.

THE MUSICAL COURIER.
NEW YORK, WEDNESDAY, JANUARY 20, 1897.

The program of the twelfth Symphony concert (January 16) was as follows :

Symphony in C major	Dittersdorf
Concerto for piano, No. 1, E flat major	Liszt
Overture, Don Giovanni	Mozart
Symphony No. 4, B flat major	Beethoven

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The symphony in C opens with its first theme in full orchestra (strings, oboes, bassoons, horns, trumpets, kettle-drums). This theme is repeated and repeated with "damnable iteration." There is little true development; there is little working out in the middle part, and there is no coda. The Larghetto is merely a series of figural variations on a simple theme, and it is enchained with the menuet; the finale closes with a return to the menuet and trio as a closing coda. This work is surprisingly free from any influence of Haydn. Dittersdorf speaks with his own voice, in frank, honest, manly fashion. And here I stop in praise, for to me the interest of the symphony is chiefly historical. The Dittersdorf of Doktor und Apotheker and Lebensbeschreibung is a finer fellow. With him would I gladly drain a stoop of old Falernian. (I wonder if old Falernian was really what it was cracked up to be?)

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Why does Mr. Paur persist in the Don Giovanni overture, with its revised and foolish coda, as a concert piece? With the modern orchestra and in such a large hall it loses its vitality and its brilliancy.

The symphony by Beethoven was nobly performed, with full appreciation of its countless beauties, mysterious hints and elemental grandeur.

* * *

The program of the Symphony concert, January 30, will be devoted to the memory of Schubert. The Unfinished Symphony and the C major symphony will be performed, and Mr. Max Heinrich will sing songs with piano accompaniment.

Philip Hale.

Gazette

BOSTON, SUNDAY MORNING, JAN. 17.

Symphony Concert.

The programme of the 12th Symphony concert is.

Symphony, C major........Karl von Dittersdorf
Concerto for Pianoforte, E flat major.....Liszt
Overture, "Don Giovanni"................Mozart
Symphony No. 4, B flat major........Beethoven
Soloist, Miss Adele Aus Der Ohe.

At this concert the Dittersdorf symphony was played for the first time in Boston, and it was made presentable by Herman Kretzschmar. It has no great distinguishing merits. It is a well manufactured work, but wanting in the vitalizing spark of genius. One listens to the work with the interest due to respectable antiquity of all kinds, and while listening one can conjure up a pretty picture of the past, with its fashions, that now suggest quaintness, and with its manners, that still retain their dignity. Contrasting the symphony with modern works, one notes the clearness of its outlines, the symmetry of its form. It was not written to confuse the intellect of polite society; the expected always happens, there is no mistaking or forgetting the ideas; they occur and reoccur with fine regularity, and when they reappear they are in their original integrity with no modification to conceal their identity. It is not difficult to understand why the rising sun of genius casts respectable works like this into the shadow of oblivion. They gather dust, not because they are old, but because they say nothing that has not been better said by the masters. They give no evidence of life because they were born dead.

Owing to the sickness of Mme. Eames, Miss Aus der Ohe kindly consented to take her place at short notice, and she gave a brilliant interpretation of the Liszt concerto, which suggests brilliant ornamentation on an empty building. Miss Aus der Ohe's work was of the best quality, and it won the enthusiastic approval of the critical audience.

A word of feeble protest might be here urged against the "Gleanings from the Court Library in Utopia" that appear in the official programme. The idea is excellent, but one wonders why this court library is filled with only the work of idiots. Surely among the authors Mr. Apthorp could find some author who had other claims to distinction than this of having passed their entire adult lives in insane asylums. In Utopia there must be somebody who possesses an idea; but Mr. Apthorp's researches have unearthed nothing but melancholy drivel and schoolboy platitudes. Mr. Farquhar Tupper was a rare genius compared to the authors discovered by Mr. Apthorp. The maunderings of these Utopian authors are redolent of beer and of the half-sleep allied to intoxication. They write with semi-palsied hands and muddled brains, and it seems cruel to inflict their leaden platitudes on an intelligent and innocent audience. Great praise is due to Mr. Apthorp for his intentions, but he should be told that instead of pouring out sparkling wine, that stimulates and invigorates, he is serving the deadly henbane, mandragora and opium that first induces heavy sleep and then slays.

Boston Courier.

SUNDAY MORNING, JAN. 17, 1897.

The illness of Mme. Emma Eames necessitated a change in the twelfth symphony programme. The orchestral numbers remained as announced, but for the two songs—neither of which, be it said by the way, gave any particular promise of freshness or of special preparation—was substituted Liszt's E flat pianoforte concerto, in which Miss Adele aus der Ohe made her re-entrance after several seasons of absence. She has always given a more comfortable sense of abstract power than any other woman pianist of the time, and now, upon her return, that power appears to have ripened and grown and become concentrated, until her playing may justly be called masterful. For she effortlessly commands all the fulness of the instrument to sustain her, and so gives such passages as would seem to be written on purpose to tax and display a man's strength, with breadth and control enough for a man, yet without making any unwomanly struggle to conquer. In this respect of equalized and governed power she has gained greatly, as she has also gained in tranquillity and economy of execution. Her technique was always eminent for its clearness, which let no note fall into obscurity because it was comparatively unimportant, and she has lost nothing of brilliancy, velocity and dash in naturing her graver qualities. No author can be more favorable for her than Liszt, and she delivered the concerto splendidly in all its moods and forms, from its most vehement assertions to its daintiest fantasies.

The concert began with an extract from the music of a hundred years ago in the shape of a short sympathy by Dittersdorf. It might have sounded thin, for it has no flutes, clarinets or trombones to reinforce its strings; but it is so spirited, so genial, so simple-minded and so wholesome, that one cannot find fault with it because it is not more dense and substantial in scoring. It is very short and its movements are so closely interlocked that they might almost pass for one movement of variable temperament. It was gaily and smartly played.

Mozart's "Don Giovanni" overture and Bethoven's fourth symphony in commendable readings, completed the programme.

There will be no concert this week, and next week the Schubert commemoration programme will be presented.

MAIL AND EXPRESS
Broadway and Fulton St., New York.
DAY EVENING, JANUARY 22, 1897.

IN THE WORLD OF MUSIC.

The third Boston Symphony concert of the present season took place last night at the Metropolitan Opera House before an exceptionally large and appreciative audience. The soloist was M. Pol Plancon, who replaced Mme. Melba on account of the latter's illness. The programme was rather a departure from the usual order of things, and the selection of Smetana's overture, "Wallenstein's Camp," as an opening number, could be accounted for only by the good old New England practice of having pie for breakfast. In the original scheme, Mme. Melba was to have followed it with an aria from Mozart's "Il Re Pastore," which would have lent countenance to the Beethoven overture to "Fidelio," the next to the last number on the programme. As it was, M. Plancon substituted for the Mozart number the beautiful aria from Verdi's "Don Carlos," and so Beethoven was left alone to represent the thought and genius of a time long past. After the Verdi excerpt came Humperdinck's preludes to Acts III. and II. of "Konig's Kinder," succeeded by Schumann's setting of "The Two Grenadiers," with which M. Plancon had replaced the "Sevillana," from Massenet's "Don Cesar de Bazan." Then came the "Fidelio" overture and the fourth symphony of Tschaikowsky. The programme was thus thrown a little out of true by the omission of the Mozart piece, and if it had been possible to omit the Beethoven work as well, artistic consistency would have been better preserved.

The Smetana overture is a comparative novelty in New York, although it was brought out in Europe not long after the composer's death in 1884. Although based on the various noises and tumults in the camp of an army, it rises far above mere descriptive power and invades successfully the realms of imagination and suggestiveness. It is full of a puissant spirit of romance, which surrounds the unsavory realties of such a place as the rendezvous of Wallenstein's horde of adventurers with inpenetrable glamour and thereby makes the subject one that fits easily into a musical setting. The bugle calls on the horns are made part of an elaborate scheme and the distant tread of armed men furnishes a rhythm that the composer turns to good account. The fanciful suggestion of night is one of the happiest touches in the overture and emphasizes the poetic quality of Smetana's nature. The work is full of daring progressions, and yet one feels that they have their place in it. Mr. Paur and his men played it admirably.

The two Humperdinck preludes had not been heard here until last evening. They are as Wagnerian as "Hansel und Gretel," and, like that work, revealed the German musician's power of building a large structure from a very few materials. There is originality in the development of the little themes and much technical skill. If Herr Humperdinck were any less versed in the capacity of a modern orchestra than he is, there would be less to admire in what he has given to the world. Last night the orchestra was enriched by a child's rattle, a sort of small edition of the watchman's rattle with which Herr Richard Strauss added insult to injury in his famous "musical joke," "Till Eulenspiegel." But there is a seriousness of purpose in what Humperdinck atempts that entitles him to consideration, and one can find genuine artistic pleasure in listening to his two preludes.

The Tschaikowsky D minor symphony is a composition that fairly overflows with Slavic impetuosity. There is life and energy and even ecstasy in some of the wonderful little themes which the great Russian has set down. Although there are novel features in the matter of the structure of some of the movements, notably the third (in which, also, the strings are played pizzicato from beginning to end), one feels that the composer wrote them in the way he has because the matter he wished to express would have become distorted if forced into stereotyped forms. There is human interest in the symphony throughout its length. It reveals Tschaikowsky in happier mood than when he wrote the "Pathetique" symphony, but the undercurrent of melancholy that colors the Slavic mind is present and is often made manifest. Mr. Paur brought out in good measure the meaning of the music.

M. Plancon sang with peculiar mellowness of tone and expressiveness. He has often sung the "Don Carlos" aria here, but rarely has he made it more appealing, more human, more poignant. "The Two Grenadiers" has come to be particularly associated with him, especially in the Metropolitan Opera House, but the accompaniment is tricky and unless the conductor is very familiar with M. Plancon's method of singing the song, there is apt to be a misunderstanding between voice and orchestra, as there was last night, a mishap doubtless due to unavoidable lack of time for rehearsal.

Brooklyn Daily Eagle
SATURDAY EVENING, JANUARY 23,

BOSTON SYMPHONY CONCERT.

Emil Paur and His Musicians in Splendid Trim—Plancon's Voice at Its Best.

One of the most delightful concerts given by the Boston Symphony orchestra was that of last evening. The band was in good trim and played with a briskness, a force and a sparkle that were delightful. Mr. Paur has been improving. His readings are no longer lethargic and his tone heavy. Residence in this country has imparted to him the nervous energy that marks the American. In shading there is a distinct betterment. Music without it is like a picture in black and white. With it, we add the element of color. There are few marked originalities in the treatment of the classics by Mr. Paur—a pause or so here and there, an emphasis on a flute passage, a prominence to the basses, and so on, but nothing radical in treatment or tempo. It was mostly old music last night, so that innovations would have declared themselves. The crescendo in the "Fidelio" overture was managed in a masterly fashion and had almost the effect of one of those stupendous risings in Wagner, as in the "Tristan and Isolde" and the "Twilight of the Gods." In the dance—the scene described by Lenau and put to music by Liszt, the band had fire and rapidity, and so near as music can paint, this piece put into form the wild revel in the inn where Faust and the peasant lass whirl to the devil's fiddling. Liszt has the Hun, the gypsy, in his blood, and it spoke in this mad music. The long number was Mendelssohn's "Scotch" symphony, a work that is something too infrequently heard, along with other good things. Indeed, the conductors appear to have got into a certain rut and are afraid to get out of it. Why, for instance, should it always be the C symphony of Schubert, when he wrote seven or eight others? Why "In the Woods" and "Lenore" of Raff when he left at least four symphonies beside? Why so seldom a Schumann symphony—the most delightful of all? Why so seldom a Bach suite? Why not the Wagner symphony at least once? Why not the picturesque and beautiful "Frithjof" of Hofman. Why not the "Peer Gynt" music of Grieg? Why not the "Reformation" symphony of Mendelssohn? Why not a bit from Gluck's "Orpheus," once more? Why not the earlier Dvorak symphonies? Why not the sea music of Gilson and Nicode? Why not Volkmann's symphony? Why not one of Macdowell's suites? Wh y not those beautiful string quartets of Schubert's? They tell us that the best has already been chosen from the great composers, and that we have it in the concerts of the winter. But let us at least hear a few of the others to know for ourselves this so, or not. The "Scotch" symphony is the strongest of Mendelssohn's music, except perhaps a part of his oratorio writing. It is poetic and romantic, and for that Allah be praised in a day when realism and metaphysics claim so much attention in the arts. There is no analysis here, no introspection; it is all free, unconscious, breezy and picturesque. The spirit of the Scotch highlands broods across the somber andante, we hear the storm roar through the craggy pass, the sun shines on leagues of moor and the tartaned tribes march to the ringing pipe. Local color is nearly as successfully gained in this symphony as Bizet gained it in his "Carmen," yet there is no letting down of artistic dignity in order to secure it; no descent to absurdities of realism; no imitation of bagpipes. A new thing was the "Children's Games," by Bizet—new, at least, in these concerts. It is a short suite perhaps intended for little folks, but certainly worth the hearing of big ones. There is a "trumpets and drums" in which the youngsters are playing soldier, and marching to a tune that recalls the marionette's funeral of Gounod, a song sung to her doll by a child, "the top" in which there is a humming of the strings like that of the spinning song in the "Flying Dutchman," a duet of a boy and girl playing at housekeeping, and a bit of ball play marked by much vivacity. In all this there is no grossness of imitation; it is all fresh, frank and enlivening. The march was easily a product of the same pen that wrote "Carmen," and if there was juvenility in it, so there must be in the Spanish dances, as the music of people still in the juvenile stage of development. Pol Plancon, from the opera, was the singer. He grows taller, more unbendable in the back, more bristling of mustache at every season. He sang "Behold, along the dewy grass" from Haydn's "Seasons," with its odd and pleasantly old fashioned ornaments and flourishes, and Schumann's "Two Grenadiers." In the last he "let himself out." He was the hurt, fierce soldier home faring from the wars, doomed to leave his bones in soil that had soaked up the blood of thousands of his countrymen, yet crying that when the returning army tramped across his grave and the clangor of fight once more sounded on the earth, he would rise, full armed, and do battle for his emperor. As the song burst into the "Marseillaise" Plancon was all on fire. His voice was let out to the full; he gained in stature; he closed with a defiant gesture, and audience, band and everybody, catching the martial spirit, broke into a roar of enthusiasm. One has to be born a Frenchman to sing "The Two Grenadiers" as Plancon sings it, but perhaps even a French audience would have made no more of a time over him than the Brooklyn audience did last night. This afternoon the orchestra is playing at the Academy, the "Oberon" overture, the wonderful Unfinished symphony of Schubert, the entractes from "Carmen," Smetana's "Wallenstein's Camp," and Marie Toulinguet is singing Handel and Weber music. The next concert will occur on the 26th of February.

FRIDAY, JAN. 22, 1897.

THIRD CONCERT OF THE BOSTON SYMPHONY ORCHESTRA.

A Superb Performance of Tschaikowsky's Fourth Symphony—M. Plancon Takes Mme. Melba's Place as Soloist.

The third concert of the eleventh season of the Boston Symphony Orchestra, in this city, took place last night at the Metropolitan Opera House. The auditorium was crowded with enthusiastic music lovers, who bravely faced the copious draughts of cold air in the house for the sake of hearing good music well played. The programme consisted of Frederic Smetana's symphonic poem "Wallenstein's Camp," an aria from Verdi's "Don Carlos," the introductions to Acts II. and III. of Engelbert Humperdinck's "King's Children," Schubert's song, "The Two Grenadiers," the "Fidelio" overture of Beethoven, and Tschaikowsky's F minor symphony. This reads like a long programme, but it was really quite reasonable, as the concert lasted just an hour and three-quarters. M. Plançon's appearance as the singer of the two vocal numbers was not according to the original plan. Mme. Melba was to have sung numbers by Mozart and Massenet, and it must be confessed that although M. Plançon sang well, his rushing into the "imminent, deadly breach" with two of his well-worn Sunday night concert numbers, did not add to the dignity of an otherwise admirable concert.

The concert began with fifteen minutes of instrumental trouble by the Bohemian composer, Smetana. Wallenstein's camp, according to Schiller, was a military beehive, but it certainly never buzzed, banged, and sputtered as Mr. Smetana says it did. All the ideas to be found in this symphonic poem could be written on a postage stamp, and the composer's elaborate working out was of a verity "much ado about nothing." Now Humperdinck's music, on the contrary, was delightful. It was older music than his "Hansel and Gretel," but it was of the same sort—simple folk tunes dressed in a glittering garb of harmonic and orchestral glory till they sounded like echoes from the holy theatre of Baireuth. The gentlemen from Boston played these excerpts with luscious tone and fine solidity.

But they let loose the thunders of their Jovian right hands when they reached the Tschaikowsky symphony. The work itself is one that grows upon the hearer with every repetition. In it the growl of the great Russian bear is ominous and the wide spaces of the northern steppes, with their hardy people and their grim tales of oppression, glow through this music. Every time it is played it leaves with the hearer the conviction that it is the product of a mind of singular originality and power, of a nature gifted with intense musical feeling and enormous emotional force. If Tschaikowsky was not a genius he was something very near to one, and the first movement of this fourth symphony is a burst of stupendous musical energy such as only a great man could have conceived. The performance of the symphony was a superb example of orchestral virtuosity. The strings proclaimed the majesty of their greatness in no uncertain tones, and the wood achieved marvels in beauty, smoothness, and solidity of tone, coupled with celerity and accuracy in delivery. The difficult pizzicato ostinato movement was played with dazzling precision and flexibility, and the last movement was a tornado of musical power. Mr. Emil Paur, the conductor, covered himself with glory last night, and the Boston Symphony Orchestra played, not with the perfection of refined nuance which it knew in the consulship of Gericke, but with a fierce and sweeping emotional power which was in the early days not to be found in its work.

NEW YORK HERALD.

NEW YORK, THURSDAY, JANUARY 21, 1897.

Mme. Melba's place as soloist at the Boston Symphony Orchestra concert at the Metropolitan to-night, it was decided yesterday, will be M. Pol Plançon, who will sing the aria from Verdi's "Don Carlos," and, by request, "The Two Grenadiers." The orchestral numbers include Tschaikowsky's symphony in E minor, No. 4; Smetana's "Wallenstein's Camp," Humperdinck's "King's Children" music, and the "Fidelio" overture.

The New York Press

DAILY EDITION.

NEW YORK, FRIDAY, JANUARY 22, 1897.

BOSTON SYMPHONY CONCERT

Mme. Melba Too Ill to Sing, but M. Plancon Appears.

It was undoubtedly a severe disappointment to the Boston Symphony Orchestra subscribers that Mme. Melba was not able to fulfill her engagement at the third concert of the season, which was given in the Metropolitan Opera House last night, but they were comforted in some measure by the appearance of M. Plancon, who sang an aria by Verdi and Schumann's "The Two Grenadiers." It should be explained that the latter song was sung "by request." Judging from the applause M. Plancon received after singing this hackneyed but stirring song the audience was well pleased.

The playing of this splendid band was fully up to its high standard, but it must be confessed that Mr. Paur's conducting is extremely distracting. The orchestral programme consisted of Smetana's symphonic poem, "Wallenstein's Camp;" selections from Humperdinck's new opera, "The King's Children," the E major overture to Beethoven's "Fidelio" and Tschaikowsky's splendid Fourth Symphony in F minor.

Gazette.

BOSTON, SUNDAY MORNING, JAN. 17.

Symphony Concert.

The programme of the 12th Symphony concert is.

Symphony, C major........Karl von Dittersdorf
Concerto for Pianoforte, E flat major.....Liszt
Overture, "Don Giovanni"................Mozart
Symphony No. 4, B flat major........Beethoven
Soloist, Miss Adele Aus Der Ohe.

At this concert the Dittersdorf symphony was played for the first time in Boston, and it was made presentable by Herman Kretzschmar. It has no great distinguishing merits. It is a well manufactured work, but wanting in the vitalizing spark of genius. One listens to the work with the interest due to respectable antiquity of all kinds, and while listening one can conjure up a pretty picture of the past, with its fashions, that now suggest quaintness, and with its manners, that still retain their dignity. Contrasting the symphony with modern works, one notes the clearness of its outlines, the symmetry of its form. It was not written to confuse the intellect of polite society; the expected always happens, there is no mistaking or forgetting the ideas; they occur and reoccur with fine regularity, and when they reappear they are in their original integrity with no modification to conceal their identity. It is not difficult to understand why the rising sun of genius casts respectable works like this into the shadow of oblivion. They gather dust, not because they are old, but because they say nothing that has not been better said by the masters. They give no evidence of life because they were born dead.

Owing to the sickness of Mme. Eames, Miss Aus der Ohe kindly consented to take her place at short notice, and she gave a brilliant interpretation of the Liszt concerto, which suggests brilliant ornamentation on an empty building. Miss Aus der Ohe's work was of the best quality, and it won the enthusiastic approval of the critical audience.

A word of feeble protest might be here urged against the "Gleanings from the Court Library in Utopia" that appear in the official programme. The idea is excellent, but one wonders why this court library is filled with only the work of idiots. Surely among the authors Mr. Apthorp could find some author who had other claims to distinction than this of having passed their entire adult lives in insane asylums. In Utopia there must be somebody who possesses an idea; but Mr. Apthorp's researches have unearthed nothing but melancholy drivel and schoolboy platitudes. Mr. Farquhar Tupper was a rare genius compared to the authors discovered by Mr. Apthorp. The maunderings of these Utopian authors are redolent of beer and of the half-sleep allied to intoxication. They write with semi-palsied hands and muddled brains, and it seems cruel to inflict their leaden platitudes on an intelligent and innocent audience. Great praise is due to Mr. Apthorp for his intentions, but he should be told that instead of pouring out sparkling wine, that stimulates and invigorates, he is serving the deadly henbane, mandragora and opium that first induces heavy sleep and then slays

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Boston Courier.

SUNDAY MORNING, JAN. 17, 1897.

The illness of Mme. Emma Eames necessitated a change in the twelfth symphony programme. The orchestral numbers remained as announced, but for the two songs—neither of which, be it said by the way, gave any particular promise of freshness or of special preparation—was substituted Liszt's E flat pianoforte concerto, in which Miss Adele aus der Ohe made her re-entrance after several seasons of absence. She has always given a more comfortable sense of abstract power than any other woman pianist of the time, and now, upon her return, that power appears to have ripened and grown and become concentrated, until her playing may justly be called masterful. For she effortlessly commands all the fulness of the instrument to sustain her, and so gives such passages as would seem to be written on purpose to tax and display a man's strength, with breadth and control enough for a man, yet without making any unwomanly struggle to conquer. In this respect of equalized and governed power she has gained greatly, as she has also gained in tranquillity and economy of execution. Her technique was always eminent for its clearness, which let no note fall into obscurity because it was comparatively unimportant, and she has lost nothing of brilliancy, velocity and dash in naturing her graver qualities. No author can be more favorable for her than Liszt, and she delivered the concerto splendidly in all its moods and forms, from its most vehement assertions to its daintiest fantasies.

The concert began with an extract from the music of a hundred years ago in the shape of a short sympathy by Dittersdorf. It might have sounded thin, for it has no flutes, clarinets or trombones to reinforce its strings; but it is so spirited, so genial, so simple-minded and so wholesome, that one cannot find fault with it because it is not more dense and substantial in scoring. It is very short and its movements are so closely interlocked that they might almost pass for one movement of variable temperament. It was gaily and smartly played.

Mozart's "Don Giovanni" overture and Bethoven's fourth symphony in commendable readings, completed the programme.

There will be no concert this week, and next week the Schubert commemoration programme will be presented.

THE MAIL AND EXPRESS
Broadway and Fulton St., New York.

FRIDAY EVENING, JANUARY 22, 1897.

IN THE WORLD OF MUSIC.

The third Boston Symphony concert of the present season took place last night at the Metropolitan Opera House before an exceptionally large and appreciative audience. The soloist was M. Pol Plancon, who replaced Mme. Melba on account of the latter's illness. The programme was rather a departure from the usual order of things, and the selection of Smetana's overture, "Wallenstein's Camp," as an opening number, could be accounted for only by the good old New England practice of having pie for breakfast. In the original scheme, Mme. Melba was to have followed it with an aria from Mozart's "Il Re Pastore," which would have lent countenance to the Beethoven overture to "Fidelio," the next to the last number on the programme. As it was, M. Plancon substituted for the Mozart number the beautiful aria from Verdi's "Don Carlos," and so Beethoven was left alone to represent the thought and genius of a time long past. After the Verdi excerpt came Humperdinck's preludes to Acts III. and II. of "Konig's Kinder," succeeded by Schumann's setting of "The Two Grenadiers," with which M. Plancon had replaced the "Sevillana," from Massenet's "Don Cesar de Bazan." Then came the "Fidelio" overture and the fourth symphony of Tschaikowsky. The programme was thus thrown a little out of true by the omission of the Mozart piece, and if it had been possible to omit the Beethoven work as well, artistic consistency would have been better preserved.

The Smetana overture is a comparative novelty in New York, although it was brought out in Europe not long after the composer's death in 1884. Although based on the various noises and tumults in the camp of an army, it rises far above mere descriptive power and invades successfully the realms of imagination and suggestiveness. It is full of a puissant spirit of romance, which surrounds the unsavory realties of such a place as the rendezvous of Wallenstein's horde of adventurers with inpenetrable glamour and thereby makes the subject one that fits easily into a musical setting. The bugle calls on the horns are made part of an elaborate scheme and the distant tread of armed men furnishes a rhythm that the composer turns to good account. The fanciful suggestion of night is one of the happiest touches in the overture and emphasizes the poetic quality of Smetana's nature. The work is full of daring progressions, and yet one feels that they have their place in it. Mr. Paur and his men played it admirably.

The two Humperdinck preludes had not been heard here until last evening. They are as Wagnerian as "Hansel und Gretel," and, like that work, revealed the German musician's power of building a large structure from a very few materials. There is originality in the development of the little themes and much technical skill. If Herr Humperdinck were any less versed in the capacity of a modern orchestra than he is, there would be less to admire in what he has given to the world. Last night the orchestra was enriched by a child's rattle, a sort of small edition of the watchman's rattle with which Herr Richard Strauss added insult to injury in his famous "musical joke," "Till Eulenspiegel." But there is a seriousness of purpose in what Humperdinck atempts that entitles him to consideration, and one can find genuine artistic pleasure in listening to his two preludes.

The Tschaikowsky D minor symphony is a composition that fairly overflows with Slavic impetuosity. There is life and energy and even ecstasy in some of the wonderful little themes which the great Russian has set down. Although there are novel features in the matter of the structure of some of the movements, notably the third (in which, also, the strings are played pizzicato from beginning to end), one feels that the composer wrote them in the way he has because the matter he wished to express would have become distorted if forced into stereotyped forms. There is human interest in the symphony throughout its length. It reveals Tschaikowsky in happier mood than when he wrote the "Pathetique" symphony, but the undercurrent of melancholy that colors the Slavic mind is present and is often made manifest. Mr. Paur brought out in good measure the meaning of the music.

M. Plancon sang with peculiar mellowness of tone and expressiveness. He has often sung the "Don Carlos" aria here, but rarely has he made it more appealing, more human, more poignant. "The Two Grenadiers" has come to be particularly associated with him, especially in the Metropolitan Opera House, but the accompaniment is tricky and unless the conductor is very familiar with M. Plancon's method of singing the song, there is apt to be a misunderstanding between voice and orchestra, as there was last night, a mishap doubtless due to unavoidable lack of time for rehearsal.

Brooklyn Daily Eagle

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Why so seldom a Schumann symphony—the most delightful of all? Why so seldom a Bach suite? Why not the Wagner symphony at least once? Why not the picturesque and beautiful "Frithjof" of Hofman. Why not the "Peer Gynt" music of Grieg? Why not the "Reformation" symphony of Mendelssohn? Why not a bit from Gluck's "Orpheus," once more? Why not the earlier Dvorak symphonies? Why not the sea music of Gilson and Nicode? Why not Volkmann's symphony? Why not one of Macdowell's suites? Wh y not those beautiful string quartets of Schubert's? They tell us that the best has already been chosen from the great composers, and that we have it in the concerts of the winter. But let us at least hear a few of the others to know for ourselves this so, or not. The "Scotch" symphony is the strongest of Mendelssohn's music, except perhaps a part of his oratorio writing. It is poetic and romantic, and for that Allah be praised in a day when realism and metaphysics claim so much attention in the arts. 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A Superb Performance of Tschaikowsky's Fourth Symphony — M. Plancon Takes Mme. Melba's Place as Soloist.

The third concert of the eleventh season of the Boston Symphony Orchestra, in this city, took place last night at the Metropolitan Opera House. The auditorium was crowded with enthusiastic music lovers, who bravely faced the copious draughts of cold air in the house for the sake of hearing good music well played. The programme consisted of Frederic Smetana's symphonic poem "Wallenstein's Camp," an aria from Verdi's "Don Carlos," the introductions to Acts II. and III. of Engelbert Humperdinck's "King's Children." Schubert's song, "The Two Grenadiers," the "Fidelio" overture of Beethoven, and Tschaikowsky's F minor symphony. This reads like a long programme, but it was really quite reasonable, as the concert lasted just an hour and three-quarters. M. Plançon's appearance as the singer of the two vocal numbers was not according to the original plan. Mme. Melba was to have sung numbers by Mozart and Massenet, and it must be confessed that although M. Plançon sang well, his rushing into the "imminent, deadly breach" with two of his well-worn Sunday night concert numbers, did not add to the dignity of an otherwise admirable concert.

The concert began with fifteen minutes of instrumental trouble by the Bohemian composer, Smetana. Wallenstein's camp, according to Schiller, was a military beehive, but it certainly never buzzed, banged, and sputtered as Mr. Smetana says it did. All the ideas to be found in this symphonic poem could be written on a postage stamp, and the composer's elaborate working out was of a verity "much ado about nothing." Now Humperdinck's music, on the contrary, was delightful. It was older music than his "Hansel and Gretel," but it was of the same sort—simple folk tunes dressed in a glittering garb of harmonic and orchestral glory till they sounded like echoes from the holy theatre of Baireuth. The gentlemen from Boston played these excerpts with luscious tone and fine solidity.

But they let loose the thunders of their Jovian right hands when they reached the Tschaikowsky symphony. The work itself is one that grows upon the hearer with every repetition. In it the growl of the great Russian bear is ominous and the wide spaces of the northern steppes, with their hardy people and their grim tales of oppression, glow through this music. Every time it is played it leaves with the hearer the conviction that it is the product of a mind of singular originality and power, of a nature gifted with intense musical feeling and enormous emotional force. If Tschaikowsky was not a genius he was something very near to one, and the first movement of this fourth symphony is a burst of stupendous musical energy such as only a great man could have conceived. The performance of the symphony was a superb example of orchestral virtuosity. The strings proclaimed the majesty of their greatness in no uncertain tones, and the wood achieved marvels in beauty, smoothness, and solidity of tone, coupled with celerity and accuracy in delivery. The difficult pizzicato ostinato movement was played with dazzling precision and flexibility, and the last movement was a tornado of musical power. Mr. Emil Paur, the conductor, covered himself with glory last night, and the Boston Symphony Orchestra played, not with the perfection of refined nuance which it knew in the consulship of Gericke, but with a fierce and sweeping emotional power which was in the early days not to be found in its work.

NEW YORK HERALD.

NEW YORK, THURSDAY, JANUARY 21, 1897.

Mme. Melba's place as soloist at the Boston Symphony Orchestra concert at the Metropolitan to-night, it was decided yesterday, will be M. Pol Plançon, who will sing the aria from Verdi's "Don Carlos," and, by request, "The Two Grenadiers." The orchestral numbers include Tschaikowsky's symphony in E minor, No. 4; Smetana's "Wallenstein's Camp," Humperdinck's "King's Children" music, and the "Fidelio" overture.

The New York Press

DAILY EDITION.

NEW YORK, FRIDAY, JANUARY 22, 1897.

BOSTON SYMPHONY CONCERT

Mme. Melba Too Ill to Sing, but M. Plancon Appears.

It was undoubtedly a severe disappointment to the Boston Symphony Orchestra subscribers that Mme. Melba was not able to fulfill her engagement at the third concert of the season, which was given in the Metropolitan Opera House last night, but they were comforted in some measure by the appearance of M. Plancon, who sang an aria by Verdi and Schumann's "The Two Grenadiers." It should be explained that the latter song was sung "by request." Judging from the applause M. Plancon received after singing this Hackneyed but stirring song the audience was well pleased.

The playing of this splendid band was fully up to its high standard, but it must be confessed that Mr. Paur's conducting is extremely distracting. The orchestral programme consisted of Smetana's symphonic poem, "Wallenstein's Camp;" selections from Humperdinck's new opera, "The King's Children," the E major overture to Beethoven's "Fidelio" and Tschaikowsky's splendid Fourth Symphony in F minor.

The Morning Advertiser.

FRIDAY, JANUARY 22, 1897.

MELBA LISTENED.

SAT IN A METROPOLITAN BOX.

Third Concert of Boston Symphony Orchestra—Plancon in Excellent Voice—De Reszke Absent.

The third concert of the Boston Symphony Orchestra was given last night at the Metropolitan Opera House, and attracted the largest audience of the season. Melba was too ill to sing, and so contented herself with sitting in a box and listening. Edouard de Reszke, who was announced, did not appear, and instead we got the valiant Pol Plancon, who was in excellent voice, and gave the well known bass aria from Verdi's "Don Carlos" and Schumann's "The Two Grenadiers," the latter being his usual Sunday night anthem. He was most liberally applauded, but wisely declined repeating the Schumann song.

There were two orchestral novelties in Mr. Paur's programme. A symphonic poem by the Bohemian composer, Smetana, called "Wallenstein's Camp," that proved almost as noisy as Tschaikowsky's "1812" overture, and not by any means as interesting, as sustained, or as fine a piece of writing as Rheinberger's treatment of a similar theme, from Schiller's "Wallenstein Triology." Smetana's is a military episode, stirring, rather coarse, and extremely harsh, with its trumpet fanfares "off stage" and its percussive climaxes. It was, nevertheless, virile music, and contained some interesting writing. The second novelty was selections from Englebert Humperdinck's music to "King's Children," another fairy story, of the "Hansel und Gretel" type.

This composer has a charm, the charm of sensuous, well-sounding orchestration. His model is Wagner, and so in the introduction to the third act of the new fairy tale we got music that was in the true Wagner vernacular. Grafted most deftly to the desperate yearning and passionate character of the first section was a quaint, volks-like melody, and this seems to be Humperdinck's curious recipe, the commingling of all that is new, even decadent, in music, with the naive, the child-like. That it has an artificial character at times cannot be denied. Yet some of the numbers last night, "The Piper's Last Song" and the "Children's Dance" (with a child's rattle in the orchestra, a sort of teething motif!) had the genuine heartiness and innocent abandonment of childhood.

Beethoven's always fresh and brilliant Fidelio overture was played with fine sense of tonal values and with marked rhythmic life, Tschaikowsky's fourth symphony, the masterly and melancholy one in F minor, ended a long and not well made musical scheme. Mr. Paur was at his very best last night. He worked hard, but he got remarkable results. Anton Seidl made the first movement of this fascinating symphony or symphonic suite, more cohesive, more massed, more passionate. However, but one orchestra in the country could have played as was played last night the andantino with its iterated Slavic refrain, the lugubrious chant of Russian bargemen. The scherzo with its pizzicato ostinato, its fascinating trio for wood, the quick staccato chords for the brass, and the quicker summing up of the coda—this scherzo was delightfully read. The finale was taken at a breathless pace and rhythm was thrown to the wind, especially the brass wind. It was altogether too fast for enjoyment, but it came to a victorious finish. An evening of genuine pleasure!

J. H.

The North American

Daily Advertiser and United States Gazette

PHILADELPHIA, PA.

TUESDAY, JANUARY 19, 1897.

MUSIC AT THE ACADEMY.

The Third Concert of the Boston Symphony Orchestra Last Night.

The Boston Symphony Orchestra gave its third concert for the season at the Academy of Music last night, under the accustomed direction of Mr. Emil Paur, and in the presence of the usual crowded and brilliant audience. There were two novelties on the programme, a descriptive fantasia, entitled "Wallenstein's Camp," by Smetana, the distinguished Bohemian composer, lately deceased, and a suite by Bizet, called "Children's Games;" but neither proved to be of any particular importance. The Smetana music is immensely vivid and stirring, but is so chaotic and cacophonous to have much real value or interest, while Bizet's suite, graceful, melodious and artistic, as far as it goes, is a mere sketch, bright enough, but too light in texture, either to make any serious impression upon the hearer or to afford Mr. Paur's superb organization with employment worthy of its powers. As a matter of fact, although it included a beautiful interpretation of Mendelssohn's "Scotch" symphony, an interpretation in which all the poetry and romance of that glorious composition were most eloquently and appreciatively expressed, the most striking and notable feature of the concert was the wonderfully dramatic delivery by M. Pol Plancon of Schumann's well-known song of the "Two Grenadiers." It is impossible to imagine anything finer or more thrilling than the manner in which was conveyed the emotion of the words and of the music, the grief of the veteran at the capture of his Emperor, the outburst of patriotic fervor with which he yet remembered those sons of France, who, in spite of everything, would still march on to glory. It was a great piece of work, and it stirred the audience deeply, but M. Plancon, with a wise discretion, resolutely refused an encore. Such effects cannot be repeated twice in succession. M. Plancon also sang with admirable smoothness of vocalization and art of phrasing an air from Haydn's "Seasons," but somehow or other Haydn in French seemed to be an incongruity.

The date of the next concert is Feb-

The Commercial Advertiser

Commercial Advertiser Association

FRIDAY AFTERNOON, JAN 22, 1897.

Boston Symphony Concert.

Rarely has a programme of more intrinsic interest been presented to an audience of music-lovers than that of the Boston Symphony Orchestra at its third concert of the season in the Metropolitan Opera House last night. There was, of course, much disappointment that Madame Melba was unable to sing because of her illness, but there was warm satisfaction with the manner in which Mons. Plancon acquitted himself of the numbers which he undertook in her place. These were an aria by Verdi, "Don Carlos," and Schumann's "The Two Grenadiers." In the latter is introduced the "Marseillaise." Mons. Plancon sang it with a fervor which one could easily perceive was profoundly patriotic, but strangely enough, with a tempo that seemed altogether his own, and nobody else's. The orchestra and he got into a tangle, or at least the orchestra did, for the singer went on, as was his right, entirely without reference to the players, who, under the nervous baton of Mr. Emil Paur, adjusted themselves after a little to "a condition, not a theory," and came out at the end fairly well. It was evident that even the conductor had not made allowance for Mons. Plancon's patriotism. The audience wanted to hear the "Marseillaise" again, but the singer, as after the previous song, only bowed graciously after each recall, and then firmly withdrew.

The purely instrumental numbers were Smetana's "Wallenstein's Camp," a "symphonic poem," selections from Engelbert Humperdinck's "King's Children," Beethoven's last overture to "Fidelio" and Tschaikowsky's fourth symphony in F minor. The first and last numbers excited the greatest interest, though the Humperdinck music, as well as the Smetana, was heard for the first time, as performed by this orchestra. The great variety and brilliancy of the symphonic poem, with its multitudinous sounds of camp life, its fanfaronades, its hubbub, its detonations, its jovial dances, its suggestions of night and rapine and of wild surroundings, were well interpreted. So also were the naive themes of the Humperdinck selections. But the triumph of the evening was the rendering of Tschaikowsky's symphony. It proved once again how universal a consciousness had the great Russian composer, and that he was indeed a kind of musical Shakespeare. There are few chords of human emotion that are not touched in this work alone. Even its eccentricities are pleasing, for they are like those of life. Such distinctive use to which each class of instruments is put is in itself marvelous. Perhaps the best phrase to apply to some of the most characteristic passages is "musical colloquy." But this again does not define the voices of nature and the unspeakable strains of passion that make themselves richly heard. Strength and delicacy, humor and gravity, sentiment and gayety, sensuousness and austerity, are all expressed. The light moderato passages in the first movement, the pizzicato in the third and all of the last, the rondo with its enthusiastic, ever increasing elan, were most admirably executed.

The Sun.

FRIDAY, JANUARY 22, 1897.

Third Boston Symphony Concert.

The Boston Symphony Orchestra brought us for the third concert of its eleventh season in New York a programme that was entirely modern and which for that reason was notably and emphatically intellectual, and also, as is common with music of the present day, it was nearly always characterized by restless perturbation. The whole effect of the entertainment was to excite and stimulate the nerves without offering any food or nourishment to the heart or the spirit. No repose, no comfort, was there to be enjoyed. One sighed for dear Father Haydn; one yearned for the orderly, mathematical Bach, whose big, warm nature is felt even while he adds up his contrapuntal sums. Five minutes of the serene, heavenly calm with which Brahms soothes world-weary souls would indeed have been an ineffable blessing. But instead of these Smetana's noisy overture, "Wallenstein's Camp," was followed by Humperdinck's "King's Children" selections, and these are far from being highly inspired, nor do they compare with the beauties found in the score of "Hänsel and Gretel." There is a phlegmatic stolidity about this music, however, which helped to antidote, in a trifling degree, the exacerbating "*Sturm und Drang*" mood of the rest of the scheme. Pol Plançon toned down the irritating excitement a little also by a mournful aria from Verdi's "Don Carlos," in which the singer bewails the fact "*Elle ne m'aime pas*," and he gave further solace by a spirited rendering of "The Two Grenadiers," which, as usual, roused the audience to frantic demonstrations of delight. Perhaps no better substitute could have been found for the loss of Melba's graceful charm and exquisite voice than Plançon proved.

Of Tschaikowsky's Symphony No. 4 much might be said. It is a work of elaborate construction, showy, feverish, and somewhat sensational, especially in the formless, seething rush of its first movement. In this portion of his creation Tschaikowsky has given way to a peculiar weakness of his own, which is here indulged to tiresome excess, that is, his endless reiteration of the same phrase. Countless repetitions become first surprising, then wearisome, then laughable. There is so much cleverness in this writer's invention, so much that is dazzling in his orchestration that it is grievous when he stands in his own light either for the sake of stretching out his composition or else from pure self-complacency and admiration of his own ideas.

The last three movements are handsomer in form than the first one and more persuasively pleasing. It would seem as though the symphony might gain distinctly from being set in a programme among music of a character which should contrast with the fiery resplendence it possesses.

Mr. Paur's men labored faithfully and to good purpose. Energy, precision, and élan were the attributes which their work especially displayed. The balance of tone between the various choirs was, as always, noticeably excellent.

New-York [illegible]

FOUNDED BY HORACE GREELEY.

FRIDAY, JANUARY 22, 1897.

THE BOSTON SYMPHONY ORCHESTRA.

The third concert of the Boston Symphony Orchestra, under the direction of Mr. Pauer, took place in the Metropolitan Opera House last night. An audience, handsome both in numbers and appearance, and obviously alive to the dignity and beauty of the higher forms of orchestral music, had gathered to hear it. Doubtless the disappointment at Mme. Melba's withdrawal was keenly felt, for she has seldom been quite so brilliant in opera as she has uniformly been when singing with the Boston orchestra, but the feeling was not permitted to act as a damper on the enjoyment of the audience. After an attempt to secure the services of Mr. Edouard de Reszke had failed, Mr. Plançon was enlisted, and he gave a high degree of satisfaction. He sang first an aria from Verdi's "Don Carlos," and then the song which, to judge by the programmes of the Sunday night concerts for the last three years, constitutes three-fourths of his concert repertory. The allusion, of course, is to Schumann's "Die beiden Grenadiere." Hackneyed as M. Plançon has made the song, it aroused a frenzy of enthusiasm, but he evidently appreciated the situation better than his listeners and refused a repetition, or even an addition to the list.

The orchestral numbers were a symphonic poem entitled "Wallenstein's Camp" (the poetical motive of which, taken from Schiller's drama, has also been employed by Rheinberger and Vincent d'Indy), some selections from Humperdinck's "Die Königskinder," Beethoven's "Fidelio" overture, and Tschaikowsky's fourth symphony in F-minor. The last number reached high-water mark in the orchestra's achievement. The symphony has been played several times in New-York, and is on the lists of both the Philharmonic and Symphony societies, but it has never been given with the finish and dash that characterized the performance last night. Mr. Pauer seemed to be courting disaster with the tempo in which he took the last movement, but he knew his men, and they stood the test marvellously well. It was a case, moreover, in which finish in detail and consideration for the general and characteristic effect went hand in hand, and the result was seen in the fact that, for the first time in New-York, the public betrayed enthusiastic interest in something else than the scherzo, with its somewhat undignified but fetching pizzicato effect. The finest work of Mr. Pauer as well as his men was done in the first movement, which was worked out with great finesse and taste. Mr. Pauer also made a great deal out of the proclamatory motto which opens the work and recurs toward its close, and which those who can recall the beginning of Schumann's symphony in B-flat will recognize as a pretty tribute to that delightful work. The Humperdinck numbers disclosed that composer's skill in the development of simple themes, redolent of German nursery song, with all the puissant charm of modern harmony and orchestration; but it might be questioned whether they would have received such flattering recognition had not "Hänsel and Gretel" stood sponsor for them.

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THE [illegible]

The World

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New York.

FRIDAY, JANUARY 22, 1897.

BOSTON SYMPHONY CONCERT.

An Admirable Programme Admirably Played by the Musicians from the Hub.

There is nothing as gratifying to the genuine music lovers of this city as the presence of a large audience at one of the concerts of the Boston Symphony Orchestra. The general public has been slow to realize that those musicians are not only the highest exponents of orchestral work in the country, but that their organization is one that has but few peers in the world. Judging by last night's assemblage at the Metropolitan Opera-House, the tide of prosperity has set. It was the third concert of the series and not only were the stalls well filled, but so were the galleries.

The orchestra has had fluctuations in its efficiency. The change in leaders, from Nikisch to Paur, was in a sense reactionary. The former is a brilliant individual maestro, progressive, daring, a colorist of great skill; the latter is reserved, academic, not to say pedantic. But he has substantial qualities, and if at times he is dull and uninteresting in his readings, heavy and phlegmatic, cautious and conventional, he often compels respect. There seems to have been a coming together of leader and men during the past two years and the former has certainly gained some of the freedom and enthusiasm of the latter.

Mr. Paur last evening was in a good mood, and his players have rarely given a more convincing exhibition of discipline, precision and technical skill.

The programme was an interesting one. The important number was Tschaikowsky's Fourth Symphony. In the first movement the horns were a little shaky at times. The melodic second movement was exquisitely played: The original third movement, with the strings played pizzicato, permitted the orchestra to display its astonishing virtuosity, and the furious finale was technically flawless.

The selections from Humperdinck's music to "The King's Children" furnished evidence that the composer of "Hansel and Gretel" is somebody to be considered in the music of to-day. His inspiration seems to lie in the simple melodies which voice the joys and sorrows of childhood. In this instance his themes are original, but their character is almost elementary. In his treatment of his subjects he is a master of modern elaboration. His harmonies are rich, complicated at times, but always tremendously impressive.

The orchestra also played Smetana's symphonic poem "Wallenstein's Lager," a work in which there is more substance than form, and the "Fidelio" overture in E major.

M. Plancon appeared as substitute for Mme. Melba and sang an aria from Verdi's "Don Carlos" with impeccable diction and his favorite, "Two Grenadiers," in his usual Chauvinistic manner.

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The [illegible] Press

TUESDAY, JANUARY 19, 1897.

THE BOSTON SYMPHONY.

Plancon, the Soloist, and a Mendelssohn Symphony the Attraction.

The enthusiasm of those who crowd the Academy of Music whenever the Boston Symphony Orchestra is the attraction, with or without outside aid, is hard to understand. Not that this truly great orchestra is not worthy of unbounded enthusiasm when it is at its best, but the outbursts which the audiences give themselves up to on occasions are not easy to explain, for if the cause of the ovation should happen to come here under other than the Boston Symphony's protecting aegis, he might or might not, usually not, receive any attention at all.

Pol Placon is a case in point. This great artist was the soloist last evening. His vocal art is of such a superb quality in the way of vocal method, dramatic interpretation and rich timbre, that it redeemed Haydn's rather dry and uninteresting aria, "Behold Along the Dewy Grass," which turned out to be a French rendering of a poor English rendering of the German paraphrase of Thomson's "Seasons," to which Haydn wrote his music. This was received with great applause for no very apparent reason; and then, later on in the programme, when the same singer gave a fine dramatic rendering in French of Schumann's "Two Grenadiers," the audience fairly went wild. Called out again and again, Plancon bowed, and bowed, and bowed, for Mr. Paur rather churlishly would have no encore, and apparently that is what every one wanted; perhaps "Home Sweet Home." Now, the curious thing about the enthusiasm is this: One might have imagined from the demonstration that Philadelphia was Plancon crazy, and yet when he sang recently in "Faust," with Eames as "Marguerite," and sang for nearly four hours in his greatest role, Philadelphia hardly knew of it. This is the oddity. If Plancon came to-morrow it is not certain that he would fill a small hall.

As far as the general programme was concerned last night it was not notable, and at all events it would have been better had the last number been first, for if Swetana's symphonic poem is to be heard it is more digestible as a sort of after-clap than as an appetizer. The orchestra wreaked its united vengeance on the music fully, and as a rendering it was all one could ask for who likes that sort of melodramatic bombast. One of the delightful features of the evening was Bizet's dainty little suite, "Children's Games." As a writer for orchestra Bizet knew what he wanted to do and did it in the most enhancing and convincing manner. The various movements of this suite, particularly the berceuse and the duo for strings, were beautifully handled, although they approach almost the character of chamber music, and seem overloaded with the huge orchestra, even if it be not fully employed on the rendition. The symphony, Mendelssohn's Scotch symphony, was handled in the orchestra's best style and particularly in the very Scottish vivace and final movement gave great pleasure.

But even with Plancon the evening's work does not compare with the orchestra's best programmes of other dates.

THE RECORD

Philadelphia, January 19, 1897.

The Boston Symphony Concert.

The power which a mere song, magnetically sung, has to sway a vast audience to the wildest enthusiasm was strikingly illustrated at the Academy of Music last evening, when M. Pol Plancon had finished Schumann's stirring episode of "the Two Grenadiers." There was such tumultuous applause as even Napoleon and his eagles might have thought no mean tribute, and it began to look at one time, through the reckless behavior of an upper gallery contingent of hypnotized listeners, as though even Mendelssohn's great "Scotch" Symphony would be obliged to play second bagpipe to Schumann's Marseillaise hymn as interpreted by the splendid French basso. But, happily, the storm cleared up after a little innocuous thunder-clapping, and the Gathering of Mendelssohn's Clans began. Nor can one begrudge the picturesue M. Pol his full share of applause, for his singing of this one familiar favorite is enough of a lyric masterpiece to stamp him as an ideal artist. His two Napoleonic soldiers stand beside his Mephisto and San Bris, in miniature—to be sure—but, nevertheless, elbow to elbow. As for the second concert of the Boston Symphony Orchestra's twelfth local season, it was notably delightful throughout. The Symphony was magnificently interpreted, with extremely few fantastical readings, and the two Pauresque selections—Smetana's symphonic poem, "Wallenstein's Camp" (on Schiller's drama) and Georges Bizet's little suite, "Children's Games"—both proved to be enjoyable novelties. Bizet's charming conceit is, indeed, worthy of the creator of "Carmen." Its dainty doll berceuse with the cradle rhythm in the 'celli, and its Watteau-like duo between the Little Husband and Little Wife, were exquisite. The top impromptu oddly mimicked the winding, spinning, wobbling and abrupt collapse of a top.

JANUARY 19, 1897

BOSTON SYMPHONY ORCHESTRA

Brilliant Program Rendered at the Academy Last Night.

The third concert of the season of the Boston Symphony Orchestra, Mr. Emil Paur, conductor, was given last night at the Academy of Music. The first number on the program was the symphonic poem "Wallenstein's Camp," one of the posthumous works of Bedrich Smetana, a Bohemian composer, who took for his theme the first part of Schiller's Wallenstein trilogy. It had never been played at these concerts. It is a piece that serves to bring out the full resources of the orchestra, and pictures in the richest tone colors old time camp life. Now the music crashes and swells, again it is as if in triumph, again it is laughing and joyous, and yet again there come the most delicate and plaintive harmonies. The short andante was delightfully played by the strings and wood winds, and in the march with which the poem closes, the trumpet effects were thrilling and inspiring. The Little Suite "Children's Games," by Bizet, which was also given for the first time, was unspeakably dainty in its suggestions of child life and pleasures. The first movement was a march theme that sounded as if played by toy drums and trumpets, and the other movements, entitled respectively "the doll," "the top," "little husband, little wife" and "the ball," were marvels of delicate purity. Besides their Dresden china beauty, it seemed hard to believe that the same composer could have written the glowing and sensuous music of "Carmen." The closing instrumental number was the Mendelssohn Symphony in A minor, otherwise the Scotch symphony. In it the composer has caught the spirit of the old Jacobite and love melodies of Scotland, which carry with them a charm peculiarly their own, and that alternate dreamy sadness and joyousness which belong to the folk music of all mountainous countries.

The rhythmical life or clearness of the passage structure was never blurred by the orchestra, and each movement was enriched with color and vitality. The strings, which at all times seem mellow marvels, were last night more luscious and intense than ever, and the balance of artistic proportion was never lost sight of.

The vocalist of the evening was M. Pol Plancon. He sang the air "Behold, along the dewy grass," from Haydn's "Seasons," with the utmost purity of expression and intonation, and in the rubato the flexibility and richness of his voice were strongly manifested. It was, however, in Schumann's "Two Grenadiers" that he achieved a triumph. There was dramatic expression in every note, the phrasing was clear and limpid and the alternate strength and tenderness of the soldier were breathed forth with the most artistic shading and freedom. The "Marseillaise," with which the song closes, was rendered with such fire and magnificent effect that the vast audience gave itself up to a perfect furore of enthusiasm, and called out the singer again and again, until he seemed to be constantly passing to the footlights and back to the side scenes. But he would not respond to an encore, which, under the circumstances, seemed rather ungracious. It was a little thing for him, it meant much to his enthusiastic admirers.

PUBLIC LEDGER

Philadelphia, Tuesday, Jan. 19, 1897.

Academy of Music—Boston Symphony Orchestra.

At the Academy of Music, last evening, Herr Emil Paur, the distinguished leader of the Boston Symphony Orchestra, divided the honors with Monsieur Pol Plancon, its distinguished soloist. M. Plancon sang an air, "Behold, Along the Dewy Grass," from Haydn's "The Seasons," and Schumann's "The Two Grenadiers." He was liberally applauded for the first and rapturously applauded for the second, being summoned to the front of the stage nearly a dozen times. He was in excellent voice and his interpretation of the Schumann song was admirable, the French colony in the galleries being wrought up to an ecstatic pitch of enthusiasm.

The programme opened with a symphonic poem, "Wallenstein's Camp," by Bedrich Smetana, a Bohemian composer, who died in Prague a dozen years ago. The music is of the Hungarian order, full of wild dashes and rude harmonies, and the piece is a welcome addition to the repertory of the orchestra. Next came a suite, "Children's Games," by Georges Bizet, which was possibly the most popular performance of the evening. The parts were widely contrasted, yet all were dainty, tuneful and almost playful in their tenderness of fancy. The *pièce de résistance* was Mendelssohn's Symphony No. 3, in A minor ("Scotch"). This grandly melodious work was given with all the care, precision and fluent shading which has made Mr. Paur's corps of musicians almost illustrious, certainly notable. The orchestra under its conductor's skilful baton was swayed as one man, and the result was a performance of uncommon excellence. The audience was large, fashionable and appreciative, and the programme was generally admitted to be one of the most successful ever offered by the Boston Symphony organization.

1/20 News

Boston Symphony Orchestra.

The third concert of the Boston Symphony Orchestra will take place on Wednesday, January 20, at the Music Hall. The program has been decided upon and will be the following: Overture, "Freischuetz," Little Suite; "Children Games," by Bizet, and the fourth symphony by Tschaikowsky. The soloist at this concert will be Sig. Campanari, the eminent baritone of the Abbey & Grau Metropolitan Opera forces.

The Times

TWELVE PAGES

PHILADELPHIA, JANUARY 19, 1897

THE SYMPHONY CONCERT

The Boston Orchestra, With Plancon, in a Beautiful Programme.

The Boston Symphony Orchestra may have given more important concerts than that at the Academy of Music last night, but seldom one that gave such unalloyed pleasure to a crowded audience. Perhaps an exception might be made of the opening number, Smetana's so-called symphonic poem of "Wallenstein's Camp." That is realizes much of the noise and turbulence of a camp will not be denied, and this is the strongest impression that it leaves, though Smetana is never without musical ideas. But there is nothing confused or turbulent, though there is strength and dignity as well as poetry and sentiment, in Mendelssohn's Scotch symphony, of which beautiful work Mr. Paur gave an entirely satisfying performance, at once appreciative and masterful, that would have made the concert delightful if it had done nothing else. The second novelty, after the Smetana, was a charming little suite of "Children's Games" by Bizet, never played here before. They are slight things, but exceedingly spirituelle and witty and instrumented with a dainty discretion and brightness quite worthy of the masterhand of "Carmen." The soloist was Pol Plancon, who sang an aria from Haydn's "Seasons"—"Behold, along the dewy grass"—that sounded rather trivial in French, though he gave it with unimpeachable style, and then the "Two Grenadiers," one of the noblest of songs, which he declaimed not merely with consummate vocal effect but with an emotional power that was electrifying. It is not often that a man can so move a crowd with a simple and familiar song. He was recalled again and again and the audience evidently wanted to hear it again.

1/21

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Paur's Artistic Leadership and Campanari's Vocal Efforts Combine to Make a Perfect Concert.

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In spite, however, of its unfortunate position on the programme, the Tschaikowsky symphony in F minor made a deep impression. It is a work big with meaning—pervaded by an intense nobility which amounts at times almost to religious exultation. The orchestration is highly colored, without being cheap—barbaric, without any trace of offensiveness. As is customary with its author, liberal use has been made of the Russian popular airs, through which its composition gains in directness and spontaneity.

The fascinating suite of Bizet, "Children's Games," served as an effective foil to the massive symphony.

The charm of this novel piece consists in the delicate orchestral workmanship which rescues a rather trite subject from the slightest reproach of triviality. Its unconventionality was at first bewildering, but the delicate beauty of the themes causes it to bear the same relation to a larger work that a miniature painting has to a large canvas.

Since Campanari's first appearance here in opera, several years ago, Baltimoreans have taken more than an ordinary interest in his career. It was here that he made his first great success—one that served to establish him firmly as an operatic singer of serious pretentions. His annual appearance with the Boston Orchestra is therefore looked forward to with pleasure.

"Dio Passente," the baritone area from "Faust," arranged originally from a melody occurring in the overture for the English baritone Santley, and the romance to "The Evening Star," from "Tannhaeuser," were the singer's selections—familiar, almost hackneyed, but, through the impassioned singing of Campanari, invested with new interest and new suggestiveness.

Taken altogether, the concert was as near perfection as beautiful singing and admirable orchestral playing could make it.

1/21 News

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Good Attendance Notwithstanding the Weather.

Notwithstanding the bad weather, the attendance at the concert of the Boston Symphony Orchestra at Music Hall last night was large, the immense auditorium being nearly full. The "Fourth Symphony" by Tschaikowsky, given at the end of the concert, received noble treatment at the hands of the performers. It is a fantastical work, and the movement is gorgeous and tremendous. Bizet's "Children's Games" was something new. It describes incidents connected with childhood, and is exceedingly graceful and melodious. The overture to "Freischutz" was likewise played.

The soloist was Signor Campanari, who is well known here from his appearance in opera. He gave a selection from "Faust" and the star song from "Tannhauser." He has a superb voice and received much applause, but no encore numbers were allowed.

The Orchestra left at midnight for New York, where a concert will be given in the Metropolitan Opera House tonight.

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Tschikowsky's Wonderful Powers Interpreted by the Well Balanced and Strong Orchestra.

The attendance last night at the concert of the Boston Symphony Orchestra in Music Hall was fair, considering the horrible weather. Those who braved the rain and slush were repaid, for the concert was one of the most interesting given this season. There were two novelties, the most important being Tschaikowsky's "Fourth Symphony." This is a massive sort of work, but very strange and striking in many particulars. In the first movement, which is the longest, there are many curious contrasts and eccentricities, the whole orchestra being used in working up to some of the climaxes with telling effect. It is a wild sort of movement. One might imagine the composer trying to describe a ride of rushing Cossacks, or a battle of untamed men. In some places the powers of the performers on the brass instruments were considerably taxed. Russian features can be readily traced.

In the second movement a melancholy sort of march theme and a peasant song are developed with skill, and quite in the composer's vein. The effects are strongly marked. The strings do admirable work. The third is one of the oddest movements ever put in a symphony. Three themes are put in contrast—one for string picking, one for wood wind, and a third for the brass and light drums. The treatment of them is very ingenious and original. It is a lively scherzo, and was played in a stirring fashion. The strangeness of the effect was enhanced by the fact that not once during the movement was a bow used. In the fourth movement, which is in the rondo form, the opening—in fact, nearly the whole movement—is taken at a breakneck speed. The whole orchestra is brought into play, and in the working out of the three themes a tremendous effect is produced. The volume of sound from such a large body of players is astonishing.

The whole symphony impresses one with the idea that the composer was making an effort to discover what effects he could produce with a large, modern orchestra. It exhibits Tschaikowsky's power as a composer, but the symphony is not likely to be as popular as "The Pathetic" and others from his pen. It furnishes plenty of work for an orchestra.

The other novelty was Bizet's little suite, "Children's Games," which is one of the daintiest and most charming orchestral pieces heard here in a long time. It is in five parts—"the trumpeter and drummer," "the doll," "the top," "little husband, little wife," and "the ball." All sorts of sweet and touching effects are produced—light, graceful and moving. The second movement is a cradle melody, soft and tender; and the fourth is a dialogue between the first violins and the 'cellos, nothing but strings being used throughout the movement. It was handled with great delicacy and skill by the orchestra. The remaining orchestral number was Weber's overture to "Freischutz," often played, but very rarely in such a broad, glorious style as last night. The splendid burst of chords near the close was delivered in stirring style.

Signor Campanari sang "Dio Possente," from "Faust," and "Evening Star" air, from Tannhauser, in his best manner. His voice was of splendid volume and fine timbre, and the effect in both songs was such that the audience applauded him to the echo. He was called back again and again, but no encore was given. His voice is such a high baritone, and of such strength, that he could do duty as a robust tenor. His reception showed how popular he is in Baltimore.

1/7

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1/15

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Campanari to Come From New York Tomorrow.

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Jewish Comment

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News 4/16 97

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Journal 1/10

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The Boston Symphony Orchestra announces the third concert of its annual series in Music Hall for Wednesday evening, January 20. Conductor Paur has prepared an especially attractive programme. The soloist will be Mr. G. Campanari, from the ranks of the New York Metropolitan Opera Company, an established favorite in Baltimore. Mr. Campanari will sing for his first selection the aria "Dio Possente," from "Faust," and for a second selection the aria "Evening Star," from "Tannhaeuser," by Wagner.

Philadelphia Inquirer
UESDAY JANUARY 19. 1897

BOSTON SYMPHONY ORCHESTRA

Brilliant Program Rendered at the Academy Last Night.

The third concert of the season of the Boston Symphony Orchestra, Mr. Emil Paur, conductor, was given last night at the Academy of Music. The first number on the program was the symphonic poem "Wallenstein's Camp," one of the posthumous works of Bedrich Smetana, a Bohemian composer, who took for his theme the first part of Schiller's Wallenstein trilogy. It had never been played at these concerts. It is a piece that serves to bring out the full resources of the orchestra, and pictures in the richest tone colors old time camp life. Now the music crashes and swells, again it is as if in triumph, again it is laughing and joyous, and yet again there come the most delicate and plaintive harmonies. The short andante was delightfully played by the strings and wood winds, and in the march with which the poem closes, the trumpet effects were thrilling and inspiring. The Little Suite "Children's Games," by Bizet, which was also given for the first time, was unspeakably dainty in its suggestions of child life and pleasures. The first movement was a march theme that sounded as if played by toy drums and trumpets, and the other movements, entitled respectively "the doll," "the top," "little husband, little wife" and "the ball," were marvels of delicate purity. Besides their Dresden china beauty, it seemed hard to believe that the same composer could have written the glowing and sensuous music of "Carmen." The closing instrumental number was the Mendelssohn Symphony in A minor, otherwise the Scotch symphony. In it the composer has caught the spirit of the old Jacobite and love melodies of Scotland, which carry with them a charm peculiarly their own, and that alternate dreamy sadness and joyousness which belong to the folk music of all mountainous countries.

The rhythmical life or clearness of the passage structure was never blurred by the orchestra, and each movement was enriched with color and vitality. The strings, which at all times seem mellow marvels, were last night more luscious and intense than ever, and the balance of artistic proportion was never lost sight of.

The vocalist of the evening was M. Pol Plancon. He sang the air "Behold, along the dewy grass," from Haydn's "Seasons," with the utmost purity of expression and intonation, and in the rubato the flexibility and richness of his voice were strongly manifested. It was, however, in Schumann's "Two Grenadiers" that he achieved a triumph. There was dramatic expression in every note, the phrasing was clear and limpid and the alternate strength and tenderness of the soldier were breathed forth with the most artistic shading and freedom. The "Marseillaise," with which the song closes, was rendered with such fire and magnificent effect that the vast audience gave itself up to a perfect furore of enthusiasm, and called out the singer again and again, until he seemed to be constantly passing to the footlights and back to the side scenes. But he would not respond to an encore, which, under the circumstances, seemed rather ungracious. It was a little thing for him, it meant much to his enthusiastic admirers.

PUBLIC LEDGER
Philadelphia, Tuesday, Jan. 19, 1897.

Academy of Music—Boston Symphony Orchestra.

At the Academy of Music, last evening, Herr Emil Paur, the distinguished leader of the Boston Symphony Orchestra, divided the honors with Monsieur Pol Plancon, its distinguished soloist. M. Plancon sang an air, "Behold, Along the Dewy Grass," from Haydn's "The Seasons," and Schumann's "The Two Grenadiers." He was liberally applauded for the first and rapturously applauded for the second, being summoned to the front of the stage nearly a dozen times. He was in excellent voice and his interpretation of the Schumann song was admirable, the French colony in the galleries being wrought up to an ecstatic pitch of enthusiasm.

The programme opened with a symphonic poem, "Wallenstein's Camp," by Bedrich Smetana, a Bohemian composer, who died in Prague a dozen years ago. The music is of the Hungarian order, full of wild dashes and rude harmonies, and the piece is a welcome addition to the repertory of the orchestra. Next came a suite, "Children's Games," by Georges Bizet, which was possibly the most popular performance of the evening. The parts were widely contrasted, yet all were dainty, tuneful and almost playful in their tenderness of fancy. The *pièce de résistance* was Mendelssohn's Symphony No. 3, in A minor ("Scotch"). This grandly melodious work was given with all the care, precision and fluent shading which has made Mr. Paur's corps of musicians almost illustrious, certainly notable. The orchestra under its conductor's skilful baton was swayed as one man, and the result was a performance of uncommon excellence. The audience was large, fashionable and appreciative, and the programme was generally admitted to be one of the most successful ever offered by the Boston Symphony organization.

1/20 News

Boston Symphony Orchestra.

The third concert of the Boston Symphony Orchestra will take place on Wednesday, January 20, at the Music Hall. The program has been decided upon and will be the following: Overture, "Freischuetz," Little Suite; "Children Games," by Bizet ,and the fourth symphony by Tschaikowsky. The soloist at this concert will be Sig. Campanari, the eminent baritone of the Abbey & Grau Metropolitan Opera forces.

The Times
TWELVE PAGES
PHILADELPHIA, JANUARY 19, 1897

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21

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In spite, however, of its unfortunate position on the programme, the Tschaikowsky symphony in F minor made a deep impression. It is a work big with meaning—pervaded by an intense nobility which amounts at times almost to religious exultation. The orchestration is highly colored, without being cheap—barbaric, without any trace of offensiveness. As is customary with its author, liberal use has been made of the Russian popular airs, through which its composition gains in directness and spontaneity.

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In the second movement a melancholy sort of march theme and a peasant song are developed with skill, and quite in the composer's vein. The effects are strongly marked. The strings do admirable work. The third is one of the oddest movements ever put in a symphony. Three themes are put in contrast—one for string picking, one for wood wind, and a third for the brass and light drums. The treatment of them is very ingenious and original. It is a lively scherzo, and was played in a stirring fashion. The strangeness of the effect was enhanced by the fact that not once during the movement was a bow used. In the fourth movement, which is in the rondo form, the opening—in fact, nearly the whole movement—is taken at a breakneck speed. The whole orchestra is brought into play, and in the working out of the three themes a tremendous effect is produced. The volume of sound from such a large body of players is astonishing.

The whole symphony impresses one with the idea that the composer was making an effort to discover what effects he could produce with a large, modern orchestra. It exhibits Tschaikowsky's power as a composer, but the symphony is not likely to be as popular as "The Pathetic" and others from his pen. It furnishes plenty of work for an orchestra.

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1/5

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[77]

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News 1/16 97

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Herald 1/10

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Herset

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American
10/1

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VOL. CL, NO. 24.

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[78]

MUSICAL COURIER.

NEW YORK, WEDNESDAY, JANUARY 27, 1897.

Boston Symphony Concert.

THE third concert of the Boston Symphony Orchestra was given last Thursday night at the Metropolitan Opera House, and attracted the largest audience of the season. Melba was too ill to sing, and so contented herself with sitting in a box and listening. Edouard de Reszké, who was announced, did not appear, and instead we got the valiant Pol Plançon, who was in excellent voice, and gave the well-known bass aria from Verdi's Don Carlos and Schumann's The Two Grenadiers, the latter being his usual Sunday night anthem. He was most liberally applauded, but wisely declined repeating the Schumann song.

There were two orchestral novelties in Mr. Paur's program. A symphonic poem by the Bohemian composer, Smetana, called Wallenstein's Camp, that proved almost as noisy as Tschaikowsky's 1812 overture, and not by any means as interesting, as sustained, or as fine a piece of writing as Rheinberger's treatment of a similar theme from Schiller's Wallenstein Trilogy. Smetana's is a military episode, stirring, rather coarse, and extremely harsh, with its trumpet fanfares "off stage" and its percussive climaxes. It was, nevertheless, virile music, and contained some interesting writing. The second novelty was selections from Engelbert Humperdinck's music to King's Children, another fairy story of the Hänsel und Gretel type.

This composer has a charm—the charm of sensuous, well-sounding orchestration. His model is Wagner, and so in the introduction to the third act of the new fairy tale we got music that was in the true Wagner vernacular. Grafted most deftly with the desperate yearning and passionate Tristan character of the first section was a quaint, volks-like melody, and this seems to be Humperdinck's curious recipe, the commingling of all that is new, even decadent, in music with the naïve, the child-like. That it has an artificial character at times cannot be denied. Yet some of the numbers last night, The Piper's Last Song and the Children's Dance (with a child's rattle in the orchestra, a sort of teething motif!), had the genuine heartiness and innocent abandonment of childhood.

Beethoven's always fresh and brilliant Fidelio overture was played with fine sense of tonal values and with marked rhythmic life, and Tschaikowsky's fourth symphony, the masterly and melancholy one in F minor, ended a long and not well-made musical scheme. Mr. Paur was at his very best. He worked hard, and he got remarkable results. Anton Seidl made the first movement of this fascinating symphony or symphonic suite more cohesive, more massed, more passionate. However, but one orchestra in the country could have played as was played last night the andantino with its iterated Slavic refrain, the lugubrious chant of Russian bargemen. The scherzo, with its pizzicato ostinato, its fascinating trio for wood, the quick staccato chords for the brass, and the quicker summing up of the coda—this scherzo was delightfully read. The finale was taken at a breathless pace and rhythm was thrown to the wind, especially the brass wind. It was altogether too fast for enjoyment, but it came to a victorious finish. An evening of genuine pleasure!

A MUSIC lover said to me the other day, "What admirable programs Mr. Paur has prepared this season! What a number of novelties!" But let us examine the programs of the first twelve concerts.

The "novelties" of the first concert were Bourgault-Ducoudray's L'Enterrement d'Ophélie, played in Paris in 1894, and Saint-Saëns' D major suite, played in Boston by Theodore Thomas' orchestra in 1877.

The "novelties" of the second concert were Chabrier's Gwendoline overture, played surely at Brussels in '86, and, I think, in Paris, in '84, and Dvorák's Third Slavonic Rhapsody, played in Berlin in 1879.

At the third concert Mrs. Beach's Gaelic Symphony was a genuine novelty.

The orchestral "novelty" at the fourth concert was Schillings' prelude to Act II. of Ingewelde, Carlsruhe, 1894; Cincinnati, 1895.

At the fifth it was the intermezzo from Goldmark's Das Heimchen am Herd, Vienna, March, 1896.

There was none at the sixth.

At the seventh it was Duparc's Lénore, which was performed in Paris, 1875.

At the eighth, Dvorák's 'cello concerto, London, March 19, 1896.

At the ninth, ballet music from Gluck's Don Juan, 1761 (arranged by Kretschmar, Leipsic, 1896); excerpts from Humperdinck's Königskinder, Heidelberg, June 2, 1896 (one of them at Brooklyn, November 22, 1896); Bizet's Jeux d'Enfants, Paris, 1873; an overture by Händel, arranged by Wüllner.

At the tenth Smetana's Wallenstein's Lager (written in 1859); Schütt's second concerto, Vienna, January, 1896.

There was no novelty at the eleventh.

At the twelfth a symphony in C major, by Dittersdorf, 1788 (?), arranged by Kretschmar.

⁂

Yes, we hear "novelties" in Boston, but, like unto the man in Schiller's Piccolomini, they come late.

A real "novelty," one that is worth talking about, is a musical composition that is produced for the first time or has been produced lately in a foreign city.

Here is Mr. Paur rummaging the dust bin of antiquity, dragging out ballet music by Gluck and a symphony by Dittersdorf, and yet he shuts his eyes to modern works of real importance. Has he never heard of Sinding's symphony in D minor? You heard it in New York about two years ago, I believe. Has he never heard of Martucci's symphony? In the cities of Germany they are discussing Weingartner's Lear, Strauss' Thus Spake Zarathustra, orchestral pieces of Rimsky-Korsakoff and Glazounoff. If Schillings' music must be heard, why not his later symphonic poems? The last symphony of Saint-Saëns, at least ten years old, has never been played here. The name of César Franck has not yet appeared on a Symphony program.

Benoit's Charlotte Corday overture has not been played at a symphony concert. It is absurd to ignore the existence of these composers and these works. And a long list of unknown works could be drawn up easily.

⁂

Mr. Paur has an unreasonable admiration for the ancients. I really believe that he would be happy to lead the three celebrated overtures of Weber, the three celebrated symphonies of Mozart, and the nine symphonies of Beethoven every season. To him Cherubini is the man of the Anacreon overture. Berlioz never wrote an overture entitled King Lear; but Mr. Paur produced with glee the stupid overture to the Corsair.

Gluck is an honored name? Should we therefore be obliged to listen to his antiquated ballet music, when the dances in Rimsky-Korsakoff's Mlada are unknown here? The people of Chicago are more fortunate.

⁂

I do not say that all these modern works, or one-tenth of them, will live ten years. I do say that the musicians of this city should have an opportunity of hearing them while they are comparatively fresh; while they excite discussion in other towns.

It was Moritz Hauptman, the conservative canto at Leipsic, who, shortly before his death, wrote as follows concerning the Gewandhaus concerts: "The Heroic Symphony, Calm Sea and Prosperous Voyage, E flat major concerto of Beethoven—these are all excellent pieces when they are well played; but we have heard them so often; we know in advance each note and every effect. I should like to hear often something different, something unknown to me, either of the past or the present. Let us not always have the highest mountain peaks, without valleys, without hills. Nor is it good for people to hear only music that is well known by them, for, losing themselves in gloomy admiration, they abandon the use of the critical faculty. Anything new annoys them, for they do not know what they ought to say about it. We do not need nine symphonies of Beethoven every winter. This is too much of a good thing. Where only the best is given, there ceases to be any 'best.' Every day should not be Sunday."

Mr. Paur shows a singular perversity in his choice of French works. Why in the world did he put the Lénore, by Duparc, in rehearsal after he had read it? Was it because Ysaye told him it was interesting? To overlook Vincent d'Indy, Godard, Charpentier, Dubois, Franck, the young men of the Belgian school, for Duparc seems to me to be wanting in discrimination.

Not that I agree with Mr. Apthorp in protesting against the production of a symphony by Dittersdorf. There is such a thing as historical interest. Now Dittersdorf's first set of symphonies was written in 1759, the year in which Haydn wrote his first symphony, in three movements (strings, two oboes and two horns), for Count Morzin's orchestra. If the date 1788 given to Dittersdorf's symphony in C, played here January 16 is correct, in that same year Haydn wrote the so-called Oxford symphony, originally for Paris. It is of interest to the student to be able to know how such an early symphonist expressed his musical ideas, and to learn the worth of the ideas themselves. And so I should like to hear a symphony by Sammartini or Gossec, just as I should like to hear one of the symphonies written by Johann Agrell in 1725 and published 1746. Not that I should necessarily enjoy any one of these works for its contents. No doubt they are for the most part tiresome, irrevocably antiquated. On the other hand, it is a shame to know of symphonic beginnings only from allusions and descriptions in books.

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Boston Courier.

SUNDAY MORNING, JAN. 31, 1897.

There was nothing unfamiliar on the thirteenth Symphony programme, which commemorated the birth of Schubert a hundred years ago, by naming his C major and "Unfinished" symphonies and these selections from the almost endless list of his songs: "Greisengesang," "Gruppe aus dem Tartarus" and "An Schwager Kronos." It only devolves then on us to record our testimony to the general excellence of the performance in both insight and sympathy of rendering. We cannot altogether coincide with the disposition which leads Mr. Paur to so many variations of time within a single movement as were noticeable, especially in the second of the two symphonies, the andante of which sometimes assumed almost the character of a romance, while the finale fell away again and again from the allegro vivace which is prescribed for it. Schubert was indeed one of the world's great masters of song, but his symphonic themes should not be given as if they were vocal melodies.

Mr. Heinrich sang the songs finely of course, and Mr. Paur accompanied them admirably on the piano. To our thinking the highest effect was reached in the first, both vocally and spiritually, and we found the almost unbroken sequence of minor modes throughout the group a little trying to the nerves. The next programme is: Dvorak overture, "Othello," (first time); Rubinstein, Ballet music, "Feramors;" Richard Strauss, "Tod und Verklarung;" first time; Liszt, Scene in the Tavern (Mephisto waltz), from Lenau's "Faust;" Schumann, Symphony in D minor, No. 4.

HOWARD MALCOM TICKNOR.

[illegible]

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SYMPHONY NIGHT.

Program in Memory of Franz Schubert, Born January 31, 1797 —Max Heinrich Sings Songs With Piano Accompaniment.

The Schubert program of the 13th Symphony Concert, given last night in Music Hall, was as follows:

Unfinished Symphony in B minor	1822
Allegro.	
Andante.	
Songs with Pianoforte:	
(a) Gruppe aus dem Tartarus	1817
(b) Greisengesang	1820-22
(c) An Schwager Kronos	1816
Symphony No. 9, in C major	1828

This was a concert which, while it gave undoubted pleasure to the many warm admirers of Schubert, demands little attention from a reviewer. The two orchestral selections have been played here again and again, and they are familiar to concert-goers, old and young. Of what profit to again declare that the unfinished symphony is chiefly great because it is unfinished; that the second movement is a dismal falling off from the wondrous beauty of the first? Of what profit to again tell of the rash German who finished this symphony a few years ago? Or of what profit to speak of the interminable length and Hungarian spirit of the Symphony in C major?

Mr. Apthorp puts forward the suggestion in the program book that there is a legend connected with the Symphony in C, that the MS. "was never known to anyone until it was discovered by Robert Schumann some ten years after the composer's death." This is, indeed, a legend; for this same symphony was written in 1828 for a Gesellschaft concert in Vienna. The society tried it over and found it too long and too difficult. Schubert then gave the society his symphony in C, No. 6, an entirely different work. But this Symphony No. 6 was not played at a Gesellschaft concert until after Schubert's death. It was played Dec. 14, 1828, and March 12, 1829.

But Mr. Apthorp believes that an account of a performance in Vienna on the 14th of February, 1829, of a posthumous MS. symphony of Schubert—an account published in the Allgemeine Musikalische Zeitung, February, 1829, refers to the great symphony in C. I see no reason for his belief. Dates are uncertain even today in German music journals. It is impossible from music newspapers published last year in France, Germany, and England to determine, for instance, the exact date of the first performance of "Andrea Chénier," for the dates are laughably at variance. And this is an age of the telegraph and telephone and daily newspaper. The review was probably with reference to a performance of the shorter symphony in C. Surely Hanslick in his "Geschichte des Concertwesens in Wien" would have alluded to this earlier performance, but on page 284 he mentions the performances of the shorter symphony, and then says that the first performance in Vienna of the greater symphony was in 1839, and only partial. The first two numbers were played, with an aria by Donizetti between them.

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The peculiar genius of Schubert is displayed to fullest advantage in his songs, not in his orchestral music. It is therefore the more to be regretted that Mr. Heinrich did not choose more wisely. He is a skillful, at times a very skillful declaimer of songs by Schubert; he is not a singer of them. Now to gain irresistible effect as a declaimer, it is necessary for him to be in a small hall where his individuality works a potent spell; it is necessary that the vitality of the declaimer be as an atmosphere round about the hearer. In Music Hall last night "Gruppe aus dem Tartarus" was ineffective, and yet I have heard him declaim this in the old Steinert Hall when the effect was overwhelming. "Greisengesang" demands a singer with greater sensuousness of tone and a mastery of vocal art. Mr. Heinrich declaimed it with much intelligence, perhaps with too much elaboration; but he declaimed it; he did not sing it. What has been said of "Gruppe aus dem Tartarus" applies equally to "An Schwager Kronos." And it may be said here that no one of these three songs is among the immortal melodies of Schubert.

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The piano accompaniments were played by Mr. Paur, and they were without distinction as played by him. There was a very large and applausive audience.

PHILIP HALE.

[79]

MUSICAL COURIER.

NEW YORK, WEDNESDAY, JANUARY 27, 1897.

Boston Symphony Concert.

THE third concert of the Boston Symphony Orchestra was given last Thursday night at the Metropolitan Opera House, and attracted the largest audience of the season. Melba was too ill to sing, and so contented herself with sitting in a box and listening. Edouard de Reszké, who was announced, did not appear, and instead we got the valiant Pol Plançon, who was in excellent voice, and gave the well-known bass aria from Verdi's Don Carlos and Schumann's The Two Grenadiers, the latter being his usual Sunday night anthem. He was most liberally applauded, but wisely declined repeating the Schumann song.

There were two orchestral novelties in Mr. Paur's program. A symphonic poem by the Bohemian composer, Smetana, called Wallenstein's Camp, that proved almost as noisy as Tschaikowsky's 1812 overture, and not by any means as interesting, as sustained, or as fine a piece of writing as Rheinberger's treatment of a similar theme from Schiller's Wallenstein Trilogy. Smetana's is a military episode, stirring, rather coarse, and extremely harsh, with its trumpet fanfares "off stage" and its percussive climaxes. It was, nevertheless, virile music, and contained some interesting writing. The second novelty was selections from Engelbert Humperdinck's music to King's Children, another fairy story of the Hänsel und Gretel type.

This composer has a charm—the charm of sensuous, well-sounding orchestration. His model is Wagner, and so in the introduction to the third act of the new fairy tale we got music that was in the true Wagner vernacular. Grafted most deftly with the desperate yearning and passionate Tristan character of the first section was a quaint, volks-like melody, and this seems to be Humperdinck's curious recipe, the commingling of all that is new, even decadent, in music with thè naïve, the child-like. That it has an artificial character at times cannot be denied. Yet some of the numbers last night, The Piper's Last Song and the Children's Dance (with a child's rattle in the orchestra, a sort of teething motif!), had the genuine heartiness and innocent abandonment of childhood.

Beethoven's always fresh and brilliant Fidelio overture was played with fine sense of tonal values and with marked rhythmic life, and Tschaikowsky's fourth symphony, the masterly and melancholy one in F minor, ended a long and not well-made musical scheme. Mr. Paur was at his very best. He worked hard, and he got remarkable results. Anton Seidl made the first movement of this fascinating symphony or symphonic suite more cohesive, more massed, more passionate. However, but one orchestra in the country could have played as was played last night the andantino with its iterated Slavic refrain, the lugubrious chant of Russian bargemen. The scherzo, with its pizzicato ostinato, its fascinating trio for wood, the quick staccato chords for the brass, and the quicker summing up of the coda—this scherzo was delightfully read. The finale was taken at a breathless pace and rhythm was thrown to the wind, especially the brass wind. It was altogether too fast for enjoyment, but it came to a victorious finish. An evening of genuine pleasure!

A MUSIC lover said to me the other day, "What admirable programs Mr. Paur has prepared this season! What a number of novelties!" But let us examine the programs of the first twelve concerts.

The "novelties" of the first concert were Bourgault-Ducoudray's L'Enterrement d'Ophélie, played in Paris in 1894, and Saint-Saëns' D major suite, played in Boston by Theodore Thomas' orchestra in 1877.

The "novelties" of the second concert were Chabrier's Gwendoline overture, played surely at Brussels in '86, and, I think, in Paris, in '84, and Dvorák's Third Slavonic Rhapsody, played in Berlin in 1879.

At the third concert Mrs. Beach's Gaelic Symphony was a genuine novelty.

The orchestral "novelty" at the fourth concert was Schillings' prelude to Act II. of Ingewelde, Carlsruhe, 1894; Cincinnati, 1895.

At the fifth it was the intermezzo from Goldmark's Das Heimchen am Herd, Vienna, March, 1896.

There was none at the sixth.

At the seventh it was Duparc's Lénore, which was performed in Paris, 1875.

At the eighth, Dvorák's 'cello concerto, London, March 19, 1896.

At the ninth, ballet music from Gluck's Don Juan, 1761 (arranged by Kretschmar, Leipsic, 1896); excerpts from Humperdinck's Königskinder, Heidelberg, June 2, 1896 (one of them at Brooklyn, November 22, 1896); Bizet's Jeux d'Enfants, Paris, 1873; an overture by Händel, arranged by Wüllner.

At the tenth Smetana's Wallenstein's Lager (written in 1859); Schütt's second concerto, Vienna, January, 1896.

There was no novelty at the eleventh.

At the twelfth a symphony in C major, by Dittersdorf, 1788 (?), arranged by Kretschmar.

* * *

Yes, we hear "novelties" in Boston, but, like unto the man in Schiller's Piccolomini, they come late.

A real "novelty," one that is worth talking about, is a musical composition that is produced for the first time or has been produced lately in a foreign city.

Here is Mr. Paur rummaging the dust bin of antiquity, dragging out ballet music by Gluck and a symphony by Dittersdorf, and yet he shuts his eyes to modern works of real importance. Has he never heard of Sinding's symphony in D minor? You heard it in New York about two years ago, I believe. Has he never heard of Martucci's symphony? In the cities of Germany they are discussing Weingartner's Lear, Strauss' Thus Spake Zarathustra, orchestral pieces of Rimsky-Korsakoff and Glazounoff. If Schillings' music must be heard, why not his later symphonic poems? The last symphony of Saint-Saëns, at least ten years old, has never been played here. The name of César Franck has not yet appeared on a Symphony program.

Benoit's Charlotte Corday overture has not been played at a symphony concert. It is absurd to ignore the existence of these composers and these works. And a long list of unknown works could be drawn up easily.

* * *

Mr. Paur has an unreasonable admiration for the ancients. I really believe that he would be happy to lead the three celebrated overtures of Weber, the three celebrated symphonies of Mozart, and the nine symphonies of Beethoven every season. To him Cherubini is the man of the Anacreon overture. Berlioz never wrote an overture entitled King Lear; but Mr. Paur produced with glee the stupid overture to the Corsair.

Gluck is an honored name? Should we therefore be obliged to listen to his antiquated ballet music, when the dances in Rimsky-Korsakoff's Mlada are unknown here? The people of Chicago are more fortunate.

* * *

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HOWARD MALCOM TICKNOR.

Boston Journal.

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PHILIP HALE.

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, FEB. 1, 1897.

The Symphony Concert Devoted to the Works of Schubert.

A hundred years ago, yesterday, Franz Schubert was born, wherefore, must appropriately, Saturday's symphony concert was wholly devoted to the works of this melodic composer.

Schubert scarcely stands the test of an entire programme as Beethoven or Wagner might; his lack of polyphonic writing and his brief developments, to say nothing of his many repetitions, cause a certain monotony in the midst of all his beautiful touches. But one should remember that Schubert died at an age when Beethoven had not advanced beyond the Haydn stage and when Wagner had not evolved the theories which were to make him famous.

Had Schubert lived to the middle age at which Beethoven died, or to the old age which Wagner attained, he would certainly have been the peer of either of them.

The concert began with the "Unfinished Symphony," that work which haunted Schumann in the days of his mental alienation when he thought that Schubert's' ghost was pleading with him to carry the composition to completion. Generally this work is given with more stress upon its gentle and delicate points, so that it has seemed almost a similar musical violet to Mozart's G minor symphony, but at this concert Mr. Paur brought out all the virility of the work and it received a more majestic reading than it has ever had here, making the effect almost of a new work.

Where Beethoven would have held the auditor by ingenious development (in the first movement, the sonata-allegro) Schubert charms by pure melody and dramatic contrast, and these contrasts were most forcibly brought out in the performance of Saturday. The work of the violoncellos in the first movement and of the oboe, flute and clarinette in the second are to be spoken of with especial praise.

Mr. Max Heinrich was the vocalist of the concert. He chose three of the Schubert lieder for his numbers. Schubert's songs can scarcely be inflated to Music Hall dimensions; the result is somewhat like hearing Keats thundered forth through a speaking trumpet or looking at a Meissonier picture through a telescope. Naturally Mr. Heinrich was somewhat handicapped by the ungrateful task.

The singer's voice is so well known to our concert-goers that it is scarcely necessary to remind the reader that it is declamatory in style, robust and rather dark-colored, a rough organ which is made valuable by the artistic soul behind it. Two of the three songs were chosen as fitting the characteristics mentioned.

The "Gruppe aus dem Tartarus" was superbly powerful and the sombre tints and dramatic touches were given with all possible effect. Much the same can be said of the "Song to Kronos," in which the piano accompaniment is an important factor and was excellently given by Mr. Paur, although the tempo seemed to exceed the "Nicht zu Schnell" marked by the composer.

In the "Greisengesang" Mr. Heinrich was out of depth. Here there are certain bold contrasts between darkness and light, sorrow and happiness, and the brighter and sweeter tints were not suited to Mr. Heinrich's style. For example, the first line.

> "Although the roof is covered with frost's white
> wintry spell"

is to be given broadly and earnestly, and then in immediate contrast,

> "Still warm remains the chamber in which I
> dwell"

tenderly, sweetly and pianissimo. A similar contrast follows in the next two lines—

> "Winter my crown has covered with hoary white,
> Yet in my heart is flowing, the red blood bright."

The tender passages were labored and ineffective, but the rest of the song was finely given, and Mr. Heinrich was recalled again and again at the close of the set with an enthusiasm that was evidently spontaneous. But we could have wished some other song in the place of "The Old Man's Song," something in the style of "Aufenthalt" or "Der Wegweiser."

For the closing number of the concert we had the great C major Symphony, Schubert's greatest orchestral work, and Dvorak has written his opinion that Schubert was greater in his orchestral expression than in any other field,—an opinion which, however, ought to be taken with a full quart of salt. If one judges by the rigid rules of symphony, by laws of thematic development and aesthetic unity and proportion of parts, one might arrive at the opinion of the English critic who found it a thing of shreds and patches; if one judges by beauty of themes, by dramatic contrasts, by delicious surprises of modulation, one will arrive at the wiser judgment that it is one of the masterpieces of the world.

Old Aristoxenes was right when, more than 2000 years ago, he asserted that whatever sounded well in music was technically correct. Chronologically the work comes next to Beethoven's ninth symphony, and aesthetically it has more right to the title of "the tenth symphony" than Brahms' C minor which has received it. There is not much question that Beethoven's ninth inspired parts of this work even to the scoring.

Schubert's friends used to hold Beethoven up to him as a model, citing the care which the great master took in polishing his work after completion, while Schubert rushed directly from divine inspiration to cold type. In this symphony he seems to have taken the advice to heart, for he has made alterations and revisions after the completion of the score which are very different from his usual hasty manner. One of the finest passages in the Scherzo is due to such an afterthought.

The horn theme which begins the introduction, and afterwards symmetrically forms the coda (with richer orchestration) was beautifully played without suspicion of a break and with perfect shading. The chief theme was taken at great speed, but was clear throughout. The trombones thundered out their passages in the coda with great effect.

It may be remembered that this tone-color was almost a new one in symphonic scoring; Beethoven had used trombones in the finale of his fifth symphony (first time in symphony), in the thunderstorm of his pastoral, and in his ninth symphony, but he never had attempted anything so bold or so beautiful as this crossing of tenor and bass trombones, like the crossing of swords.

The slow movement is the gem of the work. Its striking and persistent rhythm suggests the slow movement of Beethoven's Seventh symphony, and it is very possible that Schubert was influenced by that work, but the strong characteristics of the themes also indicate Magyar influ- [illegible] and in some of the chamber music speaks graphically of the time when Schubert was music teacher to the children of Prince Esterhazy at Zelesz, and heard the wonderful Gipsy music of that country.

Schumann found this element so strong in the Andante that he suggested that it was a picture of a Gipsy Camp, or at least a representation of Gipsy life.

The finale was nobly performed, the four powerful strokes which form one of the most remarkable touches in it being given with a power that our orchestra has sometimes used to excess but which was here the right thing in the right place.

Although these heavy rhythmic blows are akin to the appearance of the Commendatore in the last part of "Don Giovanni," it is probable that Schubert took the idea from the Beethoven Violin Concerto, where a similar rhythmic figure is used in almost precisely the same way. It is said that Beethoven took his idea from hearing a drunken man pounding on a street-door at a late hour at night, in Vienna; if that inebriate only knew how much future music he was pounding into that door!!

The fury of the violin figure of the theme of the finale was something wonderful.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CI., NO. 31.
SUNDAY, JAN. 31, 1897.

THE SYMPHONY CONCERT.

Programme Commemorative of the Schubert Anniversary.

The Night Given Over to Selections from This Composer—The Beautiful Unfinished Symphony—Mr. Apthorp's Comment on the Character of Shylock.

The 13th concert of the season by the Boston Symphony orchestra was given in Music Hall last evening, and was commemorative of the hundredth anniversary of the birthday of Schubert. The programme was, consequently, devoted wholly to music of that composer, as follows:

Unfinished symphony.
Songs with pianoforte:
  a. "Gruppe aus dens Tartarus."
  b. "Greisengesang."
  c. "An Schwager Kronos."
Symphony No.9, in C.

The songs were sung by Mr. Max Heinrich, the pianoforte accompaniments being played by M. Paur. The music is all thoroughly familiar to the Symphony audience, and it would be difficult to find anything new to say of it. The unfinished symphony, particularly its first movement, again impressed itself on the mind and ears as among the most lovely music that Schubert or any other composer ever wrote for the orchestra.

The C major symphony, beautiful as it undoubtedly is, bored by its "heavenly length," despite the liberal condensation to which it had been considerately subjected. Great, surpassingly great, it is in spots, notably in the opening andante and the first allegro; but its prolix repetitions in the andante con moto, and the monotonous tonality of the long finale seem, sinful as it may be to pen the word—tiresome. Both works were perfectly read and were played in the most finished style and with delightful color.

The Schubert lieder have been heard more impressively in vocal recitals this season in a smaller concert room. M. Heinrich sang them with the artistic feeling and the fine declamatory skill that appear to be his peculiar gifts as an interpreter of song, but his voice was not as effective in Music Hall as it proved to be elsewhere at a recent date. He was tremendously applauded for his graceful rendering of the "Griesengesang," and recalled many times at the close of his group of songs. M. Paur's playing of the accompaniments was able, sympathetic and musicianly.

The programme for the next concert includes two works not given here before. One is Dvorak's overture to "Othello" and Richard Strauss' "Tod und Verklaerung." The other selections are Rubenstein's "Geramorz" ballet music, Liszt's "Mephisto" waltz and Schumann's symphony in D minor, No. 4.

In his Entr' Acte in last night's programme book Mr. Apthorp says that "Shylock, in 'The Merchant of Venice,' was written and originally acted as a low comedy part," and proceeds to discuss the character from that standpoint with perfect seriousness.

It would be interesting to know whence he derived his knowledge of Shakespeare's intention to make Shylock a comic part. That it was so performed when the play was revived after the restoration, and that this perversion was continued down to the time of Macklin, are beyond all question; but Shakespeare's intention is quite another matter, and if Mr. Apthorp knows that Shylock was "written and originally acted as a low comedy part" he has made a discovery hitherto unknown to any other historian and commentator of the poet, regarding whom so little is really known that any reliable addition to the scant facts would excite an unparalleled literary sensation.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
SUNDAY MORNING, JANUARY 31, 1897.
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SCHUBERT CENTENARY.

Orchestra Plays His Best Symphonies and Heinrich Sings His Songs.

The Symphony concert last night was a Schubert centenary. The Unfinished Symphony, three songs with piano and the Symphony in C major were presented.

The Unfinished Symphony, famous under that name, was written when the composer was 25 years old. Philip Hale, in a recent review, says that there is nothing of more complete, well-rounded beauty in the literature of music than the first movement of this symphony; but he adds that the symphony is great because it is unfinished, the second movement being, to this critic's ear, a more diffuse and sentimental production than the incomparable first.

It is certain that the incomplete state of this remarkable composition is no accident. Schubert had written nine bars of the next movement and there stopped, without the slightest indication of what was to come next. He subsequently presented the score, in just this condition, to a musical society which had elected him to honorary membership.

Mr. Paur omitted the repeat in the first movement of this symphony; quite an unusual liberty to take with the score, but justified by the length of the programme.

Schubert's first claim to renown was in his wonderful songs. About 500 he wrote in all, and of all grades of merit; some trivial, with words as silly as an old woman's gabble, others the masterpiece of an unapproachable artist.

Max Heinrich sang three last night, and Mr. Paur himself played the piano accompaniments. The order given in the programme was not followed. The Greisengesang (Greybeard's song) was announced as first, but, without a word of notice, the Group from Tartarus was sung instead, and the other second.

This is the second time in the concerts of this season that the management has changed in this discourteous fashion the published order of their performance. When the Rubinstein "Ocean" symphony was played, a month or so ago, the rearrangement was so radical that good musicians were puzzled to tell just what was played.

The first song described souls in eternal torment. The accompaniment was loud and stormy, sometimes almost drowning the tragic voice of the singer.

Next came the Greisengesang, full of pathos and beauty. It is the soliloquy of lonely old age: Winter has frosted his roof and crowned him with snow, but the red blood still flows in his bosom; the roses have fled from his cheeks to his heart, and bloom there still; the nightingales of all the fields are dead, but still one sings within him and bids him shut the door on the rough breath of reality, and give shelter only to the fragrant mist of dreams.

Last came Goethe's song, "To Kronos the Postilion," where the poet urges Time to whip his horses down and up and down again along life's pathway. It is a radical change in manner from each of the preceding numbers—a rushing, galloping, beautiful ride of life, from youth and love to old age and death and the world of ghosts.

Heinrich's voice was clear, rich and true, and his pronunciation was distinctness itself. In some places the distinctness was exaggerated, as where he sang "Saturrens" for "Saturns" and "Herrez" for "Herz."

Last came the monumental Symphony in C, the last work of Schubert's short life. It was finished in March of 1828, and he died in September of the same year. Since the Unfinished, written in 1822, he had attempted no symphonies; and it speaks for his modesty that after writing this last and greatest, he went to arrange for lessons in counterpoint; death put an end to that arrangement. It is often said, in criticism of Schubert's instrumental music, that his final movements are weaker because of diffuseness and repetition; but no one brings this accusation against the Symphony in C, where the last movement is the crown of the whole, full of force and increasing energy.

This symphony also has an interesting history. The parts were copied and given out to an orchestra during Schubert's life, but it was given up as too long, elaborate and difficult. The current legend is that it was then lost sight of until discovered among Schubert's manuscripts some ten years after the composer's death, and was first performed in public in Leipzic in 1839. Mr. Apthorp, however, announces that he has discovered an account of a public performance in Vienna, in 1829, of a Symphony in C by Schubert, that can hardly be other than this. If this turns out to be true, it will show that Vienna in 1829 was able to forget what the whole world now delights to remember.

Franz Peter Schubert was born 100 years ago today. His father was a parish schoolmaster, his mother a cook. He was one of fourteen children born to this couple. Like many musicians, he was precocious, a wonderful singer as a child, a composer of songs, cantatas, piano duets, overtures, masses and symphonies in his boyhood. There are quartets by him that are beyond his symphonies in music and beauty. His manuscript shows no signs of revision, such as are seen in Mozart's or Beethoven's scores, and he was criticised even during his lifetime on the ground that his diffuseness and prolixity was due to haste and heedlessness in scoring. It may have been due to this fact that his last work shows signs of care more than any preceding.

Beethoven was his idol. When Schubert's mind wandered as he lay dying, he thought he was in the tomb and asked to be removed to a place nearer the master who had died before him. Then he was known as a writer of songs; now he is an immortal master.

The next concert will include two first performances, Dvorak's Otello overture and Richard Strauss's Tod und Verklaerung. There are also incidental opera numbers from Liszt and Rubinstein and Schumann's fourth symphony in D minor. There is no soloist.

Boston Sunday Globe.
SUNDAY, JAN. 31, 1897.

Schubert Symphony Program.

In commemoration of the 100th anniversary of the birth of Franz Schubert the program of last evening's symphony concert was confined to selections from works by that composer. The numbers were the unfinished symphony in B minor, the great ninth symphony in C major, and three songs, with piano, sung by Mr Max Heinrich. The audience was even larger than usual, and was more than ordinarily cordial in bestowing applause.

These symphonies have both been given here several times under Mr Paur's direction, and it was a genuine pleasure to hear them again, for more intelligent, sympathetic and effective interpretations could not be imagined. Mr Paur's readings of Schubert's writings are wholly satisfactory. It is not too high praise to say that the Symphony orchestra's performance of these works under his leadership are the best that have ever been given in Boston.

The unfinished symphony, that treasure store of melody and poetic sentiment, was played with exquisite effect. In no important respect did the interpretation differ from the performance of this work a year ago, and it is unnecessary to now reiterate the words of praise that were then so heartily granted. The splendid precision of the strings was unbroken throughout the symphony, the celli sang the delicious melodies of the first movement with exquisite sweetness, the charming passages for the oboes and clarinets were played with admirable effect, and the work of the full orchestra in the stirring ensembles could not have been better.

The ninth symphony is truly a grand work. It was the product of Schubert's genius at the time of its highest development, and it seems the irony of fate that he should not have had the privilege of hearing his greatest work performed. The score was completed only a few months before his death, and was not played until two years later.

The symphony was surely never heard to better advantage than last night and the enthusiastic applause of the audience at the conclusion of each movement was thoroughly deserved. Mr Paur's reading was notable for many fine points and his ideas were faithfully presented by the admirably trained orchestra. In the first movement the horn player gave his theme with ideal effect, and the novel trombone phrases in the brilliant coda were finely played. Few symphonies give greater prominence to the wood wind, and the numerous passages for these instruments were played without blemish. Especially delightful was the pure tones of the oboe in the second movement, and scarcely less praiseworthy was the work of the clarinets. The amazingly brilliant finale was played with splendid enthusiasm and superb picturesque effect.

Mr Heinrich sang three songs, "Greisengesang," "Gruppe aus dem Tartarus" and "An Schwager." Mr Paur played the piano accompaniments. So much has recently been written regarding Mr Heinrich's thoroughly enjoyable singing that nothing new remains to be said in his behalf. He is a finished artist, who is always listened to with delight. Of the three songs the first proved, perhaps, the most interesting, but all were interpreted with fine effect.

The program announced for the next rehearsal and concert is as follows:

Dvorak	Overture, Othello (First time).
Rubinstein	Ballet music, Feramors
Richard Strauss	Tod und Verklarung (First time).
Liszt	Scene in the tavern (Mephisto Waltz) From Lenau's Faust.
Schumann	Symphony in D minor, No. 4

MONDAY, FEBRUARY 1, 1897.

Music Hall: Boston Symphony Orchestra.

As yesterday was the hundredth anniversary of Franz Schubert's birthday, the programme of the thirteenth symphony concert, given in the Music Hall last Saturday evening, was made up wholly of works by Schubert. The list was as follows:

Unfinished Symphony in B minor.
Songs with Pianoforte:
Gruppe aus dem Tartarus, opus 24, No. 1.
Greisengesang, opus 60, No. 1.
An Schwager Kronos, opus 19, No. 1.
Symphony No. 9, in C major.
Mr. Max Heinrich was the singer.

It may be a question, whether the world's great composers are more worthily honored on anniversary occasions by giving them a "special night," or by duly preparing and bringing out some hitherto unheard great work of theirs. It is unquestionably less trouble to give a Schubert programme, a Beethoven programme or a Rubinstein programme, made up of compositions already long in the repertory, than to put an as yet untried important work into rehearsal, and peform the same for the first time in this city. Less trouble, but perhaps not quite so much honor! Still it may be said, on the other hand, that, in the case of a man like Schubert, it would be hard to find a really important orchestral work of his which did not already form part of the current repertory. To give a first performance of one of Schubert's earlier symphonies to an audience long familiar with his great C major, would be doing him no especial honor. Making such a symphony the central figure on a programme in honor of Schubert's memory would be rather too like choosing "The Two Gentleman of Verona" for performance on a Shakspeare anniversary. On the whole, last Saturday's programme was perhaps as good as another. Only, if some way could have been devised of getting round the B minor torso-symphony, we would have been delighted.

As far as the performance went, the two movements of the B minor seemed to us decidedly better played than the great C major. Schubert's C major symphony—like Beethoven's A major—is one of those works which seems to call for one definite style of performance, and no other, so distinctly and unmistakably that one wonders how two opinions can be held on the subject. The C major symphony is permeated from beginning to end with the spirit of the dance; and the quintessence of this spirit is rhythmic regularity and pertinacity. No doubt, the first movement presents a difficulty; it is inconceivable that both the first and second themes of the allegro, ma non troppo should go at one and the same tempo. We admit this freely. Yet we think the difficulty might be overcome by taking these two themes at as nearly the same tempo as possible, so as not to make the contrast too strong. The rhythm in this movement seemed uneasy and freakish last Saturday evening; there was too little unity of mood and purpose. Moreover, the closing stretto of the coda struck us as too slow. This coda is marked piu moto—not poco piu moto—and its tempo should present a striking contrast with the principal one. There is not a little of the Italian spirit in Schubert's orchestral works; this very coda is taken from an earlier "Overture in the Italian Style," and is full of the rush and bustle of the characteristic Italian finale. Now, a sudden and strongly marked—what the Germans might call an "excessive"—piu moto is one of the most characteristic features of Italian music. We should much like to hear this coda played frankly à la Rossini. Some persons perhaps might call this vulgar, but we cannot feel it to be so. The most vulgar thing in the world, to our mind, is that super-refinement that is afraid of being vulgar. The man who takes "drank" as the past participle of "drink"—to make it rhyme with, say, "thank"—is above criticism; but, if he says "has drank" simply because he is afraid of the sound "has drunk," he is an irredeemable vulgarian. We feel much the same about a too slow tempo in this coda of Schubert's.

There was much that beautiful in the playing of the second movement; Mr. Sautet, Mr. Pourtau, and Mr. Pierre Müller are highly to be praised for their exquisite solo work. Still there was too much variety in rhythmic effects; when a movement, like this one, has a certain monotony for one of its salient characteristics, it is best to make play with that monotony for all it is worth; you may thus get a cumulative effect at last that will be irresistible. To try to tone down this monotony by introducing an adventitious variety, is to weaken the whole thing. We noticed something of the sort also in the playing of the scherzo; there was too much modification of tempo!

The last movement was spoiled as usual. Since Mr. Gericke left us, we have not had this movement played here with any approach to sanity. Both Mr. Nikisch and Mr. Paur have come to grief over an attempt to make a horse run away at a canter—instead of at a gallop! Here there need be no question of 'conception" nor of a dignified or rollicking tempo; there is a physical impossibility that stultifies Mr. Nikisch's and Mr. Paur's slow tempo outright. The persistent violin triplet that accompanies the second theme throughout cannot be played slower than at a certain rate of speed; the violin-bow will not jump slower. And note that it is precisely this second theme of the movement which both Mr. Nikisch and Mr. Paur take Allegro moderato, instead of Allegro vivace. The first theme and its subsidiary go fast enough—especially the subsidiary; but just where the triplet jump of the bow comes in—in the second theme—the slackening of the pace is out of all reason.

Mr. Heinrich sang three of the very great songs. His singing of the Greisengesang was one of the most perfect expressions of deep feeling in admirably pure musical phrasing that we have ever listened to. He showed us the wonderful song in its full glory. And how exquisitely beautiful his voice sounded! In the two other songs he had to struggle against an obstreperous accompaniment that was entirely out of place. A man might sing Wotan's Farewell to such an accompaniment; indeed, many have had to, though the task is not an artistic one, not what Wagner intended. But to sing Schubert's Gruppe aus dem Tartarus and An Schwager Kronos to such a thun-

impossible. The works of Schubert, Schumann and Franz were never meant to be yelled and bellowed. Mr. Heinrich did what could be done under the circumstances; but he is to be pitied for being thus placed in a totally false artistic position. He was rapturously applauded and often recalled.

The next programme is: Dvorak, overture to "Othello" (new); Rubinstein, ballet music from "Feramors; Richard Strauss, "Tod und Verklärung" (new); Liszt, scene in the tavern ("Mephisto Waltz") from Lenau's "Faust;" Schumann, Symphony No. 4, in D minor, opus 120.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, FEBRUARY 3, 1897.

The program of the thirteenth Symphony concert was devoted exclusively to pieces by Schubert, in honor of the anniversary of his birth (January 31, 1797). It was as follows:

Unfinished Symphony, B minor	1822
Songs with piano:	
Gruppe Aus dem Tartarus	1817
Greisengesang	1820-22
An Schwager Kronos	1816
Mr. Max Heinrich	
Symphony No. 9, C major	1828

Mr. Apthorp has made a discovery. Just as Mr. Richard Harding Davis discovered Paris and London, and Mr. Henry A. Clapp, the eminent Shakesperian critic, discovered Francis Wilson two years or so ago in the jungles of musical farce, so Mr. Apthorp has discovered the first performance of the great C major symphony.

I quote from his program book of the 30th:

> This symphony was written in March, 1828. It was never performed during Schubert's lifetime. The current legend is that the MS. was never known to anyone until it was discovered by Robert Schumann, some ten years after the composer's death; and that the first public performance was at the Gewandhaus in Leipzig under Mendelssohn's direction on March 22, 1839. In a notice of a second performance in December of the same year, in the Leipzig *Allgemeine Musikalische Zeitung*, much astonishment is expressed that so great a work should have lain so long utterly unknown.
>
> But it seems to me that this legend cannot be wholly true. In the issue of the *Allgemeine Musikalische Zeitung* for February, 1829—that is, ten years earlier—I find an account of a performance in Vienna, on the 14th of that month, of a posthumous MS. symphony in C by Schubert. The work is described thus: A beautiful, diligently worked out composition, the especially pleasing movements of which are the scherzo and the finale. What might be blamed in it is that the wind band is far too richly represented, whereas the stringed instruments, on the other hand, occupy a subordinate position. This seems to me to describe the work accurately enough for recognition. The criticism of the wind instruments playing too prominent a part would certainly not apply to the other, smaller and earlier symphony in C. So it seems as if the score of the great ninth must have been lost after this first performance in Vienna, not quite three months after Schubert's death.

⁂

Now what are the facts that are accepted by all?

Schubert gave the great C major symphony, in 1828, to the Gesselschaft der Musikfreunde, Vienna. The Society found the work too long and too difficult.

He then substituted in its place the sixth symphony (C major). He died November 19, 1828.

The said Society gave two performances of this shorter C major symphony—December 14, 1828, and March 12, 1829.

The first performance in Vienna of the great C major symphony was in the year 1839, and it was only partial; the first two movements were played, and they were separated by an aria of Donizetti. The symphony had been produced before that at the Gewandhaus in Leipzig, March 22, 1839.

I have taken these facts from Hanslick's Geschichte des Concert Wesens in Wien, pp. 284, 285.

⁂

But how about this review in the *Allgemeine Musikalische Zeitung* for February, 1829, of "a performance in Vienna, on the 14th of that month, of a posthumous MS. symphony in C by Schubert"?

Is Mr. Apthorp sure that "the 14th" refers to February? News was slow of travel in 1829. It is similarly slow to-day in the music journals of Leipsic. It is almost impossible that a concert given in Vienna February 14 should have been reviewed in the February number of the *Allgemeine Musikalische Zeitung*. It is highly probable that a concert given in Vienna December 14, 1828, should not be reviewed by the said journal until February, 1829. Now the symphony played December 14, 1828, was the shorter symphony in C major.

The criticism concerning the too rich representation of the wind band might have been applied by the critic to any symphony. He had his article to write. Not to find fault with something would lead to suspicion of his acumen.

⁂

You surely do not expect me to write a commemorative article on Schubert, just because to-day is January 31, 1897. I answer in the words of Mr. Henderson of the *New York Times* of this morning: "Can I say to myself, 'Now you must have a Schubert fever? Let it rage. If it does not rage spontaneously work up the rage.' Furthermore, it is not necessary. Everyone is singing or playing Schubert to-day, and he is being celebrated by machine-made essays and lectures all over the land. Schubert is a little too sacred to me to be treated in a business-like manner."

⁂

Mr. Paur's reading of the symphonies is not to be commended unreservedly. He was inclined to dawdle sentimentally with the second themes, and he often turned the simple flowing curves of Schubert's architecture into broken, irregular and rigid lines. It seemed more than once that he stopped the onward sweep of a movement so as to let the woodwind men come down to the front of the stage, show their instruments to the audience as an evidence of good faith, and then play their pretty tunes. And in these symphonies, by the way, the woodwind men covered themselves with glory. In the C major symphony the pace was not always hot enough to allow the difficult violin figures to be in evidence.

Mr. Heinrich is heard to far greater advantage in a smaller hall than Music Hall. He declaimed with intelligence and self consciousness that was akin to arrogance; but the voice was without sensuous charm, and it did not fill the hall. Nor was he fully master in the expression of his honorable intentions. The Greisengesang demands a singer of genuine vocal art. I admire Mr. Heinrich in certain ways; he is first of all an interesting individuality. He is not an accomplished singer; he is a very acute declaimer, with intelligence and imagination. But the supreme songs of Schubert should be sung. Neither Gruppe Aus dem Tartarus nor An Schwager Kronos is one of these supreme songs. That Mr. Heinrich was not effective in them is due to the fact that Music Hall is too large for the spell of his individuality.

Mr. Paur accompanied Mr. Heinrich. He played with a heavy touch, without a keen sense of rhythm, and with a passion for the damper pedal.

Boston Journal.

SUNDAY, FEBRUARY 7, 1897.

SYMPHONY NIGHT.

Fourteenth Concert of the Symphony Orchestra in Music Hall—Novelties by Dvorak and Strauss—Concert by Miss Zella Cole.

The program of the Symphony concert last night, Emil Paur, conductor, was as follows:

Overture to "Othello," op. 93..........Dvorak
(First time in Boston.)
Ballet music from "Feramors"...Rubinstein
II. Candle-dance of the Brides of Kashmire.
I. Dance of Bayaderes.
Tone-poem, "Death and Transfiguration," op. 24.................................Strauss
(First time in Boston.)
Scene in the Tavern ("Mephisto Waltz") from Lenau's "Faust"..........Liszt
Symphony No. 4, in D minor, op. 120....
Schumann

This "Othello" overture of Dvořák was first played in the United States at the inaugural concert of the composer in New York, Oct. 21, 1892. It then, with "In der Natur" (played here by the Symphony Orchestra, Dec. 7, 1895), and the "Carneval" overture (played here by the Symphony Orchestra Jan. 5, 1895), was called "Triple Overture."

But where is Othello in this overture? In Bohemia, apparently; not the Bohemia of Shakspeare, with its seaport, but the Bohemia of Dvořák, the home of negro medodies and negro jigs. Had Dvořák been reading the theory of Coleridge—that Othello was not influenced by jealousy—when he wrote the overture? Or had he in his portfolio an overture, without a name, and did he choose Othello because it had an agreeable sound, as Mesopotamia pleased the godly old woman?

Yes, Othello is in Bohemia; but not the romantic country known to the Dvořák of earlier years; rather the dry, sterile, flat, unwooded land where he now manufactures music. Frankly—this overture is not worth discussion. It reminds one of the tragedy only by the name, and as absolute music it is barren of ideas and dull in treatment.

⁂

"Death and Transfiguration," by Richard Strauss, is one of the most remarkable works that Mr. Paur has produced here. It was played in 1890 at the Musicians' Congress at Eisenach. Since then it has excited hot admiration and hot ridicule. They do him wrong who say that Strauss is a mere imitator of Wagner. He has his own voice, a gigantic one, and he has his own vocabulary. There are passages of surpassing grandeur in this symphonic poem. The long and mighty crescendo after the first stroke of the gong is marvelously effective; but it is a question whether the ear is not too fatigued by the preceding irrepressible conflict of dissonances to grasp and appreciate it thoroughly. There are orchestral effects that were not known before Strauss imagined them. I confess I dislike the scheme of the work. For a man to take poetical ideas rather than musical ideas as the main material seems to be essentially unmusical; program music becomes panoramic, and the composer is in evidence, in swallow-tail coat, and with a stick. Now this symphonic poem of Strauss needs no Baedeker; the title is enough. Why should the hearers be invited to take note of the "necessitous little room," the "soft ticking of the clock" and "one candle-end"? To prepare a mood? But is not the one word—the awful, terrifying, consoling word "Death"—enough to guide the hearer?

I confess I should like to hear the work again. It is not to be comprehended as a whole in one hearing or in two hearings. This I know:—that there are noble musical thoughts, daring harmonic treatment, peculiar and penetrating melody, an astounding knowledge of the orchestra, and high imagination shown in the invention of orchestration.

⁂

The other selections do not call for extended comment. It was a great pleasure to hear again the beautiful ballet music of Rubinstein. The "Scene in the Tavern" by Liszt is of specious brilliancy, but it is corrupt and corrupting music. The D minor symphony is a rare delight from beginning to end, in which respect it stands apart from Schumann's other symphonies. Mr. Paur's reading was robust rather than romantic. In the introduction he anticipated his climax, and throughout the first movement there were few dynamic contrasts. And in the exquisite trio of the scherzo there should have been more languorous melancholy, a tenderer feeling, larger freedom of motion. The piece by Strauss was played with amazing force and general virtuosoship.

PHILIP HALE.

Boston Sunday Globe.

SUNDAY, FEB. 7, 1897.

Fourteenth Symphony Concert.

Mr Paur offered two novelties on last week's symphony program, Dvorak's overture to "Othello" and Richard Strauss' tone poem, "Death and Transfiguration." The other selections were Rubenstein's "Feramers" ballet music, Liszt's "Mephisto" waltz and Schumann's No. 4 symphony. There were no soloists. The Dvorak overture is a characteristic work, the instrumentation showing in many places the peculiar combinations in which the composer frequently delights. The quiet passages of the introduction are of the briefest description and soon give way to the main theme of the overture, which is gradually and quickly developed into a strenuous fortissimo. The work of the united strings in the introduction was refined and delicate, the preceding phrases were admirably given by the brasses, and the high woodwinds, cellos and bassoons indulged in their little dialogue in an animated and harmonious manner. In the fortissimo the orchestra delivered its phrases with sonority and precision, and in the following or second theme the strings and oboe played the figures with an effect that was quite pleasing.

The conclusion is highly dramatic and irregular, at times chaotic, and here Dvorak takes advantage of his free rein and fairly taxes the fortissimo powers of the orchestra to the utmost. There was no doubt about the effective manner in which this finale was played, and probably the author's ideas were adequately presented, but it would be difficult to analyze the merit of this part of the work, owing to its tempestuous moments.

Richard Strauss, in his tone poem, presents a gloomy picture of an invalid wrestling with death. Finally the happiness sought for in this world is discovered in the realms above, and heavenly music welcomes the sufferer to his abode in paradise. The orchestration is naturally of the most somber description, and in the wailings of the strings and the short fortissimos of the brasses and woodwinds, and strokes of the kettledrum one may conjure up a startling picture of the battle between the sick man and the grim destroyer, death. The interpretation was highly commendable, the different phases of the conflict were given with vividness and precision. The passionate phrases just before the close vied with those in the Dvorak number and received the same forceful and convincing treatment. The composition is full of poetic inspiration, despite the grewsome scene it describes. It appeared as if the final, celestial strains were given by an orchestra of men inspired; but that effect was possibly caused from relief suggested by the lighter and tenderer quality of the terminal melody.

The Rubinstein ballet music was played beautifully and in perfect tempo. The "Mephisto" waltz, with its mocking interludes, was also performed in an artistic manner. The great Schumann overture was excellent in every way. The trombones deserve special mention for their figures in the fourth movement, and Mr Kneisel's violin solo in the romanza was most delightful in tonality and phrasing. The odd measures in the scherzo, presented by the woodwinds with ornamentations by the violins, are also pleasant remembrances, the artists executing the trio charmingly.

The program for this week's concerts will be as follows: Beethoven, overture, "Prometheus;" Brahms, concerto for violin; Bizet, entr'actes and ballet music from "Carmen;" Tschaikowsky, symphony No. 2. Mr Franz Kneisel will be the soloist.

Boston Transcript

MONDAY, FEBRUARY 1, 1897.

Music Hall: Boston Symphony Orchestra.

As yesterday was the hundredth anniversary of Franz Schubert's birthday, the programme of the thirteenth symphony concert, given in the Music Hall last Saturday evening, was made up wholly of works by Schubert. The list was as follows:

Unfinished Symphony in B minor.
Songs with Pianoforte:
Gruppe aus dem Tartarus, opus 24, No. 1.
Greisengesang, opus 60, No. 1.
An Schwager Kronos, opus 19 No. 1.
Symphony No. 9, in C major.
Mr. Max Heinrich was the singer.

It may be a question, whether the world's great composers are more worthily honored on anniversary occasions by giving them a "special night," or by duly preparing and bringing out some hitherto unheard great work of theirs. It is unquestionably less trouble to give a Schubert programme, a Beethoven programme or a Rubinstein programme, made up of compositions already long in the repertory, than to put an as yet untried important work into rehearsal, and peform the same for the first time in this city. Less trouble, but perhaps not quite so much honor! Still it may be said, on the other hand, that, in the case of a man like Schubert, it would be hard to find a really important orchestral work of his which did not already form part of the current repertory. To give a first performance of one of Schubert's earlier symphonies to an audience long familiar with his great C major, would be doing him no especial honor. Making such a symphony the central figure on a programme in honor of Schubert's memory would be rather too like choosing "The Two Gentleman of Verona" for performance on a Shakspeare anniversary. On the whole, last Saturday's programme was perhaps as good as another. Only, if some way could have been devised of getting round the B minor torso-symphony, we would have been delighted.

As far as the performance went, the two movements of the B minor seemed to us decidedly better played than the great C major. Schubert's C major symphony—like Beethoven's A major—is one of those works which seems to call for one definite style of performance, and no other, so distinctly and unmistakably that one wonders how two opinions can be held on the subject. The C major symphony is permeated from beginning to end with the spirit of the dance; and the quintessence of this spirit is rhythmic regularity and pertinacity. No doubt, the first movement presents a difficulty; it is inconceivable that both the first and second themes of the allegro, ma non troppo should go at one and the same tempo. We admit this freely. Yet we think the difficulty might be overcome by taking these two themes at as nearly the same tempo as possible, so as not to make the contrast too strong. The rhythm in this movement seemed uneasy and freakish last Saturday evening; there was too little unity of mood and purpose. Moreover, the closing stretto of the coda struck us as too slow. This coda is marked piu moto—not poco piu moto—and its tempo should present a striking contrast with the principal one. There is not a little of the Italian spirit in Schubert's orchestral works; this very coda is taken from an earlier "Overture in the Italian Style," and is full of the rush and bustle of the characteristic Italian finale. Now, a sudden and strongly marked—what the Germans might call an "excessive"—piu moto is one of the most characteristic features of Italian music. We should much like to hear this coda played frankly à la Rossini. Some persons perhaps might call this vulgar, but we cannot feel it to be so. The most vulgar thing in the world, to our mind, is that super-refinement that is afraid of being vulgar. The man who takes "drank" as the past participle of "drink"—to make it rhyme with, say, "thank"—is above criticism; but, if he says "has drank" simply because he is afraid of the sound "has drunk," he is an irredeemable vulgarian. We feel much the same about a too slow tempo in this coda of Schubert's.

There was much that beautiful in the playing of the second movement; Mr. Sautet, Mr. Pourtau, and Mr. Pierre Müller are highly to be praised for their exqusite solo work. Still there was too much variety in rhythmic effects; when a movement, like this one, has a certain monotony for one of its salient characteristics, it is best to make play with that monotony for all it is worth; you may thus get a cumulative effect at last that will be irresistible. To try to tone down this monotony by introducing an adventitious variety, is to weaken the whole thing. We noticed something of the sort also in the playing of the scherzo; there was too much modification of tempo!

The last movement was spoiled as usual. Since Mr. Gericke left us, we have not had this movement played here with any approach to sanity. Both Mr. Nikisch and Mr. Paur have come to grief over an attempt to make a horse run away at a canter—instead of at a gallop! Here there need be no question of 'conception" nor of a dignified or rollicking tempo; there is a physical impossibility that stultifies Mr. Nikisch's and Mr. Paur's slow tempo outright. The persistent violin triplet that accompanies the second theme throughout cannot be played slower than at a certain rate of speed; the violin-bow will not jump slower. And note that it is precisely this second theme of the movement which both Mr. Nikisch and Mr. Paur take Allegro moderato, instead of Allegro vivace. The first theme and its subsidiary go fast enough—especially the subsidiary; but just where the triplet jump of the bow comes in—in the second theme—the slackening of the pace is out of all reason.

Mr. Heinrich sang three of the very great songs. His singing of the Greisengesang was one of the most perfect expressions of deep feeling in admirably pure musical phrasing that we have ever listened to. He showed us the wonderful song in its full glory. And how exquisitely beautiful his voice sounded! In the two other songs he had to struggle against an obstreperous accompaniment that was entirely out of place. A man might sing Wotan's Farewell to such an accompaniment; indeed, many have had to, though the task is not an artistic one, not what Wagner intended. But to sing Schubert's Gruppe aus dem Tartarus and An Schwager Kronos to such a thunderous background of pianoforte tone is impossible. The songs of Schubert, Schumann and Franz were never meant to be yelled and bellowed. Mr. Heinrich did what could be done under the circumstances; but he is to be pitied for being thus placed in a totally false artistic position. He was rapturously applauded and often recalled.

The next programme is: Dvorak, overture to "Othello" (new); Rubinstein, ballet music from "Feramors; Richard Strauss, "Tod und Verklärung" (new); Liszt, scene in the tavern ("Mephisto Waltz") from Lenau's "Faust;" Schumann, Symphony No. 4, in D minor, opus 120.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, FEBRUARY 3, 1897.

The program of the thirteenth Symphony concert was devoted exclusively to pieces by Schubert, in honor of the anniversary of his birth (January 31, 1797). It was as follows:

Unfinished Symphony, B minor	1822
Songs with piano:	
Gruppe Aus dem Tartarus	1817
Greisengesang	1820-22
An Schwager Kronos	1816
Mr. Max Heinrich	
Symphony No. 9, C major	1828

Mr. Apthorp has made a discovery. Just as Mr. Richard Harding Davis discovered Paris and London, and Mr. Henry A. Clapp, the eminent Shakesperian critic, discovered Francis Wilson two years or so ago in the jungles of musical farce, so Mr. Apthorp has discovered the first performance of the great C major symphony.

I quote from his program book of the 30th:

> This symphony was written in March, 1828. It was never performed during Schubert's lifetime. The current legend is that the MS. was never known to anyone until it was discovered by Robert Schumann, some ten years after the composer's death; and that the first public performance was at the Gewandhaus in Leipzig under Mendelssohn's direction on March 22, 1839. In a notice of a second performance in December of the same year, in the Leipzig *Allgemeine Musikalische Zeitung*, much astonishment is expressed that so great a work should have lain so long utterly unknown.
>
> But it seems to me that this legend cannot be wholly true. In the issue of the *Allgemeine Musikalische Zeitung* for February, 1829—that is, ten years earlier—I find an account of a performance in Vienna, on the 14th of that month, of a posthumous MS. symphony in C by Schubert. The work is described thus: A beautiful, diligently worked out composition, the especially pleasing movements of which are the scherzo and the finale. What might be blamed in it is that the wind band is far too richly represented, whereas the stringed instruments, on the other hand, occupy a subordinate position. This seems to me to describe the work accurately enough for recognition. The criticism of the wind instruments playing too prominent a part would certainly not apply to the other, smaller and earlier symphony in C. So it seems as if the score of the great ninth must have been lost after this first performance in Vienna, not quite three months after Schubert's death.

⁂

Now what are the facts that are accepted by all?

Schubert gave the great C major symphony, in 1828, to the Gesselschaft der Musikfreunde, Vienna. The Society found the work too long and too difficult.

He then substituted in its place the sixth symphony (C major). He died November 19, 1828.

The said Society gave two performances of this shorter C major symphony—December 14, 1828, and March 12, 1829.

The first performance in Vienna of the great C major symphony was in the year 1839, and it was only partial; the first two movements were played, and they were separated by an aria of Donizetti. The symphony had been produced before that at the Gewandhaus in Leipzig, March 22, 1839.

I have taken these facts from Hanslick's Geschichte des Concert Wesens in Wien, pp. 284, 285.

⁂

But how about this review in the *Allgemeine Musikalische Zeitung* for February, 1829, of "a performance in Vienna, on the 14th of that month, of a posthumous MS. symphony in C by Schubert"?

Is Mr. Apthorp sure that "the 14th" refers to February? News was slow of travel in 1829. It is similarly slow to-day in the music journals of Leipsic. It is almost impossible that a concert given in Vienna February 14 should have been reviewed in the February number of the *Allgemeine Musikalische Zeitung*. It is highly probable that a concert given in Vienna December 14, 1828, should not be reviewed by the said journal until February, 1829. Now the symphony played December 14, 1828, was the shorter symphony in C major.

The criticism concerning the too rich representation of the wind band might have been applied by the critic to any symphony. He had his article to write. Not to find fault with something would lead to suspicion of his acumen.

⁂

You surely do not expect me to write a commemorative article on Schubert, just because to-day is January 31, 1897. I answer in the words of Mr. Henderson of the *New York Times* of this morning: "Can I say to myself, 'Now you must have a Schubert fever? Let it rage. If it does not rage spontaneously work up the rage.' Furthermore, it is not necessary. Everyone is singing or playing Schubert to-day, and he is being celebrated by machine-made essays and lectures all over the land. Schubert is a little too sacred to me to be treated in a business-like manner."

⁂

Mr. Paur's reading of the symphonies is not to be commended unreservedly. He was inclined to dawdle sentimentally with the second themes, and he often turned the simple flowing curves of Schubert's architecture into broken, irregular and rigid lines. It seemed more than once that he stopped the onward sweep of a movement so as to let the woodwind men come down to the front of the stage, show their instruments to the audience as an evidence of good faith, and then play their pretty tunes. And in these symphonies, by the way, the woodwind men covered themselves with glory. In the C major symphony the pace was not always hot enough to allow the difficult violin figures to be in evidence.

Mr. Heinrich is heard to far greater advantage in a smaller hall than Music Hall. He declaimed with intelligence and self consciousness that was akin to arrogance; but the voice was without sensuous charm, and it did not fill the hall. Nor was he fully master in the expression of his honorable intentions. The Greisengesang demands a singer of genuine vocal art. I admire Mr. Heinrich in certain ways; he is first of all an interesting individuality. He is not an accomplished singer; he is a very acute declaimer, with intelligence and imagination. But the supreme songs of Schubert should be sung. Neither Gruppe Aus dem Tartarus nor An Schwager Kronos is one of these supreme songs. That Mr. Heinrich was not effective in them is due to the fact that Music Hall is too large for the spell of his individuality.

Mr. Paur accompanied Mr. Heinrich. He played with a heavy touch, without a keen sense of rhythm, and with a passion for the damper pedal.

Boston Journal.

SUNDAY, FEBRUARY 7, 1897.

SYMPHONY NIGHT.

Fourteenth Concert of the Symphony Orchestra in Music Hall—Novelties by Dvorak and Strauss—Concert by Miss Zella Cole.

The program of the Symphony concert last night, Emil Paur, conductor, was as follows:

Overture to "Othello," op. 93 (First time in Boston.)	Dvorak
Ballet music from "Feramors" II. Candle-dance of the Brides of Kashmire. I. Dance of Bayaderes.	Rubinstein
Tone-poem, "Death and Transfiguration," op. 24 (First time in Boston.)	Strauss
Scene in the Tavern ("Mephisto Waltz") from Lenau's "Faust"	Liszt
Symphony No. 4, in D minor, op. 120	Schumann

This "Othello" overture of Dvořák was first played in the United States at the inaugural concert of the composer in New York, Oct. 21, 1892. It then, with "In der Natur" (played here by the Symphony Orchestra, Dec. 7, 1895), and the "Carneval" overture (played here by the Symphony Orchestra Jan. 5, 1895), was called "Triple Overture."

But where is Othello in this overture? In Bohemia, apparently; not the Bohemia of Shakspeare, with its seaport, but the Bohemia of Dvořák, the home of negro medodies and negro jigs. Had Dvořák been reading the theory of Coleridge—that Othello was not influenced by jealousy—when he wrote the overture? Or had he in his portfolio an overture, without a name, and did he choose Othello because it had an agreeable sound, as Mesopotamia pleased the godly old woman?

Yes, Othello is in Bohemia; but not the romantic country known to the Dvořák of earlier years; rather the dry, sterile, flat, unwooded land where he now manufactures music. Frankly—this overture is not worth discussion. It reminds one of the tragedy only by the name, and as absolute music it is barren of ideas and dull in treatment.

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"Death and Transfiguration," by Richard Strauss, is one of the most remarkable works that Mr. Paur has produced here. It was played in 1890 at the Musicians' Congress at Eisenach. Since then it has excited hot admiration and hot ridicule. They do him wrong who say that Strauss is a mere imitator of Wagner. He has his own voice, a gigantic one, and he has his own vocabulary. There are passages of surpassing grandeur in this symphonic poem. The long and mighty crescendo after the first stroke of the gong is marvelously effective; but it is a question whether the ear is not too fatigued by the preceding irrepressible conflict of dissonances to grasp and appreciate it thoroughly. There are orchestral effects that were not known before Strauss imagined them. I confess I dislike the scheme of the work. For a man to take poetical ideas rather than musical ideas as the main material seems to be essentially unmusical; program music becomes panoramic, and the composer is in evidence, in swallow-tail coat, and with a stick. Now this symphonic poem of Strauss needs no Baedeker; the title is enough. Why should the hearers be invited to take note of the "necessitous little room," the "soft ticking of the clock" and "one candle-end"? To prepare a mood? But is not the one word—the awful, terrifying, consoling word "Death"—enough to guide the hearer?

I confess I should like to hear the work again. It is not to be comprehended as a whole in one hearing or in two hearings. This I know:—that there are noble musical thoughts, daring harmonic treatment, peculiar and penetrating melody, an astounding knowledge of the orchestra, and high imagination shown in the invention of orchestration.

⁂

The other selections do not call for extended comment. It was a great pleasure to hear again the beautiful ballet music of Rubinstein. The "Scene in the Tavern" by Liszt is of specious brilliancy, but it is corrupt and corrupting music. The D minor symphony is a rare delight from beginning to end, in which respect it stands apart from Schumann's other symphonies. Mr. Paur's reading was robust rather than romantic. In the introduction he anticipated his climax, and throughout the first movement there were few dynamic contrasts. And in the exquisite trio of the scherzo there should have been more languorous melancholy, a tenderer feeling, larger freedom of motion. The piece by Strauss was played with amazing force and general virtuosoship.

PHILIP HALE.

Boston Sunday Globe.

SUNDAY, FEB. 7, 1897.

Fourteenth Symphony Concert.

Mr Paur offered two novelties on last week's symphony program, Dvorak's overture to "Othello" and Richard Strauss' tone poem, "Death and Transfiguration." The other selections were Rubenstein's "Feramers" ballet music, Liszt's "Mephisto" waltz and Schumann's No. 4 symphony. There were no soloists. The Dvorak overture is a characteristic work, the instrumentation showing in many places the peculiar combinations in which the composer frequently delights. The quiet passages of the introduction are of the briefest description and soon give way to the main theme of the overture, which is gradually and quickly developed into a strenuous fortissimo. The work of the united strings in the introduction was refined and delicate, the preceding phrases were admirably given by the brasses, and the high woodwinds, cellos and bassoons indulged in their little dialogue in an animated and harmonious manner. In the fortissimo the orchestra delivered its phrases with sonority and precision, and in the following or second theme the strings and oboe played the figures with an effect that was quite pleasing.

The conclusion is highly dramatic and irregular, at times chaotic, and here Dvorak takes advantage of his free rein and fairly taxes the fortissimo powers of the orchestra to the utmost. There was no doubt about the effective manner in which this finale was played, and probably the author's ideas were adequately presented, but it would be difficult to analyze the merit of this part of the work, owing to its tempestuous moments.

Richard Strauss, in his tone poem, presents a gloomy picture of an invalid wrestling with death. Finally the happiness sought for in this world is discovered in the realms above, and heavenly music welcomes the sufferer to his abode in paradise. The orchestration is naturally of the most somber description, and in the wailings of the strings and the short fortissimos of the brasses and woodwinds, and strokes of the kettledrum one may conjure up a startling picture of the battle between the sick man and the grim destroyer, death. The interpretation was highly commendable, the different phases of the conflict were given with vividness and precision. The passionate phrases just before the close vied with those in the Dvorak number and received the same forceful and convincing treatment. The composition is full of poetic inspiration, despite the grewsome scene it describes. It appeared as if the final, celestial strains were given by an orchestra of men inspired; but that effect was possibly caused from relief suggested by the lighter and tenderer quality of the terminal melody.

The Rubinstein ballet music was played beautifully and in perfect tempo. The "Mephisto" waltz, with its mocking interludes, was also performed in an artistic manner. The great Schumann overture was excellent in every way. The trombones deserve special mention for their figures in the fourth movement, and Mr Kneisel's violin solo in the romanza was most delightful in tonality and phrasing. The odd measures in the scherzo, presented by the woodwinds with ornamentations by the violins, are also pleasant remembrances, the artists executing the trio charmingly.

The program for this week's concerts will be as follows: Beethoven, overture, "Prometheus;" Brahms, concerto for violin; Bizet, entr'actes and ballet music from "Carmen;" Tschaikowsky, symphony No. 2. Mr Franz Kneisel will be the soloist.

[illegible]
Established 1813.
The Official Paper of the State.
Official Paper of the City.
MONDAY MORNING, FEB. 8, 1897.

A Strong Work by Strauss Performed Here for the First Time.

The symphony concert came as an appetizing entree in the midst of the operatic banquet, and Mr. Paur spiced the dish right thoroughly to restore the jaded musical appetites. Almost everything was of the most modern character, only the last number of the programme presenting Music in the language she used to speak.

Dvorak's "Othello" overture began the programme. If Shakespeare placed a seacoast in Bohemia there is no valid reason why Dvorak should not place Venice there also, although the title had perhaps better be changed into "The Moor of Prague," for Othello in this work has certainly taken out Bohemian naturalization papers.

Perhaps the words of Iago—"I am nothing if not critical"—may suit the reviewer's mood after hearing this overture, for it seemed to consist chiefly of snatches of Bohemian folk-tunes, and it told but a vague story at the best. There was a rather military chief-theme which suggested "the plumed troop and the big wars," and there were cymbal strokes and blasts of muted horns which seemed to tell of coming evil; towards the end there was a gentle theme, chiefly harp and wood-wind, that told of Desdemona, then another clash of cymbals, a wild rush of the whole orchestra, and she was presumably smothered, matters coming to a very brusque end.

We believe that the work was intended for definite programme-music, but it can scarcely be called so. We prefer Tschaikowsky or Berlioz as our translators of Shakespeare into orchestral music.

Two charming sugar plums were now administered to take away any bad taste that the green-eyed monster had left; these were two of the ballet-numbers from Rubinstein's "Feramors," both exquisitely played, although the counter theme of the Candle-dance seemed somewhat too loud. After this matters suffered "a sea-change into something rich and strange," but not exactly beautiful, for Richard Strauss' "Death and Transfiguration" was performed for the first time in Boston. A wonderful work and one which cannot be dismissed with a sneer, but a work which seems to lead into a false path and to confirm the thought that Richard Strauss is a genius gone astray.

It is a picture of a struggle with Death, a dream-review of a life which has failed in its aspirations and finally finds its true fulfillment on the other side. Not a vastly different idea from that which Liszt worked out in "Les Preludes," and the result out-Liszts Liszt in what may as well be called a "Symphonic Poem." The modern romantic school is losing itself in strange philosophizings, and it may be doubted whether the function of Music is to deal with metaphysics.

The work is gloriously scored, and some of its thoughts are impressive in a high degree, and it even contains some short bits of absolute melodic beauty. We do not think it an echo of Wagner in any degree; it does not even copy Liszt; Strauss is a genius who has his own voice, his own method. The composition seems too prolix, the man dies a most lingering death, slower even than Tristan, and the final glorification is also too extended.

The extreme of force is attained in some of the loud passages; one should put on ear-muffs before attempting to listen to such explosive effects. Even the gong is called into play and more extensively than in any composition that we recall. This hotel instrument can be used to picture a catastrophe, and has been used loudly by Berlioz in the "Ride to Hades," and by Rubinstein in the "Tower of Babel," and softly, as one would use the evil tones of a stopped horn, to picture an approaching calamity, by Rossini at the opening of the tomb of Ninus in "Semiramide," by Meyerbeer at the rising of the nuns in "Robert," and even by Cherubini in one of his requiems, but here it is used for clashes, for soft effects, for slow crescendo effects, in short in more manners than the most enterprising railroad restaurant keeper ever dreamed of.

It is sorrowful to see great gifts perverted; we feel certain that the music of the future will recede somewhat from the position taken by the music of the present, but it will inherit from our time an ingenuity and grandeur of orchestration that will be worth much—only it will probably apply it to more legitimate purposes.

Although the auditor might be supposed to cry, "I have supped full with horrors!" there was more diablerie coming, for now followed Liszt's "Scene in the Tavern," from Lenau's "Faust," wherein Satan plays the part of fiddler. Somehow Mephistopheles did not seem very devilish. After the heavy crashes of Strauss' orchestral thunder, our poor Mephisto seemed as tame as a Sunday school superintendent. Yet the caprice and quaint syncopations of the work were well done and the performance was throughout a commendable one, it was simply that the modern Boanerges had taken the wind out of the sails of Liszt.

How calm and restful Schumann's fourth symphony seemed after all the tumult and excitement! Yet the time was when he too was deemed restless and too fond of syncopation. Who shall ever judge finally or authoritatively regarding what is the true expression of music? There is no definite rule, no infallible yardstick, in this matter. The poison of one age becomes the meat of another. Perhaps this is the strength of the Art; it faithfully reflects the mental, moral and physical character of its epoch, and this being the age of Neurosis, nervous prostration and insanity, our music only reflects our general state of mental frenzy.

All must thoroughly have enjoyed the symphony, which was well read and admirably played. The violoncello work of the second movement was beautiful. Schumann originally wrote the accompaniment for this melodious theme of the slow movement for guitar, but a single hearing convinced him that the guitar had no business in the modern orchestra.

Nowadays even the mandoline accompaniment to the serenade of Don Giovanni and the guitar accompaniment to Almaviva's air in Rossini's "Barber of Seville," are changed into pizzicato violin passages, and Schumann found that he could make no exception to the rule.

"All's well that ends well," and Schumann's symphony came as a benediction, only it did not "follow after prayer," but after a great deal of flurry and hurly-burly. It is odd to think that just the composer of such gentle music should have died insane, one would have supposed the insane composers belonged chiefly to the present.

Louis C. Elson.

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PUBLISHED EVERY SUNDAY IN THE YEAR.
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SUNDAY, FEB. 7, 1897.

THE SYMPHONY CONCERT.

The Overture "Othello," by Dvorak, Very Tame.

It Is Singularly Uninteresting and Unsatisfying—The Strauss Tone Poem, "Death and Transfiguration," Is Long, Monotonous and Repellant and Lacks Meaning.

For the fourteenth concert of the Boston Symphony orchestra in Music Hall, last evening, the programme was:

Overture, "Othello," op. 93............Dvorak
(First time in Boston.)
Ballet music from "Feramors"......Rubinstein
1. Dance of the Brides of Kashmire.
2. Dance of Bayaderes.
Tone poem, "Death and Transfiguration"—
Richard Strauss
(First time in Boston.)
Mephisto Waltz..............................Liszt
Symphony No. 4, D minor............Schumann

The Dvorak overture is singularly uninteresting. Perhaps if it had not been entitled "Othello," it might have seemed less tame and unsatisfying. As it is, one looks constantly for something suggesting Shakespeare's tragedy, in the appeal it makes to the emotions, and does not find it. In the opening movement there is a moment or more in which it might be supposed that Dvorak, taking the Moor for a southern darkey, typified him by a tune of the same order as is found in the symphony, "From the New World," but that cannot be, for the date of the overture precedes the time when the composer became impressed by the negro melodies of this country as a basis on which to build a school of national music. At other moments there is what might be taken as evidence that Othello was an out-and-out Bohemian. There is a bit of cantabile that may, possibly, be intended for Desdemona; but it is useless to dwell further on any probable descriptive intention in the work; and, besides, the overture is of no very pronounced worth, and is little more than highly respectable conventionality, that goes vacuously on its way, without giving offence, and without appealing successfully for admiration. There are hundreds of overtures of this empty character, that show how well the artificer knows his business, and show nothing else. It says nothing new and nothing striking, except, perhaps, the powerful crescendo with which it unexpectedly terminates.

The Strauss tone-poem is an example of the greatest extremity to which orchestral music has been carried by a follower of the most advanced modern school. It is programme music, and depicts, or is intended to depict, a sick man, in a poverty-stricken room, lighted only by a candle-end, lying in bed and wrestling with death. A sad smile plays over his face. The struggle with the grim destroyer is long and terrible. Before the victim's rapidly glazing eye the scenes of his childhood pass, then those of his mature life, and so on, until death conquers. "But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here; deliverance from the world; transfiguration of the world." Whether the composer has or has not succeeded in his attempt to deal with this remarkable theme in his tone-poem, it is not easy to decide on a first hearing of the work. It is of no consequence if he has, and is of as little importance if he has not. His work is to be judged as music, and thus judged, the music says nothing that is even remotely intelligible without the description that accompanies it.

There are spasmodic bits of melody that are scarcely begun before they are ended; there is much of vagueness, little that is clear and nothing that is pleasing. The whole merit of the work lies in its surprisingly elaborate and ingenious orchestration; but most surprising of all are the ponderous masses of almost deafening noise in which it abounds. It is a triumphant assertion of the possibilities of brass in an ear-splitting direction and a glorification of three kettle drums. The transfiguration business roars and howls through the agency of horns, trumpets, trombones and a bass tuba with a violence that lends a new terror to death, if Strauss' inspiration has dealt faithfully with the subject. The work is long, monotonous and repellant, and its utter lack of meaning produces soul weariness before it has gone half way on its course. It is immensely difficult, and the supreme virtuosity of the orchestra was never more convincingly shown than it was in the skill and the smoothness with which it accomplished the task of performing it. Even the Liszt waltz came as a relief after this drearily majestic much ado about nothing, and the lovely and melodious Schumann symphony was as a glimpse of paradise after both.

The work of the orchestra through the whole concert was perfect. The charming Rubinstein ballet music was exquisitely played, the piquant Bayadere dance in particular. The symphony was given a beautiful reading, and its performance was delightful and delighting.

The programme for the next concert is: Overture, "Prometheus," Beethoven; concerto for violin, Brahms; Entr'actes and ballet music from "Carmen," Bizet; symphony No. 2, Tschaikowsky, first time. The soloist is Mr. Franz Kneisel.

Gazette
ESTABLISHED 1813.
BOSTON, SUNDAY MORNING, FEB. 7.

Symphony Concert.

The programme of the Symphony concert given last night was:

Overture, "Othello," op. 93............Dvorak.
Ballet Music, "Feramors".........Rubinstein.
Tone Poem, "Death and Transfiguration"
op. 24..............................R. Strauss.
"Mephisto Waltz"..........................Liszt.
Symphony No. 4....................Schumann.

Mr. Strauss would be an interesting study to a psychologist, for his mental organization is built on a curious pattern. Despite his many merits, which in this country at least must be taken at second hand, he has the not rare delusion of mistaking noise for music and emphasizing his aesthetic theory by means of drum-sticks and trumpet blasts. The tone poem is not an admirable work, and its composer's hand seems incapable of giving any evidence of grace and delicacy. He stands in the public places of art and attracts attention by bellowing, which is noise in the process of organization. In this way he emphasizes ideas that are not of sufficient value to call for emphasis, and whatever dignity they suggest is extrinsic to the idea itself; Falstaff reduced to a living skeleton when his stage garments are cast aside. It is always pleasant and profitable to hear new things, and one would even listen to the rising or risen genius Strauss than hear nothing.

Dvorak's "Othello" overture is a musicianly work, but here again one forces an admiration that one does not feel. One likes to be proud of the era in which one lives and is willing to lustily cheer genius on very slight symptoms, but unfortunately the symptoms are absent so far as new music is concerned.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
SUNDAY MORNING, FEBRUARY 7, 1897.

THE SYMPHONY CONCERT.

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The "Othello" overture opened the programme. Some pretty, soft harmonies are first heard on the horns and muted strings, which gradually develop into passages of more dramatic strength, working up to a gradual crescendo. The strings are occasionally heard in some pretty figures, and the whole overture is strikingly strong, and suggestive of the tragedy from which it takes its name. The grand crash with which it ends vividly depicts the culmination of the story. On the whole, however, the overture is rather stupid.

Following came the ballet music from "Feramors," by Rubinstein, of which two numbers were played. The music is of a light order, tuneful, playful and melodious. There are several quaint phrases and a touch or Orientalism which adds much color here and there. It was charmingly played and thoroughly enjoyable.

Next came the Strauss number, already referred to, and if ever there was a case of too much orchestra here was one. The tone poem, as it is called, is thoroughly descriptive, and for general heaviness, accumulations of noise and fiery intensity it out-Wagners Wagner. It begins in a quiet, effective way, but gradually increases to the most crescendo effects. The piece is full of the strongest contrasts, mighty discords and bizarre effects, but when it is all over one would wonder without the programme book what it was all about. It is tiresomely long, gruesome in its suggestiveness, and almost demoniacal in its tempestuous fierceness. The audience could well be excused for heaving a sigh of relief after it was all over.

A waltz scene from Lenau's "Faust," by Liszt, followed, but the selection was not wisely chosen, as it was not light and frivolous enough to relieve the gloom occasioned by the previous number. The Schumann symphony, No. 4, ended the concert. It was delightfully played, as are all the pieces by this composer, as Mr. Paur has a happy faculty of interpreting his works.

At the next concert, Mr. Kneisel will play, and the Tschaikowsky symphony, No. 2, will be heard for the first time.

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, FEB. 8, 1897.

A Strong Work by Strauss Performed Here for the First Time.

The symphony concert came as an appetizing entree in the midst of the operatic banquet, and Mr. Paur spiced the dish right thoroughly to restore the jaded musical appetites. Almost everything was of the most modern character, only the last number of the programme presenting Music in the language she used to speak.

Dvorak's "Othello" overture began the programme. If Shakespeare placed a seacoast in Bohemia there is no valid reason why Dvorak should not place Venice there also, although the title had perhaps better be changed into "The Moor of Prague," for Othello in this work has certainly taken out Bohemian naturalization papers.

Perhaps the words of Iago—"I am nothing if not critical"—may suit the reviewer's mood after hearing this overture, for it seemed to consist chiefly of snatches of Bohemian folk-tunes, and it told but a vague story at the best. There was a rather military chief-theme which suggested "the plumed troop and the big wars," and there were cymbal strokes and blasts of muted horns which seemed to tell of coming evil; towards the end there was a gentle theme, chiefly harp and wood-wind, that told of Desdemona, then another clash of cymbals, a wild rush of the whole orchestra, and she was presumably smothered, matters coming to a very brusque end.

We believe that the work was intended for definite programme-music, but it can scarcely be called so. We prefer Tschaikowsky or Berlioz as our translators of Shakespeare into orchestral music.

Two charming sugar plums were now administered to take away any bad taste that the green-eyed monster had left; these were two of the ballet-numbers from Rubinstein's "Feramors," both exquisitely played, although the counter theme of the Candle-dance seemed somewhat too loud. After this matters suffered "a sea-change into something rich and strange," but not exactly beautiful, for Richard Strauss' "Death and Transfiguration" was performed for the first time in Boston. A wonderful work and one which cannot be dismissed with a sneer, but a work which seems to lead into a false path and to confirm the thought that Richard Strauss is a genius gone astray.

It is a picture of a struggle with Death, a dream-review of a life which has failed in its aspirations and finally finds its true fulfillment on the other side. Not a vastly different idea from that which Liszt worked out in "Les Preludes," and the result out-Liszts Liszt in what may as well be called a "Symphonic Poem." The modern romantic school is losing itself in strange philosophizings, and it may be doubted whether the function of Music is to deal with metaphysics.

The work is gloriously scored, and some of its thoughts are impressive in a high degree, and it even contains some short bits of absolute melodic beauty. We do not think it an echo of Wagner in any degree; it does not even copy Liszt; Strauss is a genius who has his own voice, his own method. The composition seems too prolix, the man dies a most lingering death, slower even than Tristan, and the final glorification is also too extended.

The extreme of force is attained in some of the loud passages; one should put on ear-muffs before attempting to listen to such explosive effects. Even the gong is called into play and more extensively than in any composition that we recall. This hotel instrument can be used to picture a catastrophe, and has been used loudly by Berlioz in the "Ride to Hades," and by Rubinstein in the "Tower of Babel," and softly, as one would use the evil tones of a stopped horn, to picture an approaching calamity, by Rossini at the opening of the tomb of Ninus in "Semiramide," by Meyerbeer at the rising of the nuns in "Robert," and even by Cherubini in one of his requiems, but here it is used for clashes, for soft effects, for slow crescendo effects, in short in more manners than the most enterprising railroad restaurant keeper ever dreamed of.

It is sorrowful to see great gifts perverted; we feel certain that the music of the future will recede somewhat from the position taken by the music of the present, but it will inherit from our time an ingenuity and grandeur of orchestration that will be worth much—only it will probably apply it to more legitimate purposes.

Although the auditor might be supposed to cry, "I have supped full with horrors!" there was more diablerie coming, for now followed Liszt's "Scene in the Tavern," from Lenau's "Faust," wherein Satan plays the part of fiddler. Somehow Mephistopheles did not seem very devilish. After the heavy crashes of Strauss' orchestral thunder, our poor Mephisto seemed as tame as a Sunday school superintendent. Yet the caprice and quaint syncopations of the work were well done and the performance was throughout a commendable one, it was simply that the modern Boanerges had taken the wind out of the sails of Liszt.

How calm and restful Schumann's fourth symphony seemed after all the tumult and excitement! Yet the time was when he too was deemed restless and too fond of syncopation. Who shall ever judge finally or authoritatively regarding what is the true expression of music? There is no definite rule, no infallible yardstick, in this matter. The poison of one age becomes the meat of another. Perhaps this is the strength of the Art; it faithfully reflects the mental, moral and physical character of its epoch, and this being the age of Neurosis, nervous prostration and insanity, our music only reflects our general state of mental frenzy.

All must thoroughly have enjoyed the symphony, which was well read and admirably played. The violoncello work of the second movement was beautiful. Schumann originally wrote the accompaniment for this melodious theme of the slow movement for guitar, but a single hearing convinced him that the guitar had no business in the modern orchestra.

Nowadays even the mandoline accompaniment to the serenade of Don Giovanni and the guitar accompaniment to Almaviva's air in Rossini's "Barber of Seville," are changed into pizzicato violin passages, and Schumann found that he could make no exception to the rule.

"All's well that ends well," and Schumann's symphony came as a benediction, only it did not "follow after prayer," but after a great deal of flurry and hurly-burly. It is odd to think that just the composer of such gentle music should have died insane, one would have supposed the insane composers belonged chiefly to the present.

Louis C. Elson.

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SUNDAY, FEB. 7, 1897.

THE SYMPHONY CONCERT.

The Overture "Othello," by Dvorak, Very Tame.

It Is Singularly Uninteresting and Unsatisfying—The Strauss Tone Poem, "Death and Transfiguration," Is Long, Monotonous and Repellant and Lacks Meaning.

For the fourteenth concert of the Boston Symphony orchestra in Music Hall, last evening, the programme was:

Overture, "Othello," op. 93 .... **Dvorak**
(First time in Boston.)
Ballet music from "Feramorz" ..... **Rubinstein**
1. Dance of the Brides of Kashmire.
2. Dance of Bayaderes.
Tone poem, "Death and Transfiguration" — **Richard Strauss**
(First time in Boston.)
Mephisto Waltz .... **Liszt**
Symphony No. 4, D minor .... **Schumann**

The Dvorak overture is singularly uninteresting. Perhaps if it had not been entitled "Othello," it might have seemed less tame and unsatisfying. As it is, one looks constantly for something suggesting Shakespeare's tragedy, in the appeal it makes to the emotions, and does not find it. In the opening movement there is a moment or more in which it might be supposed that Dvorak, taking the Moor for a southern darkey, typified him by a tune of the same order as is found in the symphony, "From the New World," but that cannot be, for the date of the overture precedes the time when the composer became impressed by the negro melodies of this country as a basis on which to build a school of national music. At other moments there is what might be taken as evidence that Othello was an out-and-out Bohemian. There is a bit of cantabile that may, possibly, be intended for Desdemona; but it is useless to dwell further on any probable descriptive intention in the work; and, besides, the overture is of no very pronounced worth, and is little more than highly respectable conventionality, that goes vacuously on its way, without giving offence, and without appealing successfully for admiration. There are hundreds of overtures of this empty character, that show how well the artificer knows his business, and show nothing else. It says nothing new and nothing striking, except, perhaps, the powerful crescendo with which it unexpectedly terminates.

The Strauss tone-poem is an example of the greatest extremity to which orchestral music has been carried by a follower of the most advanced modern school. It is programme music, and depicts, or is intended to depict, a sick man, in a poverty-stricken room, lighted only by a candle-end, lying in bed and wrestling with death. A sad smile plays over his face. The struggle with the grim destroyer is long and terrible. Before the victim's rapidly glazing eye the scenes of his childhood pass, then those of his mature life, and so on, until death conquers. "But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here; deliverance from the world; transfiguration of the world." Whether the composer has or has not succeeded in his attempt to deal with this remarkable theme in his tone-poem, it is not easy to decide on a first hearing of the work. It is of no consequence if he has, and is of as little importance if he has not. His work is to be judged as music, and thus judged, the music says nothing that is even remotely intelligible without the description that accompanies it.

There are spasmodic bits of melody that are scarcely begun before they are ended; there is much of vagueness, little that is clear and nothing that is pleasing. The whole merit of the work lies in its surprisingly elaborate and ingenious orchestration; but most surprising of all are the ponderous masses of almost deafening noise in which it abounds. It is a triumphant assertion of the possibilities of brass in an ear-splitting direction and a glorification of three kettle drums. The transfiguration business roars and howls through the agency of horns, trumpets, trombones and a bass tuba with a violence that lends a new terror to death, if Strauss' inspiration has dealt faithfully with the subject. The work is long, monotonous and repellant, and its utter lack of meaning produces soul weariness before it has gone half way on its course. It is immensely difficult, and the supreme virtuosity of the orchestra was never more convincingly shown than it was in the skill and the smoothness with which it accomplished the task of performing it. Even the Liszt waltz came as a relief, after this drearily majestic much ado about nothing, and the lovely and melodious Schumann symphony was as a glimpse of paradise after both.

The work of the orchestra through the whole concert was perfect. The charming Rubinstein ballet music was exquisitely played, the piquant Bayadere dance in particular. The symphony was given a beautiful reading, and its performance was delightful and delighting.

The programme for the next concert is: Overture, "Prometheus," Beethoven; concerto for violin, Brahms; Entr'actes and ballet music from "Carmen," Bizet; symphony No. 2, Tschaikowsky, first time. The soloist is Mr. Franz Kneisel.

Gazette
ESTABLISHED 1813.
BOSTON, SUNDAY MORNING, FEB. 7.

Symphony Concert.

The programme of the Symphony concert given last night was:

Overture, "Othello," op. 93............Dvorak.
Ballet Music, "Feramors"..........Rubinstein.
Tone Poem, "Death and Transfiguration" op. 24............................R. Strauss.
"Mephisto Waltz"..........................Liszt.
Symphony No. 4......................Schumann.

Mr. Strauss would be an interesting study to a psychologist, for his mental organization is built on a curious pattern. Despite his many merits, which in this country at least must be taken at second hand, he has the not rare delusion of mistaking noise for music and emphasizing his aesthetic theory by means of drum-sticks and trumpet blasts. The tone poem is not an admirable work, and its composer's hand seems incapable of giving any evidence of grace and delicacy. He stands in the public places of art and attracts attention by bellowing, which is noise in the process of organization. In this way he emphasizes ideas that are not of sufficient value to call for emphasis, and whatever dignity they suggest is extrinsic to the idea itself; Falstaff reduced to a living skeleton when his stage garments are cast aside. It is always pleasant and profitable to hear new things, and one would even listen to the rising or risen genius Strauss than hear nothing.

Dvorak's "Othello" overture is a musicianly work, but here again one forces an admiration that one does not feel. One likes to be proud of the era in which one lives and is willing to lustily cheer genius on very slight symptoms, but unfortunately the symptoms are absent so far as new music is concerned.

BOSTON POST,
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American Art Journal.

NEW YORK, SATURDAY, FEB. 6, 1897.

BOSTON'S FAMOUS ORGAN ROTTING AWAY UNUSED.

So famous throughout the world was the old Boston Music Hall organ, which is to be sold shortly, that it was for many years an object of admiration for music lovers. It was the inspiration of many a young student, and perhaps played a larger part in promoting musical culture than anything inanimate in Boston.

The Music Hall was built in 1852, and its opening was celebrated by a musical festival, the proceeds of which were set apart as a nucleus for a fund to provide for the hall a suitable organ, and it was the determination of the authorities to have an organ which would be regarded as the finest instrument on this continent. The fund grew slowly, and no very definite action was taken till 1856, when a scheme was put forward for raising twenty-five thousand dollars, which sum was estimated as being sufficient for the purpose. Circumstances "beyond human control" eventually rendered this sum entirely inadequate, and when the organ was at last built and installed, it was found to have cost between sixty and seventy thousand dollars.

The next move on the part of the Association was to appoint a committee to go abroad and acquire knowledge on the subject of organs and organ-builders. Consequently, the committee spent a whole summer in visiting organs and organ factories in England, France, Germany and Switzerland. They finally reported in favor of placing the contract with E. B. Wallcker & Son, of Ludwigsburg, Germany. The contract, as placed, was a document of more than forty pages in manuscript, the specifications calling for eighty-four stops and five thousand, four hundred and seventy-four pipes.

The case of the organ was built by a New York firm. The instrument was nearly fifty feet wide, eighteen feet deep and sixty feet high. Perhaps the best description of its appearance is that given by the late Dr. Oliver Wendell Holmes in the *Atlantic Monthly*: "The structure is of black walnut, and is covered with carved statues, busts, masks and figures in boldest relief. In the centre a richly ornamented arch contains the niche for the keyboards and stops. A colossal mask of a singing woman looks over its summit. The pediment above is surmounted by the bust of Johann Sebastian Bach. Behind this rises the lofty central division, containing pipes, and crowning it is a beautiful statue of St. Cecelia, holding her lyre. On each side of her a griffin sits as guardian. The centre is connected by harp-shaped compartments filled with pipes to the two great round towers, one on each side, and each of them contains three colossal pipes. These magnificent towers come boldly forth into the hall, being the most prominent as they are the most stately and highest part of the facade. At the base of each a gigantic half-caryatid in the style of the ancient hermæ, but finished to the waist, bends beneath the superincumbent weight like Atlas under the globe. These figures are of wonderful force, the muscular development almost excessive, but in keeping with their superhuman task. At each side of the base two lion-hermæ share in the task of the giant. Over the base rise the round pillars which support the dome and inclose the three great pipes already mentioned. Graceful as these look in their position, half a dozen men might creep into one of them and lie hidden. The three great pipes are crowned by a heavily sculptured, ribbed, rounded dome, and this is surmounted on each side by two cherubs, whose heads almost touch the lofty ceiling. This whole portion of the sculpture is of eminent beauty. The two exquisite cherubs of one side are playing with the lute and lyre; those of the other side on the flute and horn. All the reliefs that run round the lower portion of the dome are of singular richness. Two lateral compartments, filled with pipes and still more suggestive of the harp in their form, lead to the square lateral towers. Over these compartments, close to the round tower, sits on either side a harper, a man on the right and a woman on the left, with their harps, all apparently of their natural size. Below three colossal hermæ of Cybil-like women perform for them the office which the giants and lion-shapes perform for the round tower. Above the dome is a vase-like support upon which are disposed figures of the lyre and other musical symbols. The whole base of the instrument in the intervals of the figures described is covered with elaborate carvings. Groups of musical instruments, standing out almost detached from the background, occupy the panels. Ancient and modern, clustered with careless grace and quaint variety, from the violin down to a string of sleigh bells, they call up all the echoes of forgotten music, such as the thousand-tongued organ blends together in one grand harmony."

Before the organ building was finished the War of the Rebellion broke out. There was a period of terrible financial depression and gloom. The finances of the Music Hall Association were in a low condition, and it looked very much as if it would be impossible to pay for the organ after all. About that time the international exhibition at South Kensington (London) was opened, and to celebrate the occasion, and for a grand commemoration of Handel, it was proposed to give a concert with four thousand picked voices and instruments. This took place at the Crystal Palace at Sydenham, and the treasurer of that institution made overtures to the Music Hall Association for the loan of the great organ, which was then almost ready for shipment. A long correspondence ensued, and it seemed as if Boston would lose its organ, at least for a time. The directors were about to accede to the terms proposed, when the Trent affair put a sudden end to negotiations, for it seemed that this country and England were on the verge of a war.

Eventually the organ was shipped from Amsterdam on the Dutch brig "Presto," and sailing under a neutral flag it was comparatively safe from hostile vessels. The "Presto" vindicated her name by taking three months to make the passage from Amsterdam to New York, arriving at that port one Sunday in March, 1863 nearly seven years after the placing o the contract. The summer was spent i building up the monster instrumen which weighed nearly seventy tons, but on October 31, the instrument being completed, a private test was held before about one thousand musicians and interested persons, and on the following Monday, November 2, the formal inauguration took place, being one of the most notable musical events in the history of Boston.

The organ was purchased by Hon. William O. Grover, who was anxious to keep such a monumental instrument in Boston. There was on foot a plan to build a large concert hall, but it fell through owing to the death of Dr. Tourgee in 1891. A shed was built and the organ was stored away in it, and in this shed the great Music Hall organ has spent more than a decade of ignominious captivity.

Let us hope that some place may be found, either in Boston or in some other American city, in which it may continue to exercise the functions outlined in the report to the board of directors of the Music Hall Association by their president: "Let it be to you and your children the inculcator of high and lofty aims—an educator of generations yet unborn—teaching with its thousand tongues the precepts of religion and virtue and heaven-born charity—from out whose golden mouths shall ever issue praise to God."

Boston Transcript

MONDAY, FEBRUARY 8, 1897.

Music Hall: Boston Symphony Orchestra.

The fourteenth symphony concert, given in the Music Hall, last Saturday evening, brought the following programme:

Dvorák: Overture to "Othello," opus 93.
(First time in Boston.)
Rubinstein: Ballet Music from "Feramors."
Richard Strauss: Tone-Poem, "Tod und Verklärung," opus 24.
(First time in Boston.)
Liszt: Scene in the Tavern ("Mephisto Waltz") from Lenau's "Faust."
Schumann: Symphony No. 4, in D minor, opus 120.

A programme with a vengeance! It has been the custom of our Symphony Orchestra for the last several years to give every fourth concert without solos, either vocal or instrumental; a most excellent custom, worthy of all commendation. It is not unnatural to suppose that it originated as a concession to the taste of a respectable minority in the public who had rather hear purely orchestral music than songs or instrumental concertos in so large a place as the Music Hall. No doubt music-lovers of this sort are in the minority, as our Boston audiences go; but, as we have hinted, they form a respectable minority, and, as such, some consideration is due them. Such people look forward to the purely orchestral concerts as to the high tides of the symphony season, to the evenings which they will enjoy most. Perhaps the proportion of one in four is as just an one as could be found. Now it is reasonable to posit that, if it is worth while to please this orchestra-loving minority at all, it is worth while to please it in its own way—if this can be done without prejudice to the artistic dignity of the concerts. And we think that, if this minority could be canvassed, its vote would be found to be predominatingly in favor of the great classic and romantic composers, in favor of pretty solid music. Excepting Wagner, we thing that few of the extreme modern lights would get many votes. It can hardly be doubted that an orchestral programme selected from the works of Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Weber, Mendelssohn, Schumann, Cherubini, Wagner and Brahms, with an occasional, but only an occasional, dash of something lighter by Bizet, Saint-Saëns or Rubinstein, would please this minority best. But we mistake much if they are not disappointed when they see the names of Berlioz, Liszt, Tschaikowsky or Richard Strauss on the programme of their favorite "one-in-four" concert. To have to wade through such a slough as the first four numbers in last Saturday's programme before reaching the Schumann symphony is the last thing they want to do. For matter of that we doubt whether one listener in a hundred, leaving the minority out of the question, would care to do it. We, for one, can see no artistic sense in the collocation of those four numbers, from any point of view whatever.

Dvorak's new overture is a not disagreeable composition in a rather commonplace way; its thematic material is neither very fresh nor in any way striking; its development and working-out betray the practised hand; but one finds little vitality or inspiration in it. For one thing, it is almost killed by its title. Why on earth Dr. Dvorak called it "Othello" is hard to make out; unless, indeed, he thought "Othello" a pretty name, as good as another.

The two ballet-movements from Rubinstein's "Feramors" are unquestionably pretty, but commonplace to the last degree. If you did not know them and heard them played in a pianoforte transcription you might guess they were by Lysberg. As sugarplums after the solid meat of a Beethoven, Schumann, or Brahms symphony, they might go down, not without relish; but, after the already commonplace overture by Dvorak they seemed like a step farther toward the gutter.

Strauss's "Death and Damnation"—we beg pardon, "Death and Transfiguration"—is an unholy terror! It is like a musical reflection of all the deadly and noisome diseases flesh is heir to, viewed through a magnifying-glass of three thousand diameters. Such a farrago of hospital sounds, vividly suggesting hospital sights! The worst of it is that the man does show talent. He has something really great and grand in his mind, and shows moreover a certain vague inkling of how to say it grandly. With all his morbidness, his excessiveness and turgidity, with all his revelling in the abnormally complex and artificial, he certainly does at moments show that he has at least a distant suspicion of the artistic value of simplicity. Every now and then he seems to promise you: "Now I am going to be grandly simple!"—and forthwith breaks his word! It has been said of Richard Strauss that he lives and breathes only in an atmosphere of Wagner. We should say rather that he lives and breathes in an atmosphere that Wagner has vitiated—by breathing it before him. Strauss's Wagnerism is as superficial as possible; his music is Wagner, minus the Wagnerian artistic logic, minus the genial instinct for saying the right word at the right time. People used to say that Berlioz was Beethoven gone mad; Strauss is not Wagner gone mad, but an unbalanced mystic, crazed by trying to turn Wagner into Liszt!

Liszt's "Mephisto Waltz" is undoubtedly a work of talent. It is not without its alcohol. There are times when one is glad to hear it. But, right after "Death and Transfiguration," it is simply horrible. It sounds as if Mephisto-Liszt were showing you how applicable Strauss's musical dialect was to stories of the unmentionable sort. Suffice it to say that, whatever one may think of any one of these first four numbers on the programme, they were so put together as to make each one of them show off its neighbor at its worst.

Then came the Schumann symphony as balm to the mangled ear! The performance was in most respects far better than the one Mr. Paur gave a year or two ago; the noble music was allowed more to follow its natural course, to walk its own gait. Mr. Paur used to drag the sprightly third theme in the last movement so that half the wind-players could not bring themselves to play it in the right rhythm; now he takes it more naturally, and the rhythm comes right of itself. Except that the old, apparently inveterate, fault of the violins refusing to play cantabile passages piano kept cropping up every now and then, the performance was in every way an admirable one. Those excellent first violins do, however, remind one at times of the 'cellist in the amateur orchestra who, when upbraided by the conductor for playing too loud, exclaimed: "Ah! Herr Kapellmeister, if you only knew how gloriously it makes one feel to bring out that grand, big tone!"

The next programme is: Beethoven, overture to "Die Geschöpfe des Prometheus," opus 43; Brahms, concerto for violin, in D major, opus 77 (cadenza by C. M. Loeffler); Bizet, entr'actes and ballet music from "Carmen"; Tschaikowsky, symphony No. 2, in C major, opus 17. Mr. Franz Kneisel will be the violinist.

The Boston Traveler

PUBLISHED BY THE
BOSTON TRAVELER CO.

MONDAY, FEBRUARY 8, 1897.

The Symphony.

Sixteenth season Boston Symphony Orchestra; fourteenth concert. The programme:

Overture, "Othello"....................Dvorak
(First time in Boston.)
Ballet Music from Feramers........Rubinstein
Tone poem, "Death and Transfiguration," Richard Strauss
(First time in Boston.)
"Mephisto" waltz..........................Liszt
Symphony, No. 4......................Schumann

It took the sane and beautiful Schumann Symphony at the close to redeem the concert from being one grand and merciless exposition of the noisy and bizarre in music; everything else, save the pretty "Feramors" music, was on the plane of programme music of the blatant sort. First came the new Dvorak overture called "Othello." Why "Othello" rather than "Macbeth" or "Shylock" it is difficult to see. Dvorak has written his old, old Bohemian self into every measure of it, and has not succeeded in producing anything more than a well-made and conventional overture. Perhaps the most striking thing about it was the ascending crash with which it rather unexpectedly ended

Mr. Richard Strauss' tone poem depicting the dying hours of a man in a still, dimly lighted room, his dreams of childhood and of later strife with the world, his recurring struggles with death and final defeat, and then the transfiguration—is a work that even its frightful uproar cannot spoil, for there are moments of great effectiveness in it, and its orchestration is rich and brilliant throughout. Cut about in two, it would gain immensely; the "transfiguration," especially, is so long drawn out that one loses all interest in the man's soul, and cares not a rap whether it lands in heaven or hell.

The lovely Rubinstein ballet music was played with all the daintiness in the world, and Liszt's "Mephisto" waltz received fine treatment. It did not sound particularly stirring, but its diabolism is really more in suggestion than in actual form. The Schumann Symphony was interpreted with sincere beauty. And here we are at this end of the century commenting upon the calm loveliness of a work that fifty years ago was considered noisy and crude. W. D. QUINT.

American Art Journal.

NEW YORK, SATURDAY, FEB. 6, 1897.

BOSTON'S FAMOUS ORGAN ROTTING AWAY UNUSED.

So famous throughout the world was the old Boston Music Hall organ, which is to be sold shortly, that it was for many years an object of admiration for music lovers. It was the inspiration of many a young student, and perhaps played a larger part in promoting musical culture than anything inanimate in Boston.

The Music Hall was built in 1852, and its opening was celebrated by a musical festival, the proceeds of which were set apart as a nucleus for a fund to provide for the hall a suitable organ, and it was the determination of the authorities to have an organ which would be regarded as the finest instrument on this continent. The fund grew slowly, and no very definite action was taken till 1856, when a scheme was put forward for raising twenty-five thousand dollars, which sum was estimated as being sufficient for the purpose. Circumstances "beyond human control" eventually rendered this sum entirely inadequate, and when the organ was at last built and installed, it was found to have cost between sixty and seventy thousand dollars.

The next move on the part of the Association was to appoint a committee to go abroad and acquire knowledge on the subject of organs and organ-builders. Consequently, the committee spent a whole summer in visiting organs and organ factories in England, France, Germany and Switzerland. They finally reported in favor of placing the contract with E. B. Wallcker & Son, of Ludwigsburg, Germany. The contract, as placed, was a document of more than forty pages in manuscript, the specifications calling for eighty-four stops and five thousand, four hundred and seventy-four pipes.

The case of the organ was built by a New York firm. The instrument was nearly fifty feet wide, eighteen feet deep and sixty feet high. Perhaps the best description of its appearance is that given by the late Dr. Oliver Wendell Holmes in the *Atlantic Monthly:* "The structure is of black walnut, and is covered with carved statues, busts, masks and figures in boldest relief. In the centre a richly ornamented arch contains the niche for the keyboards and stops. A colossal mask of a singing woman looks over its summit. The pediment above is surmounted by the bust of Johann Sebastian Bach. Behind this rises the lofty central division, containing pipes, and crowning it is a beautiful statue of St. Cecelia, holding her lyre. On each side of her a griffin sits as guardian. The centre is connected by harp-shaped compartments filled with pipes to the two great round towers, one on each side, and each of them contains three colossal pipes. These magnificent towers come boldly forth into the hall, being the most prominent as they are the most stately and highest part of the facade. At the base of each a gigantic half-caryatid in the style of the ancient hermæ, but finished to the waist, bends beneath the superincumbent weight like Atlas under the globe. These figures are of wonderful force, the muscular development almost excessive, but in keeping with their superhuman task. At each side of the base two lion-hermæ share in the task of the giant. Over the base rise the round pillars which support the dome and inclose the three great pipes already mentioned. Graceful as these look in their position, half a dozen men might creep into one of them and lie hidden. The three great pipes are crowned by a heavily sculptured, ribbed, rounded dome, and this is surmounted on each side by two cherubs, whose heads almost touch the lofty ceiling. This whole portion of the sculpture is of eminent beauty. The two exquisite cherubs of one side are playing with the lute and lyre; those of the other side on the flute and horn. All the reliefs that run round the lower portion of the dome are of singular richness. Two lateral compartments, filled with pipes and still more suggestive of the harp in their form, lead to the square lateral towers. Over these compartments, close to the round tower, sits on either side a harper, a man on the right and a woman on the left, with their harps, all apparently of their natural size. Below three colossal hermæ of Cybil-like women perform for them the office which the giants and lion-shapes perform for the round tower. Above the dome is a vase-like support upon which are disposed figures of the lyre and other musical symbols. The whole base of the instrument in the intervals of the figures described is covered with elaborate carvings. Groups of musical instruments, standing out almost detached from the background, occupy the panels. Ancient and modern, clustered with careless grace and quaint variety, from the violin down to a string of sleigh bells, they call up all the echoes of forgotten music, such as the thousand-tongued organ blends together in one grand harmony."

Before the organ building was finished the War of the Rebellion broke out. There was a period of terrible financial depression and gloom. The finances of the Music Hall Association were in a low condition, and it looked very much as if it would be impossible to pay for the organ after all. About that time the international exhibition at South Kensington (London) was opened, and to celebrate the occasion, and for a grand commemoration of Handel, it was proposed to give a concert with four thousand picked voices and instruments. This took place at the Crystal Palace at Sydenham, and the treasurer of that institution made overtures to the Music Hall Association for the loan of the great organ, which was then almost ready for shipment. A long correspondence ensued, and it seemed as if Boston would lose its organ, at least for a time. The directors were about to accede to the terms proposed, when the Trent affair put a sudden end to negotiations, for it seemed that this country and England were on the verge of a war.

Eventually the organ was shipped from Amsterdam on the Dutch brig "Presto," and sailing under a neutral flag it was comparatively safe from hostile vessels. The "Presto" vindicated her name by taking three months to make the passage from Amsterdam to New York, arriving at that port one Sunday in March, 1863 nearly seven years after the placing o the contract. The summer was spent i building up the monster instrumen which weighed nearly seventy tons, but on October 31, the instrument being completed, a private test was held before about one thousand musicians and interested persons, and on the following Monday, November 2, the formal inauguration took place, being one of the most notable musical events in the history of Boston.

The organ was purchased by Hon. William O. Grover, who was anxious to keep such a monumental instrument in Boston. There was on foot a plan to build a large concert hall, but it fell through owing to the death of Dr. Tourgee in 1891. A shed was built and the organ was stored away in it, and in this shed the great Music Hall organ has spent more than a decade of ignominous captivity.

Let us hope that some place may be found, either in Boston or in some other American city, in which it may continue to exercise the functions outlined in the report to the board of directors of the Music Hall Association by their president: "Let it be to you and your children the inculcator of high and lofty aims—an educator of generations yet unborn—teaching with its thousand tongues the precepts of religion and virtue and heaven-born charity—from out whose golden mouths shall ever issue praise to God."

Boston Transcript

MONDAY, FEBRUARY 8, 1897.

Music Hall: Boston Symphony Orchestra.

The fourteenth symphony concert, given in the Music Hall, last Saturday evening, brought the following programme:

Dvorák: Overture to "Othello," opus 93.
(First time in Boston.)
Rubinstein: Ballet Music from "Feramors."
Richard Strauss: Tone-Poem, "Tod und Verklärung," opus 24.
(First time in Boston.)
Liszt: Scene in the Tavern ("Mephisto Waltz") from Lenau's "Faust.".
Schumann: Symphony No. 4, in D minor, opus 120.

A programme with a vengeance! It has been the custom of our Symphony Orchestra for the last several years to give every fourth concert without solos, either vocal or instrumental; a most excellent custom, worthy of all commendation. It is not unnatural to suppose that it originated as a concession to the taste of a respectable minority in the public who had rather hear purely orchestral music than songs or instrumental concertos in so large a place as the Music Hall. No doubt music-lovers of this sort are in the minority, as our Boston audiences go; but, as we have hinted, they form a respectable minority, and, as such, some consideration is due them. Such people look forward to the purely orchestral concerts as to the high tides of the symphony season, to the evenings which they will enjoy most. Perhaps the proportion of one in four is as just an one as could be found. Now it is reasonable to posit that, if it is worth while to please this orchestra-loving minority at all, it is worth while to please it in its own way—if this can be done without prejudice to the artistic dignity of the concerts. And we think that, if this minority could be canvassed, its vote would be found to be predominatingly in favor of the great classic and romantic composers, in favor of pretty solid music. Excepting Wagner, we thing that few of the extreme modern lights would get many votes. It can hardly be doubted that an orchestral programme selected from the works of Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Weber, Mendelssohn, Schumann, Cherubini, Wagner and Brahms, with an occasional, but only an occasional, dash of something lighter by Bizet, Saint-Saëns or Rubinstein, would please this minority best. But we mistake much if they are not disappointed when they see the names of Berlioz, Liszt, Tschaikowsky or Richard Strauss on the programme of their favorite "one-in-four" concert. To have to wade through such a slough as the first four numbers in last Saturday's programme before reaching the Schumann symphony is the last thing they want to do. For matter of that we doubt whether one listener in a hundred, leaving the minority out of the question, would care to do it. We, for one, can see no artistic sense in the collocation of those four numbers, from any point of view whatever.

Dvorak's new overture is a not disagreeable composition in a rather commonplace way; its thematic material is neither very fresh nor in any way striking; its development and working-out betray the practised hand; but one finds little vitality or inspiration in it. For one thing, it is almost killed by its title. Why on earth Dr. Dvorak called it "Othello" is hard to make out; unless, indeed, he thought "Othello" a pretty name, as good as another.

The two ballet-movements from Rubinstein's "Feramors" are unquestionably pretty, but commonplace to the last degree. If you did not know them and heard them played in a pianoforte transcription you might guess they were by Lysberg. As sugarplums after the solid meat of a Beethoven, Schumann, or Brahms symphony, they might go down, not without relish; but, after the already commonplace overture by Dvorak they seemed like a step farther toward the gutter.

Strauss's "Death and Damnation"—we beg pardon, "Death and Transfiguration"—is an unholy terror! It is like a musical reflection of all the deadly and noisome diseases flesh is heir to, viewed through a magnifying-glass of three thousand diameters. Such a farrago of hospital sounds, vividly suggesting hospital sights! The worst of it is that the man does show talent. He has something really great and grand in his mind, and shows moreover a certain vague inkling of how to say it grandly. With all his morbidness, his excessiveness and turgidity, with all his revelling in the abnormally complex and artificial, he certainly does at moments show that he has at least a distant suspicion of the artistic value of simplicity. Every now and then he seems to promise you: "Now I am going to be grandly simple!"—and forthwith breaks his word! It has been said of Richard Strauss that he lives and breathes only in an atmosphere of Wagner. We should say rather that he lives and breathes in an atmosphere that Wagner has vitiated —by breathing it before him. Strauss's Wagnerism is as superficial as possible; his music is Wagner, minus the Wagnerian artistic logic, minus the genial instinct for saying the right word at the right time. People used to say that Berlioz was Beethoven gone mad; Strauss is not Wagner gone mad, but an unbalanced mystic, crazed by trying to turn Wagner into Liszt!

Liszt's "Mephisto Waltz" is undoubtedly a work of talent. It is not without its alcohol. There are times when one is glad to hear it. But, right after "Death and Transfiguration," it is simply horrible. It sounds as if Mephisto-Liszt were showing you how applicable Strauss's musical dialect was to stories of the unmentionable sort. Suffice it to say that, whatever one may think of any one of these first four numbers on the programme, they were so put together as to make each one of them show off its neighbor at its worst.

Then came the Schumann symphony as balm to the mangled ear! The performance was in most respects far better than the one Mr. Paur gave a year or two ago; the noble music was allowed more to follow its natural course, to walk its own gait. Mr. Paur used to drag the sprightly third theme in the last movement so that half the wind-players could not bring themselves to play it in the right rhythm; now he takes it more naturally, and the rhythm comes right of itself. Except that the old, apparently inveterate, fault of the violins refusing to play cantabile passages piano kept cropping up every now and then, the performance was in every way an admirable one. Those excellent first violins do, however, remind one at times of the 'cellist in the amateur orchestra who, when upbraided by the conductor for playing too loud, exclaimed: "Ah! Herr Kapellmeister, if you only knew how gloriously it makes one feel to bring out that grand, big tone!"

The next programme is: Beethoven, overture to "Die Geschöpfe des Prometheus," opus 43; Brahms, concerto for violin, in D major, opus 77 (cadenza by C. M. Loeffler); Bizet, entr'actes and ballet music from "Carmen"; Tschaikowsky, symphony No. 2, in C major, opus 17. Mr. Franz Kneisel will be the violinist.

The Boston Traveler

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MONDAY, FEBRUARY 8, 1897.

The Symphony.

Sixteenth season Boston Symphony Orchestra; fourteenth concert. The programme:

Overture, "Othello" .... Dvorak
(First time in Boston.)
Ballet Music from Feramers .... Rubinstein
Tone poem, "Death and Transfiguration," Richard Strauss
(First time in Boston.)
"Mephisto" waltz .... Liszt
Symphony, No. 4 .... Schumann

It took the sane and beautiful Schumann Symphony at the close to redeem the concert from being one grand and merciless exposition of the noisy and bizarre in music; everything else, save the pretty "Feramors" music, was on the plane of programme music of the blatant sort. First came the new Dvorak overture called "Othello." Why "Othello" rather than "Macbeth" or "Shylock" it is difficult to see. Dvorak has written his old, old Bohemian self into every measure of it, and has not succeeded in producing anything more than a well-made and conventional overture. Perhaps the most striking thing about it was the ascending crash with which it rather unexpectedly ended

Mr. Richard Strauss' tone poem depicting the dying hours of a man in a still, dimly lighted room, his dreams of childhood and of later strife with the world, his recurring struggles with death and final defeat, and then the transfiguration—is a work that even its frightful uproar cannot spoil, for there are moments of great effectiveness in it, and its orchestration is rich and brilliant throughout. Cut about in two, it would gain immensely; the "transfiguration," especially, is so long drawn out that one loses all interest in the man's soul, and cares not a rap whether it lands in heaven or hell.

The lovely Rubinstein ballet music was played with all the daintiness in the world, and Liszt's "Mephisto" waltz received fine treatment. It did not sound particularly stirring, but its diabolism is really more in suggestion than in actual form. The Schumann Symphony was interpreted with sincere beauty. And here we are at this end of the century commenting upon the calm loveliness of a work that fifty years ago was considered noisy and crude.

W. D. QUINT.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, FEBRUARY 10, 1897.

BOSTON, Mass., February 7, 1897.

THE program of the fourteenth Symphony concert, given last night in Music Hall, was as follows:

Overture to Othello, op. 93....................................Dvorák
(First time in Boston.)
Ballet music from Feramors—
Candle Dance of the Brides of Kashmere...}
Dance of Bayadères.........................}..........Rubinstein
Tone Poem, Tod und Verklärung, op. 24..............Richard Strauss
(First time in Boston.)
Scene in the Tavern (Mephisto Walzer), from Lenau's Faust....Liszt
Symphony No. 4, in D minor...................................Schumann

You heard the Othello overture, I believe, in 1892 at Dvorák's inaugural concert in New York. It was then, with the Carneval and the In der Natur, entitled Triple Overture. Can anyone tell me whether that performance in New York was the first? Or had the overtures been played in Europe before Dr. Dvorák heard Mrs. Thurber's Macedonian cry or went a-gunning in the Bowery and Spillville for negro tunes?

This overture does not seem worthy of serious consideration. The Moor—and what a tame fellow he is!—lives and suffers in Bohemia, and he is caught dancing to the music of a negro Bohemian jig. Why did Dvorák give this overture the title? Pray, what is his idea of Shakespeare's tragedy? I know of few pieces of music by modern composers of renown that are so free from what may be called character drawing. I find no salient, irresistible theme, no attention-compelling treatment. There is apparently no following of any scenario; there is no inevitable suggestion of a mood of any kind. The music might have been written by any chapelmaster in a small town in Germany, so far as inspiration or imagination is concerned. Dvorák takes his Othello to Bohemia. This is reasonable. Alas! the Bohemia is not the romantic, enchanted country in which Dvorák delighted before he engaged in contract labor for English festivals and English publishers. The Bohemia where he now lives must be a dry and sterile land.

The strange symphonic poem of Richard Strauss was played superbly, and respect for the orchestra should have brought heartier applause from the audience, even if many of the hearers were perplexed or bored or stunned. 'Tis an amazing work, whether you like it or dislike it. There are orchestral effects that were not heard in concert halls or theatres before the first performance at Eisenach. There are stupendous passages, as the great crescendo that follows the first stroke of the gong. There are daring harmonic progressions, so daring that some consider them foolhardy. They may be right. The conflict of dissonances may be so protracted that the ear is fatigued and half of the effect of the close thereby destroyed.

I know, however, that my attention was riveted, that I became aware of new things in music, that the close left me with an eager desire to hear the work again.

I do not know who wrote the poem in blank verse that serves as a libretto; and the poem itself is not essential to enjoyment or intelligent understanding. What does the hearer care for the Flemish detail: "In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed." This is all well enough for a prose poem; but music cannot picture the size of the room, quality of the furniture, or lighting by a candle-end or a whole candle. I believe it was Hanslick, who, protesting against the endeavor of Strauss to make the music express each detail of the poem, as though the poem were a ballet libretto, wondered why the composer did not put the sick man on the stage with scenic effects. What need of all this babble? Is not the awesome word "death" suggestive in itself? Is there no unmistakable, fierce contention in the music? "Make the barrier thy stirrup!" It is a good line; it sounds like Emerson or Thoreau. But the music itself tells of heroic endeavor.

They do Strauss injustice who accuse him of being the slavish imitator of Wagner. Strauss has his own voice; he has his own vocabulary. His melody is his own. He has his own method of arranging contrasts and climaxes. He may be a poseur, and so was Ajax defying the lightning. He has been called pessimistic. There must be pessimism in the soul of every hero who struggles. Such pessimism—contempt for the meannesses, the tricks, the fawning, the lies that lead to worldly success—is nobler than the smug optimism that accepts everything without discrimination, and does not distinguish between the good man and the scoundrel. This symphonic poem of Strauss is not to be judged sanely after one hearing. It seems to me that it is full of noble musical thoughts; that it displays an astounding knowledge of the orchestra; that large imagination is shown in the invention of orchestration.

After the overwhelming finale of the symphonic poem the Scene in the Tavern was cheap and mean. The specious brilliancy was as hollow as the laugh of an avaricious and expectant courtesan. It was a pleasure to hear again the beautiful ballet music of Rubinstein, although Mr. Paur was inclined to treat the bayadères and the brides as though they were on the parade ground near Prussian barracks. His reading of the D minor symphony was robust rather than romantic. He paid little attention to dynamic contrasts, and for once the symphony was boresome.

⁂

Mr. Apthorp's entr'acte in the program book was of genuine interest and force. It was founded on this text:

"Mr. Händel, the University of Oxford is ready to confer upon you the degree of Doctor of Music."

"What costs?"

"Five pounds."

"Me no want!"

His conclusion is so in line with an editorial article published some time ago in THE MUSICAL COURIER that I quote it in full:

In conferring an academic degree upon an artist of distinction, a university tacitly arrogates to itself the right and competency to judge that artist's work; it arrogates to itself the right to treat the artist *de haut en bas*, and pat him on the head with fatherly complacency—for surely no university would be willing to accept the position of merely official mouthpiece of a popular verdict! Now it seems to me that the university arrogates too much to itself in this. A university is no more competent to set the seal of greatness upon an artist's fame than a board of aldermen is to put the last touch to his glory by a vote of approval. The university works in one field, the artist in another. And the artist's field is the higher and nobler of the two. In officially commending the artist, the university makes a move *ultra crepidam;* the artist has full right to resent such officious patronage. The academic degree is but a sorry pebble in his crown of diamonds. It is worse than carrying coals to Newcastle; it is offering a chromo to a collecter of Millets and Corots! And the artist who accepts an academic degree virtually steps down from his native throne, and exchanges his royal purple for a livery.

Baltimore

Mr. Paur gave us an improved program at the Boston Symphony Orchestra Concert January 20, and the performance would have been made still more interesting had the Tschaikowsky Symphony been the opening instead of the closing number. Mr. Paur conducted with unusual discrimination, and the orchestra never played better, furnishing, with Signor Campanari's artistic singing, the most delightful concert of the season.

With such orchestral music as the Boston Orchestra furnishes one can well wonder with what success the project of organizing an orchestra at the Peabody Institute will be met. The plan proposed, as I understand it, is to enter a number of students, who will receive instruction from a corps of instructors, made up of those constituting the regular orchestra, and thus combined to have the largest orchestra in the history of the institute. I wish the scheme every successs, but I fear that for many years to come we will have to depend upon other sources for the enjoyment of first-class orchestral concerts.

THE EVENING BULLETIN

THURSDAY, FEBRUARY 11, 1897.

Symphony Concert.

The fourth Symphony concert was given last night at Infantry Hall. As at the January concert, the hall was well filled, and Mr. Paur and his band of renowned players were given a warm welcome. The programme was one of much interest, and its performance was marked by some of the most superb playing we have ever listened to, even from this world-renowned orchestra. The following numbers were presented:

Symphony No. 4, in D minor, Op. 120..........................Robert Schumann
I. Ziemlich langsam (D minor).
Lebhaft (D minor).
II. Romanze: Ziemlich langsam (D minor).
III. Scherzo Lebhaft (D minor).
Trio (B-flat major).
IV. Langsam (D minor).
Lebhaft (D major).
Symphonie Espagnole, for Violin and Orchestra, Op. 21..............Edouard Lalo
I. Allegro non troppo.
II. Scherzando (Allegro molto).
III. Andante.
IV. Rondo (Allegro).
Scene in the Tavern (Mephisto Waltz), from Lenau's "Faust"..............Franz Liszt
Overture, "William Tell"..........................Giachino Antonio Rossini

As in the case of a few other composers the opus numbers of Schumann's works refer to the order of their publication rather than to that of their composition, this so-called fourth symphony being really his first and the one commonly labelled as No. 1 the last to be written. Schumann was never in haste to print his works, preferring to keep them by him till sometimes revision and excision had made vast changes in the original draft. Meantime other things were begun and perhaps finished before all these changes were effected to his liking. In the case of this particular symphony there is little doubt but that the amended version which Schumann finally gave to his publisher is a vast improvement upon the original. The earlier score has also been published, long after the composer's death, and is occasionally played as a matter of historical interest, but does not compare with the authentic version in musical value or interest. Of Schumann's four symphonies the best are this and the one in B-flat (No. 1), and as between the two it is difficult to award the palm. This D-minor symphony is a work in which perhaps Schumann follows more closely the classical models and exhibits less of his own peculiar and striking originality than in any of the others. At the same time it is profound, impressive, of more evenly sustained interest and richer in orchestral color than its brethren. It is, after all, of small profit to measure such works one against another. We take what we get and are thankful. The performance of the symphony last night was magnificent in every sense of the word.

The solo number of the programme introduced to us for the second time this season, that very excellent and always popular player, Mr. Timothie Adamowski. This concerto of Lalo's is fully as original as anything we have had from his gifted pen. Mr. Apthorp's programme notes aptly describe it as follows:

"The 'Symphonie Espagnole' is esteemed a fine expression of its composer's piquant individuality. Each movement is marked by some Spanish national peculiarity, either of melody, accent, or rhythm. Many and varied are the felicitous touches in the instrumentation, which, though full, is so deftly managed as not to override the agreeable, attractive, and brilliant solo part. The work, as has been pointed out by another, is scarcely deep enough to justify its title of symphony. It is more properly a symphonic concerto." Mr. Adamowski is quite happy in works of this genre. They seem to be sympathetic to his individuality as an artist and he plays them with all the dash and abandon which they require. Four or five enthusiastic recalls, in which his brother players heartily joined, greeted his most excellent performance of the work.

Liszt's music in illustration of episides from Lenau's "Faust" is a striking tone-picture, at once bizarre in character and most effective in suggestion. The text which it is meant to illustrate is far different from the more familiar work of Goethe. In this scene a tavern episode is pictured, where Faust dances with a village wench to music made by Mephisto upon a borrowed fiddle. The orchestration is most cunning and original. One cannot help wondering, after hearing it, whether Richard Wagner did not at times condescend to borrow something besides money from his talented father-in-law. Like the other numbers of the programme, it was played with astounding vigor and remarkable finesse.

Rossini's most popular overture made a brilliant and pleasant ending to the evening's musical feast. As played by this superb orchestra it seemed like a composition never heard before, and showed that there are unsuspected depths in the music of Italy's premier melodist.

There was much applause all through the concert, and it is safe to say that the programme was as generally enjoyed as any that has been given this season. The fifth concert will be given on the evening of Wednesday, March 10.

THURSDAY, FEBRUARY 11, 1897.

It was a very fine and a most enthusiastic audience that gathered in Infantry hall last evening for the fourth of the Boston Symphony orchestra concerts. The program offered was an attractive one, not quite as good possibly as at the last concert, but still affording sufficient variety to satisfy even the most captious. It was made up as follows:

Robert Schumann ....
........Symphony No. 4, in D minor, Op. 120
I. Ziemlich langsam (D minor)..........3-4
Lebhaft (D minor) 2-4
II. Romanze: Ziemlich langsam (D minor) 3-4
III. Scherzo: Lebhaft (D minor).........3-4
Trio (B-flat major)............................3-4
IV. Langsam (D minor)........................4-4
Lebhaft (D major)..............................4-4
Edouard Lalo ....
Symphonie Espagnole, for violin and orchestra, Op. 21. ....
I. Allegro non troppo.
II. Scherzando (Allegro molto).
III. Andante.
IV. Rondo (Allegro).
Franz Liszt..
Scene in the Tavern (Mephisto waltz), from Lenau's "Faust."
Giachino Antonio Rossini..........................
.......................Overture, "William Tell"

The soloist of the evening was Mr. T. Adamowski, always a favorite here and more so now since his brilliant performance of the Spanish symphony. This gave an opportunity for bringing from the violin every expression of which it is capable, not too deep to be easily understood and sufficiently Spanish to be as pleasing as the music of that country generally is. Each movement brought out something characteristic of the nation, deftly rendered by Mr. Adamowski, the peculiar accent and melody being noticeable throughout the performance. The notes called attention to the fact that it is a fine instance of the composer's piquant individuality, but it is not so dainty as some of the chamber music which he has written nor does it have the force of some of the rhapsodies but, of course, it must be remembered that the symphony is arranged for a solo and not for an ensemble, though the orchestral accompaninment lends no small additional charm to the performance, especially as given by the Boston Symphony orchestra. Mr. Adamowski was recalled again and again, but it could not be expected that he would play more after the exertion of the long solo.

The opening symphony differed from those of most composers in that the four movements were so connected that but for Mr. Paur's reading there would have been no means of knowing where one ended and the next began unless one happened to be familiar with the work. The interpretation of the symphony was robust, at times filled with strong contrasts that brought out the full meaning of the composer and often, especially in the third movement, very exquisitely played. The work, however, does not equal some of the other efforts of Schumann.

The scene in the tavern was one of those novelties which are always pleasing to the average listener no matter how corrupting they may be to the musician and the picture was clearly set forth by the magnificent rendition given it through Mr. Paur's efforts. Everybody knows the full beauty of the overture with which the program was brought to a close and no one who has heard it before ever listened to a better performance. It was nothing short of perfect. The next concert occurs Merch 10.

The fourth Symphony concert was given last night at Infantry Hall. As at the January concert, the hall was well filled, and Mr. Paur and his band of renowned players were given a warm welcome. The programme was one of much interest, and its performance was marked by some of the most superb playing we have ever listened to, even from this world-renowned orchestra. The following numbers were presented:

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I. Allegro non troppo.
II. Scherzando (Allegro molto).
III. Andante.
IV. Rondo (Allegro).
Scene in the Tavern (Mephisto Waltz), from Lenau's "Faust"..............Franz Liszt
Overture, "William Tell"..........................Giachino Antonio Rossini

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Rossini's most popular overture made a brilliant and pleasant ending to the evening's musical feast. As played by this superb orchestra it seemed like a composition never heard before, and showed that there are unsuspected depths in the music of Italy's premier melodist.

There was much applause all through the concert, and it is safe to say that the programme was as generally enjoyed as any that has been given this season. The fifth concert will be given on the evening of Wednesday, March 10.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, FEBRUARY 10, 1897.

BOSTON, Mass., February 7, 1897.

THE program of the fourteenth Symphony concert, given last night in Music Hall, was as follows:

Overture to Othello, op. 93.................................Dvorák
(First time in Boston.)
Ballet music from Feramors—
Candle Dance of the Brides of Kashmere... } ....Rubinstein
Dance of Bayadères......................... }
Tone Poem, Tod und Verklärung, op. 24..............Richard Strauss
(First time in Boston.)
Scene in the Tavern (Mephisto Walzer), from Lenau's Faust....Liszt
Symphony No. 4, in D minor.................................Schumann

You heard the Othello overture, I believe, in 1892 at Dvorák's inaugural concert in New York. It was then, with the Carneval and the In der Natur, entitled Triple Overture. Can anyone tell me whether that performance in New York was the first? Or had the overtures been played in Europe before Dr. Dvorák heard Mrs. Thurber's Macedonian cry or went a-gunning in the Bowery and Spillville for negro tunes?

This overture does not seem worthy of serious consideration. The Moor—and what a tame fellow he is!—lives and suffers in Bohemia, and he is caught dancing to the music of a negro Bohemian jig. Why did Dvorák give this overture the title? Pray, what is his idea of Shakespeare's tragedy? I know of few pieces of music by modern composers of renown that are so free from what may be called character drawing. I find no salient, irresistible theme, no attention-compelling treatment. There is apparently no following of any scenario; there is no inevitable suggestion of a mood of any kind. The music might have been written by any chapelmaster in a small town in Germany, so far as inspiration or imagination is concerned. Dvorák takes his Othello to Bohemia. This is reasonable. Alas! the Bohemia is not the romantic, enchanted country in which Dvorák delighted before he engaged in contract labor for English festivals and English publishers. The Bohemia where he now lives must be a dry and sterile land.

The strange symphonic poem of Richard Strauss was played superbly, and respect for the orchestra should have brought heartier applause from the audience, even if many of the hearers were perplexed or bored or stunned. 'Tis an amazing work, whether you like it or dislike it. There are orchestral effects that were not heard in concert halls or theatres before the first performance at Eisenach. There are stupendous passages, as the great crescendo that follows the first stroke of the gong. There are daring harmonic progressions, so daring that some consider them foolhardy. They may be right. The conflict of dissonances may be so protracted that the ear is fatigued and half of the effect of the close thereby destroyed.

I know, however, that my attention was riveted, that I became aware of new things in music, that the close left me with an eager desire to hear the work again.

I do not know who wrote the poem in blank verse that serves as a libretto; and the poem itself is not essential to enjoyment or intelligent understanding. What does the hearer care for the Flemish detail: "In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed." This is all well enough for a prose poem; but music cannot picture the size of the room, quality of the furniture, or lighting by a candle-end or a whole candle. I believe it was Hanslick, who, protesting against the endeavor of Strauss to make the music express each detail of the poem, as though the poem were a ballet libretto, wondered why the composer did not put the sick man on the stage with scenic effects. What need of all this babble? Is not the awesome word "death" suggestive in itself? Is there no unmistakable, fierce contention in the music? "Make the barrier thy stirrup!" It is a good line; it sounds like Emerson or Thoreau. But the music itself tells of heroic endeavor.

They do Strauss injustice who accuse him of being the slavish imitator of Wagner. Strauss has his own voice; he has his own vocabulary. His melody is his own. He has his own method of arranging contrasts and climaxes. He may be a poseur, and so was Ajax defying the lightning. He has been called pessimistic. There must be pessimism in the soul of every hero who struggles. Such pessimism—contempt for the meannesses, the tricks, the fawning, the lies that lead to worldly success—is nobler than the smug optimism that accepts everything without discrimination, and does not distinguish between the good man and the scoundrel. This symphonic poem of Strauss is not to be judged sanely after one hearing. It seems to me that it is full of noble musical thoughts; that it displays an astounding knowledge of the orchestra; that large imagination is shown in the invention of orchestration.

After the overwhelming finale of the symphonic poem the Scene in the Tavern was cheap and mean. The specious brilliancy was as hollow as the laugh of an avaricious and expectant courtesan. It was a pleasure to hear again the beautiful ballet music of Rubinstein, although Mr. Paur was inclined to treat the bayadères and the brides as though they were on the parade ground near Prussian barracks. His reading of the D minor symphony was robust rather than romantic. He paid little attention to dynamic contrasts, and for once the symphony was boresome.

* * *

Mr. Apthorp's entr'acte in the program book was of genuine interest and force. It was founded on this text:

"Mr. Händel, the University of Oxford is ready to confer upon you the degree of Doctor of Music."

"What costs?"

"Five pounds."

"Me no want!"

His conclusion is so in line with an editorial article published some time ago in THE MUSICAL COURIER that I quote it in full:

In conferring an academic degree upon an artist of distinction, a university tacitly arrogates to itself the right and competency to judge that artist's work; it arrogates to itself the right to treat the artist *de haut en bas*, and pat him on the head with fatherly complacency—for surely no university would be willing to accept the position of merely official mouthpiece of a popular verdict! Now it seems to me that the university arrogates too much to itself in this. A university is no more competent to set the seal of greatness upon an artist's fame than a board of aldermen is to put the last touch to his glory by a vote of approval. The university works in one field, the artist in another. And the artist's field is the higher and nobler of the two. In officially commending the artist, the university makes a move *ultra crepidam;* the artist has full right to resent such officious patronage. The academic degree is but a sorry pebble in his crown of diamonds. It is worse than carrying coals to Newcastle; it is offering a chromo to a collecter of Millets and Corots! And the artist who accepts an academic degree virtually steps down from his native throne, and exchanges his royal purple for a livery.

[illegible]

Mr. Paur gave us an improved program at the Boston Symphony Orchestra Concert January 20, and the performance would have been made still more interesting had the Tschaikowsky Symphony been the opening instead of the closing number. Mr. Paur conducted with unusual discrimination, and the orchestra never played better, furnishing, with Signor Campanari's artistic singing, the most delightful concert of the season.

With such orchestral music as the Boston Orchestra furnishes one can well wonder with what success the project of organizing an orchestra at the Peabody Institute will be met. The plan proposed, as I understand it, is to enter a number of students, who will receive instruction from a corps of instructors, made up of those constituting the regular orchestra, and thus combined to have the largest orchestra in the history of the institute. I wish the scheme every successs, but I fear that for many years to come we will have to depend upon other sources for the enjoyment of first-class orchestral concerts.

THE EVENING BULLETIN

THURSDAY, FEBRUARY 11, 1897.

Symphony Concert.

The fourth Symphony concert was given last night at Infantry Hall. As at the January concert, the hall was well filled, and Mr. Paur and his band of renowned players were given a warm welcome. The programme was one of much interest, and its performance was marked by some of the most superb playing we have ever listened to, even from this world-renowned orchestra. The following numbers were presented:

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........................Robert Schumann
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Lebhaft (D minor).
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Trio (B-flat major).
IV. Langsam (D minor).
Lebhaft (D major).
Symphonie Espagnole, for Violin and Orchestra, Op. 21................Edouard Lalo
I. Allegro non troppo.
II. Scherzando (Allegro molto).
III. Andante.
IV. Rondo (Allegro).
Scene in the Tavern (Mephisto Waltz), from Lenau's "Faust"...............Franz Liszt
Overture, "William Tell"..................
..................Giachino Antonio Rossini

As in the case of a few other composers the opus numbers of Schumann's works refer to the order of their publication rather than to that of their composition, this so-called fourth symphony being really his first and the one commonly labelled as No. 1 the last to be written. Schumann was never in haste to print his works, preferring to keep them by him till sometimes revision and excision had made vast changes in the original draft. Meantime other things were begun and perhaps finished before all these changes were effected to his liking. In the case of this particular symphony there is little doubt but that the amended version which Schumann finally gave to his publisher is a vast improvement upon the original. The earlier score has also been published, long after the composer's death, and is occasionally played as a matter of historical interest, but does not compare with the authentic version in musical value or interest. Of Schumann's four symphonies the best are this and the one in B-flat (No. 1), and as between the two it is difficult to award the palm. This D-minor symphony is a work in which perhaps Schumann follows more closely the classical models and exhibits less of his own peculiar and striking originality than in any of the others. At the same time it is profound, impressive, of more evenly sustained interest and richer in orchestral color than its brethren. It is, after all, of small profit to measure such works one against another. We take what we get and are thankful. The performance of the symphony last night was magnificent in every sense of the word.

The solo number of the programme introduced to us for the second time this season, that very excellent and always popular player, Mr. Timothie Adamowski. This concerto of Lalo's is fully as original as anything we have had from his gifted pen. Mr. Apthorp's programme notes aptly describe it as follows:

"The 'Symphonie Espagnole' is esteemed a fine expression of its composer's piquant individuality. Each movement is marked by some Spanish national peculiarity, either of melody, accent, or rhythm. Many and varied are the felicitous touches in the instrumentation, which, though full, is so deftly managed as not to override the agreeable, attractive, and brilliant solo part. The work, as has been pointed out by another, is scarcely deep enough to justify its title of symphony. It is more properly a symphonic concerto." Mr. Adamowski is quite happy in works of this genre. They seem to be sympathetic to his individuality as an artist and he plays them with all the dash and abandon which they require. Four or five enthusiastic recalls, in which his brother players heartily joined, greeted his most excellent performance of the work.

Liszt's music in illustration of episides from Lenau's "Faust" is a striking tone-picture, at once bizarre in character and most effective in suggestion. The text which it is meant to illustrate is far different from the more familiar work of Goethe. In this scene a tavern episode is pictured, where Faust dances with a village wench to music made by Mephisto upon a borrowed fiddle. The orchestration is most cunning and original. One cannot help wondering, after hearing it, whether Richard Wagner did not at times condescend to borrow something besides money from his talented father-in-law. Like the other numbers of the programme, it was played with astounding vigor and remarkable finesse.

Rossini's most popular overture made a brilliant and pleasant ending to the evening's musical feast. As played by this superb orchestra it seemed like a composition never heard before, and showed that there are unsuspected depths in the music of Italy's premier melodist.

There was much applause all through the concert, and it is safe to say that the programme was as generally enjoyed as any that has been given this season. The fifth concert will be given on the evening of Wednesday, March 10.

The Telegram

THURSDAY, FEBRUARY 11, 1897.

It was a very fine and a most enthusiastic audience that gathered in Infantry hall last evening for the fourth of the Boston Symphony orchestra concerts. The program offered was an attractive one, not quite as good possibly as at the last concert, but still affording sufficient variety to satisfy even the most captious. It was made up as follows:

Robert Schumann ....
........Symphony No. 4, in D minor, Op. 120
I. Ziemlich langsam (D minor)..........3-4
Lebhaft (D minor) 2-4
II. Romanze: Ziemlich langsam (D minor) 3-4
III. Scherzo: Lebhaft (D minor).........3-4
Trio (B-flat major)...................3-4
IV. Langsam (D minor)...................4-4
Lebhaft (D major).....................4-4
Edouard Lalo ....
Symphonie Espagnole, for violin and orchestra, Op. 21. ....
I. Allegro non troppo.
II. Scherzando (Allegro molto).
III. Andante.
IV. Rondo (Allegro).
Franz Liszt.......................................
Scene in the Tavern (Mephisto waltz), from Lenau's "Faust."
Giachino Antonio Rossini.........................
.... Overture, "William Tell"

The soloist of the evening was Mr. T. Adamowski, always a favorite here and more so now since his brilliant performance of the Spanish symphony. This gave an opportunity for bringing from the violin every expression of which it is capable, not too deep to be easily understood and sufficiently Spanish to be as pleasing as the music of that country generally is. Each movement brought out something characteristic of the nation, deftly rendered by Mr. Adamowski, the peculiar accent and melody being noticeable throughout the performance. The notes called attention to the fact that it is a fine instance of the composer's piquant individuality, but it is not so dainty as some of the chamber music which he has written nor does it have the force of some of the rhapsodies but, of course, it must be remembered that the symphony is arranged for a solo and not for an ensemble, though the orchestral accompaninment lends no small additional charm to the performance, especially as given by the Boston Symphony orchestra. Mr. Adamowski was recalled again and again, but it could not be expected that he would play more after the exertion of the long solo.

The opening symphony differed from those of most composers in that the four movements were so connected that but for Mr. Paur's reading there would have been no means of knowing where one ended and the next began unless one happened to be familiar with the work. The interpretation of the symphony was robust, at times filled with strong contrasts that brought out the full meaning of the composer and often, especially in the third movement, very exquisitely played. The work, however, does not equal some of the other efforts of Schumann.

The scene in the tavern was one of those novelties which are always pleasing to the average listener no matter how corrupting they may be to the musician and the picture was clearly set forth by the magnificent rendition given it through Mr. Paur's efforts. Everybody knows the full beauty of the overture with which the program was brought to a close and no one who has heard it before ever listened to a better performance. It was nothing short of perfect. The next concert occurs Merch 10.

[illegible]NCE JOURNAL

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[84]

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, FEB. 15, 1897.

THE SYMPHONY CONCERT.

After a frenzied indulgence in a long course of passion and leit-motiven by Wagner, the Symphony concert leads us back to the paths of Virtue and the Sonata-form, wherefore we are ready to accept the overture to Beethoven's "Prometheus" in a prodigal-son-like spirit, although, under other circumstances we should call it the weakest of the Beethoven set.

In it the composer adopts the strict sonata-allegro form as Mozart had established it, but he has not achieved such a work as Mozart's Overture to the "Marriage of Figaro," although the composition is cast in the same mould. Beethoven's one ballet had better be forgotten; its overture is the only portion of it that now holds its place on the repertoire, although Mr. Gericke tried vainly to galvanize its other bones some ten years ago.

Brahms' violin concerto now followed, with Mr. Kneisel as soloist. It is not an exciting work, like Beethoven's concerto, nor a melodic one like Bruch's G minor, nor a symmetrical display of virtuosity as Mendelssohn's, but it pleases the musician because of its solid construction, its ingenious development of ideas. We fear, however, that it is likely to remain "musician's music" for a time to come, a work that cannot be incomprehensible to the general public at least in its opening movement.

Mr. Loeffler had lent an additional interest to this movement by writing a new cadenza for his confrere. This cadenza was very ingenious, introducing much double-stopping, using proper references to integral parts of the first movement, but was rather long for such an interpolation. We believe that the day of the total abolition of the cadenza is near; Beethoven as well as Brahms has never been much in favor of this sop of the Cerberus of Virtuosity, and other modern composers are beginning to see the incongruity of it. But a well-played cadenza often wins more public applause for a soloist than an entire concerted work, and Mr. Kneisel played this one very finely, wherefore applause was hearty at the close of the movement.

The oboe work in the adagio was admirable, and Mr. Kneisel took up the theme with much refinement and delicacy. The finale is in some degree popular music, having almost a folk-song style, and this was given with so much dash and brio that many hearty recalls followed, the orchestra uniting with the public in this tribute to the concert-meister who has done so much for Boston's music.

A series of selections from "Carmen" might strike the extreme classicist as a case of Saul among the Prophets, but we were glad to see this evidence of catholicity of taste, and the selections were delightful little tone-pictures, often omitted in the operatic performance, and never done so well as they were on this occasion.

The first entr'acte gave some fine opportunities to the bassoons which were taken full advantage of. The second gave equal chance for brilliant work to the flute, while the movement of the third had that clangor of festivity which Bizet was so successful in depicting. Much applause greeted these musical dainties, and they deserved the recognition.

The concert ended with Tschaikowsky's second symphony, in C minor, a rather inferior work, yet one which, in justice to the rank of the deceased composer, ought to be heard once in a while in our symphony concerts. The horn had some prominent and expressive work in the first movement, which was excellently done, but the climax seemed only of noise, while the development appeared quite disjointed. The tumult finally subsided into the horn theme of the introduction, come back to finish the movement, very much like the effect employed by Schubert in his C-major symphony.

The march which followed was semi-barbaric in character, kettle-drums being freely used on tonic and dominant to mark the rhythm strongly, and forming a quaint organ-point (double) from the very first measure. The modulations begin very strangely, a flatting of the seventh taking place in the second measure of the theme that is very effective and reminds one somehow of Brahms' bold mudulations in the slow movement of his fourth symphony.

In the scherzo Tschaikowsky shows his love for unusual rhythms by using 2-8 rhythm in the trio. There was more of bizarrerie than of beauty in this movement; it ended with an odd conflict between a 2-8 and a 3-8 rhythm, the latter finally predominating.

The finale was full of reiteration, a four-barred phrase being announced at the beginning of the movement and varied thereafter as Brahms varies his eight-barred theme in the finale of his fourth symphony, continuously, with some ingenuity also.

The turning of this phrase, which is an absolute bit of folk-dance music, into a chorale by simplification, is one of the ingenious touches of the work. One excellent climax, with a gong stroke, is achieved, but as a whole the movement is not comparable to the climaxes which the great composer has managed to attain in the finales of his later symphonies.

One can say that the work was quaint, odd, barbaric and ingenious, but neither beautiful nor quite intelligible. It was finely performed. Louis C. Elson.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CI., NO. 45.
SUNDAY, FEB. 14, 1897.

THE SYMPHONY CONCERT.

Franz Kneisel, the Soloist, Recalled Many Times.

He Plays the Brahms Concerto for Violin in D Major with Truly Artistic Interpretation—The Beethoven Overture "Prometheus"—A Piquant Bizet Selection.

The 15th of the season's concerts by the Boston Symphony orchestra was given in Music Hall last night, the programme being:

Overture, "Prometheus"..............Beethoven
Concerto for violin in D major.........Brahms
Entr'actes and ballet music from "Carmen"
Bizet
Symphony No. 2, in C minor......Tschaikowsky

Mr. Franz Kneisel was the soloist.

The Beethoven overture is not among the composer's finest works in kind, and is perhaps the lightest of the series, but it is brilliant and tuneful, and even in its most serious moments is never very deep. It has been placed by the side of Mozart's overture to "Figaro," but, brief as the latter is, it is richer in ideas and more thoughtful in treatment; but it must be remembered that the former is merely the prelude to a ballet of action. Some one has called it the finale to the Sonata Pathetique in the major, but why is not exactly clear.

The Brahms violin concerto is notable for the nobility of its character and for its earnestness, even in the more florid flourishes to show off the technique of the performer. It is perhaps the least alluring of all the great concertos for the violin, and is lacking in the breadth and easy dignity of the Beethoven concerto, the grace and melodious brilliancy of that by Mendelssohn, and the brilliant showiness of the familiar works in kind by Bruch; but it is, nevertheless, one of the masterpieces written for the instrument, even though it is not destined to attain the popularity reached by the compositions just named. Here, as elsewhere, Brahms is more concerned in pleasing himself than his hearers, and in appealing to the head rather than the heart. Mr. Kneisel's performance of the work was in his usual highly finished vein. Something more of fulness of tone might have been desired; but nothing could have been more exquisitely pure than his intonation, more perfect than his technique, more beautiful than his phrasing and more artistic than his interpretation generally. The adagio was given with delightful refinement of taste and dignity of expression, and through the whole interpretation he entered fully into the spirit of the music and the underlying sentiment of the work. The cadenza in the first movement was by Mr. C. M. Loeffler, and fitted sympathetically into what had gone before. It is of exceeding brilliancy and difficult, but in this, as throughout his whole performance, Mr. Kneisel played it flawlessly. He was received with long contined applause, and at the end of the concerto was recalled many times with immense fervor.

The piquant, tuneful and exquisitely instrumented Bizet selections met with hearty favor. They are the briefest of pretty trifles, full of character and charming in the hearing, and were read and played with fascinating effect. They are not always given with the opera, and were heard on this occasion for the first time at these concerts.

Another novelty was the symphony. It is scarcely worthy the composer of the great Symphony Pathetique. It is of a much lighter character, and is not always interesting. It has a dainty andante, served with clever elaboration and considerable originality, and this is the clearest and most attractive movement of the work. The scherzo is strong in rhythm and fiery in spirit, and the trio is a vigorously marked Russian dance tune, of which the orchestration is strikingly ingenious and effective, but the movement, as a whole, is of no great musical worth.

The finale is founded on a rugged theme suggesting a peasant dance. It is brief, and is repeated with a persistency that, at last, makes it tiresomely monotonous. The second theme is the most flowing and melodious portion of the symphony, but it is short, and speedily gives way to the first subject and its endless reiterations of the same thing. The movement has dissonances enough to provide for nearly a whole Wagner opera, and the orchestration is almost continuously noisy. Tschaikowsky is not heard at his best in this work, which is often vague in its meaning and perfunctory in effect. Mr. Paur read it with characteristic vigor and appreciation, and the orchestra did it full justice, but it made no very favorable impression.

The selections for the next concert are: Academic overture, Brahms; Concerto No. 4, for pianoforte, Rubinstein; Symphony No. 1, Beethoven, and Hungarian Rhapsody No. 6, Liszt, which makes its first appearance on these programmes. The soloist is to be Mme. Teresa Carreno.

Boston Journal.
SUNDAY, FEBRUARY 14, 1897.

SYMPHONY CONCERT.

An Occasion of Rare Interest—First Hearing Here of Tschaikowsky's Second Symphony—Franz Kneisel's Success With the Violin Concerto by Brahms.

Conductor Paur is not always so fortunate in his choice of a program as he was for the 15th Symphony concert given last evening, as usual, in Music Hall. For variety and breadth of artistic outline, and a strictly nonpartisan choice, the program may be said to have surpassed any similar set of orchestral selections that has been heard here for several seasons. The last two of the three great Bs—also Bizet and Peter Ilyitch Tschaikowsky were the composers.

The soloist for the violin concerto by Brahms, op. 77, was Concertmeister Kneisel. An episode of no inconsiderable charm interspersing the performance was a cadenza to its first movement by C. M. Loeffler.

A renewed experience with this concerto could not have failed to enhance the generally favorable impression it created among musicians when it was first produced here.

In fact, the statement of its first theme by the violas, 'celli, bassoons and horns and its development seems nearer what Beethoven would have written than anything that has appeared from the pen of Brahms. The adagio has a certain noble simplicity, and delicately refined sentiment, no less uncharacteristic of Brahms than it is gratifying. In the final movement an unspontaneous and labored attempt at humor has its reconciliation in its virtuosal embroidery for the solo instrument. Such are few of the leading impressions that a second hearing of the work created. It need not be told that the concerto has a higher artistic value than even a classic show piece for violin and orchestra could be required to contain. It seems musically quiet as much as in the strictly concerto sense of the term, a work of rare perennity.

The refined, logical and masterly cadenza, composed for the work by Loeffler, seems quite as it should be.

This is not the fitful and hysterical interpolation that such cadenzas often are, but a perfectly natural and appropriate tribute without words from a gifted and scholarly tone-artist to a more experienced contemporary, it unmistakably is.

Mr. Franz Kneisel performed the work in that masterly fashion, perfect taste, and loyal artistry that are too thoroughly well-known of him to require extended comment.

It is difficult to subdue enthusiasm, or to write in discriminating and critical terms of the second symphony by Tschaikowski. It was heard here last evening for the first time. A record of impressions is all that one has a right to demand after an initial hearing of any symphonic production.

While the symphony in question is not such an incomparable creation as the composer's famous sixth; while it has not been evolved with such lavish and exciting display of genius as is the characteristic of Tschaikowski's chef-d'ocuvre, it is nevertheless an art wonder in the best sense. Where in any work by Brahms does any one find any such charming and unforced contrpuntal writing as Tschaikowski has revealed in the magnificent allegro vivo?

The andante marziale is not without its borrowed thought of the march from the Leonora symphony by Raff, but it is not a plagiarized piece of music. It is more in the nature of a homage that rises superior to any such merit as the "Leonora" march contains.

The finale of the work is a slightly exaggerated and noisy illustration of the grotesque in music, but it is a superbly unique and scholarly movement for all that.

Of other noteworthy features of the concert, the orchestral accompaniment to the solo part of the concerto was often coarse, and quite invariably unsympathetic and over loud.

The entr'actes and ballet music from Bizet's "Carmen" were deliciously interpreted, and the performances of the overture and symphony were characteristic of the orchestra's best work. At the 16th concert, a week from next Saturday, the Academic overture by Brahms, fourth concerto by Rubinstein, Beethoven's symphony No. 1 and the sixth Hungarian rhapsody by Liszt will be played. The soloist will be Mme. Teresa Carreno.

Boston Sunday Globe.
SUNDAY, FEB. 14, 1897.

Fifteenth Symphony Concert.

Last week's symphony program comprised Beethoven's overture to "The Men of Prometheus," Brahm's violin concerto in D major, selections from Bizet's "Carmen" and Tschaikowsky's symphony No. 2, the latter piece given for the first time at these concerts. The cadenza in the Brahms concerto was written by Mr C. M. Loeffler and Mr Franz Kneisel was the violin soloist.

Beethoven's delightful overture was brilliantly played, the work of the oboes and flutes in the tripping little second theme in the earlier part of the piece calling for special mention, the harmonic contrasts being perfectly preserved against the background formed by the more sonorous instruments. The vivacious measures which succeed this movement were admirably given by the full orchestra, the men following Mr Paur without a perceptible deviation from the accelerated tempo. Again in the long coda was the magnificent team work of the orchestra shown, and the finale was played with thrilling effect. It was a notably spirited interpretation of a charming composition.

Mr Kneisel's violin part in the Brahm's concerto was performed in a highly praiseworthy manner. The long introductory cadenza is not calculated to exploit the artist as a brilliant violinist, but Mr Kneisel's work was conscientiously done and the elaborations were charmingly presented. In the coda supplied by Mr Loeffler, Mr Kneisel easily overcome all the difficulties in a masterly fashion.

His chief success, though, was in the delicate romanza of the second movement, which was beautifully phrased and expressed, and appeared to be perfect in tonality and execution. The finale movement was conspicuous for its brilliant treatment. The modesty of this gifted violinist is a marked feature in all of his work, and he is always the artist and never the seeker after applause by methods so frequently adopted by soloists. He was most heartily applauded at the close of his performance.

The familiar selections from Bizet's "Carmen" received sympathetic treatment. The first intermezzo, the waltz and the ballet movements may be mentioned as specially pleasing examples of delicate interpretations.

Tschaikowsky's overture No. 2 is a very difficult work, and throughout the four movements are found many of the author's characteristic orchestral combinations. The first movement is generally somber in motif, the second is a march development of three themes, the third part introduces a dance tune, and the last movement partakes largely of the dancing theme, with an oddly written rhythm.

The horns gave out the sad measures of the first part with admirable solemnity, and the gradual development to fortissimo and then back to pianissimo was, as a whole, smoothly played by the full band. The different contingents preserved their musical relations skilfully, and the intricate "conversations" were very evenly presented.

The march, a peculiar combination of three airs, was capitally worked up and the effects were all that could be desired. In the third movement the Slavic dance tunes appear trivial, although the orchestra gave a commendable interpretation of the score and little or no fault is to be found with the men. The fourth part showed the author's peculiar trend for orchestral effects and was not specially interesting. The composition fairly bristles with musical stumbling blocks and is very elaborate in character.

The celebrated pianist, Mme Teresa Carreno, will be the soloist at this week's concerts. The program will be as follows: Academic overture, Brahms; concerto for pianoforte, No. 4, Rubinstein; symphony No. 1, in C major, op. 21, Beethoven; Hungarian rhapsody, No. 6 (first time), Liszt.

The Boston Traveler
PUBLISHED BY THE
BOSTON TRAVELER CO.
MONDAY, FEBRUARY 15, 1897.

THE SYMPHONY.

Mr. Kneisel Played the Brahms Concerto—A Symphony by Tschaikowsky as a Novelty.

Sixteenth season Boston Symphony Orchestra; fifteenth concert. Mr. Kneisel, soloist. The programme:

Overture, Prometheus.................Beethoven
Concerto for violin, D major............Brahms
Entr'actes and ballet music from Carmen..Bizet
Symphony No. 2, C minor.........Tschaikowsky
(First time at these concerts.)

Mr. Kneisel chose well the great Brahms Concerto, for it is full of nobility and charm from beginning to end. It effectually disposes of the sneers against Brahms as being a mere able mechanic in the work of composition. This work is admirably put together, it is true, but that is scarcely a fault; it has also beauty of melody, clearness of thought, poetry and inspiration. Mr. Kneisel played it with his never-failing grace and purity of sentiment, but it is indisputable that he has not the power or breadth to fully exploit such a concerto in such a hall. He was warmly applauded for his work, especially for his charming playing of Mr. Loeffler's scholarly cadenza.

The Tschaikowsky No. 2 Symphony has been played here before by the Walter Damrosch orchestra at the Tremont Theatre several years ago. But to all intents and purposes, and to most of the audience and many of the critics, it was new; and not only new, but disappointing. How excellent a thing for the fame of Tschaikowsky that the great "Pathetique," and not this noisy and crude No. 2, was the last large work of his life. It has plenty of rugged power, but lacks the spark of genius that might redeem so barbaric a style. The andante is in many ways the most interesting movement of the four, although the scherzo is filled with vigorous rhythm and displays a very rich and glowing orchestration. The finale deteriorates into that wild blatancy which Tschaikowsky occasionally could not control. Spite of the brilliant way the symphony was played by the orchestra, it did not at all satisfy the adherents of the great Russian, many of whom felt a certain regret that they had heard it at all.

Beethoven's "Prometheus" still remains fresh, lovely and inspired. It is less massive than some of his other great overtures, but clearly a work of genius. It was exquisitely given.

The Bizet pieces, brief and beautiful additions to the score of "Carmen" that we do not often hear, charmed and delighted by their elegance and fragrance. It was a great pleasure to hear suggestions of the wonderful opera played by such an orchestra as ours. W. D. QUINT.

Democratic Paper
OF NEW ENGLAND.

MORNING, FEBRUARY 14, 1897.
1897, Post Publishing Company.)

KNEISEL PLAYED.

Last night's Symphony concert was rather thin for Music Hall traditions. Mr. Franz Kneisel was the central figure. He played last night the well-known Brahms concerto in D major, Op. 77, with Cadenza by Loeffler, his colleague in the orchestra, the composer of the concerto having followed the old-fashioned habit of leaving the cadenza for the performer instead of writing one himself.

The score of this concerto is dedicated to Joseph Joachim, the man who was first to discover the genius of Brahms. Brahms was then playing in concert and found the piano where he was to play somewhat low-pitched. So he transposed as he played a very difficult concerto from A to B flat, a feat which astonished and delighted Joachim. He sent the youthful wonder—Brahms was 20—to Schumann, and Schumann added to his own fame by publishing an article announcing the new composer as the man of destiny. Brahms is now 64 years old, the exponent of modern conversation in music as against the tendencies that Wagner represents, and the greatest living composer. He is in Vienna, afflicted with cancer of the stomach, and his work is nearly done.

Kneisel's playing was faultless in technique, of course, but lacked the flaming tones that one always hopes for (and seldom gets) with a solo violin.

Beethoven's overture, "The Men of Prometheus," preceded the concerto, and entr'actes from "Carmen," with the very brief ballet music, followed. The last number was Tschaikowsky's Symphony No. 2 in C minor.

Mr. Apthorp found it "impossible to procure" a full score of "Carmen," so he was unable to tell the audience that the first intermezzo from "Carmen" contained a bassoon solo, which was repeated by the clarinet and then parcelled out among the other wood wind; that the "graceful cantilena" in the second was for a flute solo—and, by the way, the flute was flat here—and that the very gypsy-like third intermezzo, as well as the ballet number, was scored for all sorts of "plagal" things, triangles, tambourines, etc.

This Tschaikowsky's symphony is not at all heavy. It could doubtless succeed at the concerts which are given in the same place in the liquid summer time; and the opening and closing measures of the second movement would add to the fame of John Philip Sousa. It was very well received.

At the next concert Mme. Teresa Carreno will play Rubinstein's concerto No. 4 and Liszt's sixth Hungarian rhapsody ("The Carnival at Pesth"); the other numbers will be an academic overture by Brahms and Beethoven's first symphony.

THE WASHINGTON TIMES

WASHINGTON, D. C., JANUARY 20, 1897

HEARD AT THE SYMPHONY

The Boston Symphony Orchestra gave the third of the season's concerts at the Columbia last night. There is really very little that is new to write of the coming of this peerless body of musicians. As usual the theater was crowded with cultured and hence appreciative auditors and the concert was received with the customary enthusiasm which Mr. Paur and his players invariably inspire.

The program varied in character, presenting selections from the works of Mozart, Weber, Handel, Bizet and Liszt, and there was a measure of novelty in the appearance of a vocalist with the orchestra, the first time this season. The playing was, as usual, beyond cavil, exquisitely fine in finish, truthful in tonal value and sympathetically responsive to the delicate suggestion of Mr. Paur's baton.

The symphony performed was Mozart's in G minor, which has long disputed the claim of being the "model symphony" with Beethoven's second. Von Weber's overture to the fairy opera, "Oberon," some "Carmen" entacte and ballet music, which was a pleasant novelty, and Franz Liszt's tone picture, founded on an episode from Lenau's "Faust." Mr. Apthorp thus describes the scene which inspired the music: "The scene is laid in a village tavern, where a peasant wedding is going forward. Mephistopheles looks in at the window in the guise of a huntsman, and beckons Faust to follow him into the room. Entering upon the scene of jollification, Faust soon becomes smitten with a black-eyed village beauty, but feels a little shy at first about asking her to dance with him. Mephisto laughs at him 'who has just had it out with hell, and is now abashed before a woman.' Turning to the village musicians, he says: 'You dear people, your bow is drawn far too sleepily! To your waltz sick pleasure may turn on lame toes, but not youth full of blood and glow. Reach me a fiddle, 'twill give out another sound, and in the tavern shall be other springing!' He takes the fiddle and strikes up a waltz-tune, to which Faust and the young girl dance madly, he the while commenting on all the delights of dancing, love, and beauty in a glowing monologue."

Miss Marie Toulinguet was the soloist. Her voice is a well rounded soprano of power, but exceeding sweetness in legato passages and pleasing vibrato on organ notes. Her selections were an aria from Weber's rarely given "Xerxes" and a more familiar aria from "Freischutz."

Boston Courier.

SUNDAY MORNING, FEB. 14, 1897.

The fifteenth Symphony programme named only one work which was new to Boston. This was Tschaikowsky's second symphony, which was put last, as if it had been thought best that the listener should not be in too critical a state of mind when he reached it. The preceding numbers were: Beethoven's "Prometheus" overture; the Brahms violin concerto, (with a cadenza written by Mr. C. M. Loeffler) played by Mr. Kneisel: and the entr acte and ballet music from Bizet's "Carmen."

When Brahms chooses to be purely musical, how delightful he can be! When he puts aside learned elaboration, contrapuntal mystery and thematic torture and lets his better, brighter, simpler self sing out! In his concerts, for instance, after the scholasticism—and it is not sombre or severe—of the first movement has passed, what light, joy, suavity and sympathy remain! One can hardly believe that one is listening to the Brahms of tremendous variation things and of some of the mighty but unlovely symphonic movements. Mr. Kneisel played—as we suppose he could not now help playing, even were he in a trance—with faultless execution and perfect style, and also with that passionless intellectuality and controlled tonality which make the pellucid, slender voice of his violin sometimes sound as though it were an echo or a group of fairy strings. Mr. Loeffler's cadenza was masterly—intricate and imposing in virtuosity, but with none of its arduous and brilliant phrases turned for mere display.

The symphony was most interesting in its originality and power; yet it was characteristic of its composer, too, and significant of his nationality. The vehemence and almost overwhelming tonal might of some of his later works is hinted in it, but only in the last movement is there any positive display of them; and then only fitfully and briefly. An irrepressible vitality pervades it all, and even the lonesome, mournful and unaccompanied theme of the first movement is strong and vast, and its development and association are energetic and indomitable. The second movement is less imposing, with its light martial approach and retreat, and the third is imbued with a wild and whirling vivacity, sparkling out through quaint figures and swift shoots of tone. Occasionally a strange and unexpected change comes into the apparently established treatment, and in the first and last movement there are curious broken rhythms and syncopations, together with some odd instrumental effects, among which one solitary crash of the ghastly tam-tam is not to be forgotten. It is a work, in fact, which is alive with warm, human life and does not need to "draw blood," (using the Transcript's favorite phrase,) to support itself by a transfusion from the auditors.

The orchestra played these things finely and earnestly, gave firmness to the overture and contributed to the little "Carmen" pieces the various and perfect obbligati which give to each its special quality of beauty and spirit.

The next programme stands thus: Brahms, Academic Overture; Rubinstein, Concerto for Pianoforte, No. 4; Beethoven, Symphony No. 1, in C major, Op. 21; Liszt, Hungarian Rhapsody, No. 6, ("Pesther Carneval") (first time.) Soloist, Madame Teresa Carreno.

Howard Malcom Ticknor.

Gazette

Symphony Concert.

The sixteenth concert of the Symphony orchestra was given in Music Hall last evening. The programme was:

Academic Overture	Brahms
Concerto No. 4, D minor	Rubinstein
Symphony No. 1, C major	Beethoven
Hungarian Rhapsody No. 6	Liszt

Soloist, Mme. Teresa Carreno.

So far as the soloist is concerned, it would be sufficient simply to announce her name, for Mme. Carreno has reached a position where criticism is a superfluity. In the matter of technique, largeness of style, adaptation of means to end, fine taste and self-reserve she is the finished artist. If the enthusiasm aroused at the Friday afternoon rehearsal may be taken as evidence, Mme. Carreno is a rival of Paderewski, not only in skill, but in the demonstrative affection that she rouses in her audience, and, having said so much, further praise would be a superfluity.

The Liszt Rhapsody was given in Boston for the first time on this occasion, and yet it did not suggest the idea of novelty, for it seemed to be the legitimate continuation of the other rhapsodies. There was the usual brilliancy at the expense of ideas, the usual surface glitter at the expense of soul; in other words, it was Liszt. The Academic overture and the Beethoven symphony are old friends, and if the Academic overture keeps on appearing in its usual routine it will soon rival the symphony in the number of times it has been played. The works were masterfully read and performed, and for the pleasure it gave the concert was the most striking of the season.

The soloist for the concert to be given March 5 is Mr. Arthur Whiting, who will play his own Fantasy for pianoforte and orchestra, op. 11.

1897

Music Hall: Boston Symphony Orchestra.

The programme of the fifteenth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Beethoven: Overture to "Die Geschöpfe des Prometheus," opus 43.
Brahms: Concerto for Violin, in D major, opus 77. (Cadenza by C. M. Loeffler.)
Bizet: Entr'actes and Ballet-Music from "Carmen."
Tschaikowsky: Symphony No. 2, in C minor, opus 17.

It was good to hear the perfect little "Prometheus" overture again; it had too long been silent! Would, too, that we might sometime hear the beautiful Andante and Adagio from the same work, that have not been played here, we believe, since the old days of the Harvard Musical Association's concerts. They used to be sure cards.

The entr' actes and single ballet-movement from "Carmen"—the latter originally written for "Les Pecheurs de Perles"—are so charming that their extreme lightness seems no just bar to their figuring on the programme of a symphoney concert. It is good, too, to hear them played so admirably as by our Symphoney Orchestra, instead of dimly shadowed forth by the average opera orchestra amid the half-silence of an entr' acte. There are other things of the sort which might be played at the symphony concerts now and then with advantage; things which the public has heard time and again at the opera, but has never heard played as they deserve to be. We should be glad to hear, for instance, the prelude to Gounod's "Faust," the little hunting intermezzo between the second and third acts of "Der Freischütz," a ballet-movement or two from Meyerbeer's "Robert le Diable."

Tschaikowsky's second symphony seems to us, on the whole, the least interesting of his symphonies we have heard here. We have now had them all, except the No. 3, in D major, and the symphony "after Byron's Manfred," opus 58. Whether this last is really a full-fledged symphony or not, we do not know. Tschaikowsky is always individual; but this C minor symphony of his seems far below his usual level of spontaneity. A good deal in it, too, is trivial and tiresome. It was admirably played.

Brahms's violin concerto surely and steadily makes its way toward the head of the list, every time one hears it afresh. The Beethoven and Mendelssohn concertos no longer have the top all to themselves; Joachim's "Hungarian" and Max Bruch's G minor are already left behind by this one of Brahms's. The work is so beautiful, so soulful, so genially great; the composer is great in it with so little effort; Mr. Kneisel played it to perfection; one feels the work to have been made for him and he for it. For stoutness and totality of conception, and unerring sureness and beauty of execution, his performance was incomparable. That was the playing of a master! Mr. Loeffler's cadenza to the first movement may be said to realize the ideal of that sort of writing. It is at once brilliant and solid. Mr. Loeffler, in writing for the violin, has got beyond the point of writing technical difficulties, that are brilliantly playable and congenial to the violinist; he has reached the point of writing brilliant difficulties that sound well and display the finest qualities of the instrument. Mr. Kneisel played the admirable cadenza as perfectly as he did the concerto itself. When we hear such a work so played, our objection to violin concertos in general ceases.

The next programe is: Brahms, academic overture; Rubinstein, concerto for pianoforte, No. 4, in D minor; Beethoven, symphony No. 1, in C major; Liszt, Hungarian rhapsody, No. 6, "Pesther Carneval" (first time in Boston). Mme. Teresa Carreno will be the pianist.

DAY, FEB.

Mme Carreno Soloist at the Symphony Concert.

The famous pianist, Mme Teresa Carreno, was the soloist at last week's symphony concerts, and she was greeted by two immense audiences, the assemblage at the rehearsal Friday afternoon being specially large. Mme Carreno played Rubinstein's fourth piano concerto; the orchestral selections were Brahms' academic overture, Beethoven's first symphony and Liszt's "Carnival in Pesth," the latter number for the first time here.

Rubinstein's concerto is one of the grandest works of its class. The interest is steadily maintained, in fact it is increased by the magnificent third movement, and the length and almost insurmountable difficulties of the many fortissimo passages renders even a passable interpretation an impossibility to any but pianists of the highest artistic and physical attainments. After an absence of about eight years Mme Carreno has returned to America, the scene of earlier triumphs. As a child she was a prodigy, later in life she was an admirable artist, and now she proves to be one of the foremost pianists of the world.

Very few pianists of the gentler sex have been able to fully respond to the physical tax which Rubinstein's work demands, and the last movement has generally suffered by comparison with the two preceding it. In Mme Carreno there was no perceptible falling off in her marvelous strength, and she played the finale with as much spirit and vigor as in the earlier movements. Her whole interpretation was masterly, if such a term may be applied correctly to one of her sex, and that the praise from abroad which has classed this artist with Paderewski and Rubinstein himself in the performance of this work was well deserved, was evidenced by madam's work of Friday and Saturday.

The dashing introductory cadenzas of the first movement were given with great brilliancy and the cadenza and coda, with the figuration in octaves running up to a fortissimo long sustained were examples of heroic work seldom vouchsafed at the hands of a woman. The passion and insight shown in these movements stamp her indisputably as a grand artist. In the slow movement her phrasing and delicacy of tone was all that could be reasonably desired, the cantabile passages were very sweet and the double arpeggios were given with notable clearness.

In the closing movement the chords were delivered with dramatic breadth of tonality, and the double runs and development of the theme in D minor were given with enormous power, the overwhelming fortissimo close showing no trace of exhaustion in the player. It was an exciting finale, and before the music ceased the applause of the audience fairly drowned the closing phrases of the concerto. Applause, recalls and floral offerings were showered upon the player at the end of the performance.

The orchestra played the concerto admirably. The Brahms overture was given with becoming pomposity, the excellence of tone in the brass contingent being a conspicuous feature. In the Beethoven symphony the dignity of the first movement was artistically preserved, the dainty conversations of the second part were capitally sustained, and the joyous nature of the fourth movement found pleasing exemplification.

The Liszt rhapsody, played here for the first time, was interpreted in a delightful and characteristic style. The difficult variations of tempo were given with the precision that makes the "team work" of this band so enjoyable, and all the bizarre effects of the number were quaintly and artistically emphasized.

The concerts this week will be omitted. Next week Mr Arthur Whiting will be the soloist. The program will be as follows: Symphony No. 4, in E minor, Brahms; fantasy, pianoforte and orchestra, op. 11, Whiting; "Invitation to Dance," Weber-Weingartner; overture to "Alfonso and Estralla," Schubert.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, FEBRUARY 14, 1897.
(Copyright, 1897. Post Publishing Company.)

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Kneisel's playing was faultless in technique, of course, but lacked the flaming tones that one always hopes for (and seldom gets) with a solo violin.

Beethoven's overture, "The Men of Prometheus," preceded the concerto, and entr'actes from "Carmen," with the very brief ballet music, followed. The last number was Tschaikowsky's Symphony No. 2 in C minor.

Mr. Apthorp found it "impossible to procure" a full score of "Carmen," so he was unable to tell the audience that the first intermezzo from "Carmen" contained a bassoon solo, which was repeated by the clarinet and then parcelled out among the other wood wind; that the "graceful cantilena" in the second was for a flute solo—and, by the way, the flute was flat here—and that the very gypsy-like third intermezzo, as well as the ballet number, was scored for all sorts of "plagal" things, triangles, tambourines, etc.

This Tschaikowsky's symphony is not at all heavy. It could doubtless succeed at the concerts which are given in the same place in the liquid summer time; and the opening and closing measures of the second movement would add to the fame of John Philip Sousa. It was very well received.

At the next concert Mme. Teresa Carreno will play Rubinstein's concerto No. 4 and Liszt's sixth Hungarian rhapsody ("The Carnival at Pesth"); the other numbers will be an academic overture by Brahms and Beethoven's first symphony.

THE WASHINGTON TIMES

WASHINGTON, D. C., JANUARY 20, 1897

HEARD AT THE SYMPHONY

The Boston Symphony Orchestra gave the third of the season's concerts at the Columbia last night. There is really very little that is new to write of the coming of this peerless body of musicians. As usual the theater was crowded with cultured and hence appreciative auditors and the concert was received with the customary enthusiasm which Mr. Paur and his players invariably inspire.

The program varied in character, presenting selections from the works of Mozart, Weber, Handel, Bizet and Liszt, and there was a measure of novelty in the appearance of a vocalist with the orchestra, the first time this season. The playing was, as usual, beyond cavil, exquisitely fine in finish, truthful in tonal value and sympathetically responsive to the delicate suggestion of Mr. Paur's baton.

The symphony performed was Mozart's in G minor, which has long disputed the claim of being the "model symphony" with Beethoven's second. Von Weber's overture to the fairy opera, "Oberon," some "Carmen" entaete and ballet music, which was a pleasant novelty, and Franz Liszt's tone picture, founded on an episode from Lenau's "Faust." Mr. Apthorp thus describes the scene which inspired the music: "The scene is laid in a village tavern, where a peasant wedding is going forward. Mephistopheles looks in at the window in the guise of a huntsman, and beckons Faust to follow him into the room. Entering upon the scene of jollification, Faust soon becomes smitten with a black-eyed village beauty, but feels a little shy at first about asking her to dance with him. Mephisto laughs at him 'who has just had it out with hell, and is now abashed before a woman.' Turning to the village musicians, he says: 'You dear people, your bow is drawn far too sleepily! To your waltz sick pleasure may turn on lame toes, but not youth full of blood and glow. Reach me a fiddle, 'twill give out another sound, and in the tavern shall be other springing!' He takes the fiddle and strikes up a waltz-tune, to which Faust and the young girl dance madly, he the while commenting on all the delights of dancing, love, and beauty in a glowing monologue."

Miss Marie Toulinguet was the soloist. Her voice is a well rounded soprano of power, but exceeding sweetness in legato passages and pleasing vibrato on organ notes. Her selections were an aria from Weber's rarely given "Xerxes" and a more familiar aria from "Freischutz."

Boston Courier.

SUNDAY MORNING, FEB. 14, 1897.

The fifteenth Symphony programme named only one work which was new to Boston. This was Tschaikowsky's second symphony, which was put last, as if it had been thought best that the listener should not be in too critical a state of mind when he reached it. The preceding numbers were: Beethoven's "Prometheus" overture; the Brahms violin concerto, (with a cadenza written by Mr. C. M. Loeffler) played by Mr. Kneisel: and the entr acte and ballet music from Bizet's "Carmen."

When Brahms chooses to be purely musical, how delightful he can be! When he puts aside learned elaboration, contrapuntal mystery and thematic torture and lets his better, brighter, simpler self sing out! In his concerts, for instance, after the scholasticism—and it is not sombre or severe—of the first movement has passed, what light, joy, suavity and sympathy remain! One can hardly believe that one is listening to the Brahms of tremendous variation things and of some of the mighty but unlovely symphonic movements. Mr. Kneisel played—as we suppose he could not now help playing, even were he in a trance—with faultless execution and perfect style, and also with that passionless intellectuality and controlled tonality which make the pellucid, slender voice of his violin sometimes sound as though it were an echo or a group of fairy strings. Mr. Loeffler's cadenza was masterly—intricate and imposing in virtuosity, but with none of its arduous and brilliant phrases turned for mere display.

The symphony was most interesting in its originality and power; yet it was characteristic of its composer, too, and significant of his nationality. The vehemence and almost overwhelming tonal might of some of his later works is hinted in it, but only in the last movement is there any positive display of them; and then only fitfully and briefly. An irrepressible vitality pervades it all, and even the lonesome, mournful and unaccompanied theme of the first movement is strong and vast, and its development and association are energetic and indomitable. The second movement is less imposing, with its light martial approach and retreat, and the third is imbued with a wild and whirling vivacity, sparkling out through quaint figures and swift shoots of tone. Occasionally a strange and unexpected change comes into the apparently established treatment, and in the first and last movement there are curious broken rhythms and syncopations, together with some odd instrumental effects, among which one solitary crash of the ghastly tam-tam is not to be forgotten. It is a work, in fact, which is alive with warm, human life and does not need to "draw blood," (using the Transcript's favorite phrase,) to support itself by a transfusion from the auditors.

The orchestra played these things finely and earnestly, gave firmness to the overture and contributed to the little "Carmen" pieces the various and perfect obbligati which give to each its special quality of beauty and spirit.

The next programme stands thus: Brahms, Academic Overture; Rubinstein, Concerto for Pianoforte, No. 4; Beethoven, Symphony No. 1, in C major, Op. 21; Liszt, Hungarian Rhapsody, No. 6, ("Pesther Carneval") (first time.) Soloist, Madame Teresa Carreno.

HOWARD MALCOM TICKNOR.

Gazette

Symphony Concert.

The sixteenth concert of the Symphony orchestra was given in Music Hall last evening. The programme was:

Academic Overture	Prahms
Concerto No. 4, D minor	Rubinstein
Symphony No. 1, C major	Beethoven
Hungarian Rhapsody No. 6	Liszt

Soloist, Mme. Teresa Carreno.

So far as the soloist is concerned, it would be sufficient simply to announce her name, for Mme. Carreno has reached a position where criticism is a superfluity. In the matter of technique, largeness of style, adaptation of means to end, fine taste and self-reserve she is the finished artist. If the enthusiasm aroused at the Friday afternoon rehearsal may be taken as evidence, Mme. Carreno is a rival of Paderewski, not only in skill, but in the demonstrative affection that she rouses in her audience, and, having said so much, further praise would be a superfluity.

The Liszt Rhapsody was given in Boston for the first time on this occasion, and yet it did not suggest the idea of novelty, for it seemed to be the legitimate continuation of the other rhapsodies. There was the usual brilliancy at the expense of ideas, the usual surface glitter at the expense of soul; in other words, it was Liszt. The Academic overture and the Beethoven symphony are old friends, and if the Academic overture keeps on appearing in its usual routine it will soon rival the symphony in the number of times it has been played. The works were masterfully read and performed, and for the pleasure it gave the concert was the most striking of the season.

The soloist for the concert to be given March 5 is Mr. Arthur Whiting, who will play his own Fantasy for pianoforte and orchestra, op. 11.

Boston Transcript

MONDAY, FEBRUARY 15, 1897.

Music Hall: Boston Symphony Orchestra.

The programme of the fifteenth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Beethoven: Overture to "Die Geschöpfe des Prometheus," opus 43.
Brahms: Concerto for Violin, in D major, opus 77. (Cadenza by C. M. Loeffler.)
Bizet: Entr'actes and Ballet-Music from "Carmen."
Tschaikowsky: Symphony No. 2, in C minor, opus 17.

It was good to hear the perfect little "Prometheus" overture again; it had too long been silent! Would, too, that we might sometime hear the beautiful Andante and Adagio from the same work, that have not been played here, we believe, since the old days of the Harvard Musical Association's concerts. They used to be sure cards.

The entr' actes and single ballet-movement from "Carmen"—the latter originally written for "Les Pecheurs de Perles"—are so charming that their extreme lightness seems no just bar to their figuring on the programme of a symphoney concert. It is good, too, to hear them played so admirably as by our Symphoney Orchestra, instead of dimly shadowed forth by the average opera orchestra amid the half-silence of an entr' acte. There are other things of the sort which might be played at the symphony concerts now and then with advantage; things which the public has heard time and again at the opera, but has never heard played as they deserve to be. We should be glad to hear, for instance, the prelude to Gounod's "Faust," the little hunting intermezzo between the second and third acts of "Der Freischütz," a ballet-movement or two from Meyerbeer's "Robert le Diable."

Tschaikowsky's second symphony seems to us, on the whole, the least interesting of his symphonies we have heard here. We have now had them all, except the No. 3, in D major, and the symphony "after Byron's Manfred," opus 58. Whether this last is really a full-fledged symphony or not, we do not know. Tschaikowsky is always individual; but this C minor symphony of his seems far below his usual level of spontaneity. A good deal in it, too, is trivial and tiresome. It was admirably played.

Brahms's violin concerto surely and steadily makes its way toward the head of the list, every time one hears it afresh. The Beethoven and Mendelssohn concertos no longer have the top all to themselves; Joachim's "Hungarian" and Max Bruch's G minor are already left behind by this one of Brahms's. The work is so beautiful, so soulful, so genially great; the composer is great in it with so little effort; Mr. Kneisel played it to perfection; one feels the work to have been made for him and he for it. For stoutness and totality of conception, and unerring sureness and beauty of execution, his performance was incomparable. That was the playing of a master! Mr. Loeffler's cadenza to the first movement may be said to realize the ideal of that sort of writing. It is at once briliant and solid. Mr. Loeffler, in writing for the violin, has got beyond the point of writing technical difficulties, that are brilliantly playable and congenial to the violinist; he has reached the point of writing brilliant difficulties that sound well and display the finest qualities of the instrument. Mr. Kneisel played the admirable cadenza as perfectly as he did the concerto itself. When we hear such a work so played, our objection to violin concertos in general ceases.

The next programe is: Brahms, academic overture; Rubinstein, concerto for pianoforte, No. 4, in D minor; Beethoven, symphony No. 1, in C major; Liszt, Hungarian rhapsody, No. 6, "Pesther Carneval" (first time in Boston). Mme. Teresa Carreno will be the pianist.

Boston Sunday Globe.

SUNDAY, FEB. 21, 1897.

Mme Carreno Soloist at the Symphony Concert.

The famous pianist, Mme Teresa Carreno, was the soloist at last week's symphony concerts, and she was greeted by two immense audiences, the assemblage at the rehearsal Friday afternoon being specially large. Mme Carreno played Rubinstein's fourth piano concerto; the orchestral selections were Brahms' academic overture, Beethoven's first symphony and Liszt's "Carnival in Pesth," the latter number for the first time here.

Rubinstein's concerto is one of the grandest works of its class. The interest is steadily maintained, in fact it is increased by the magnificent third movement, and the length and almost insurmountable difficulties of the many fortissimo passages renders even a passable interpretation an impossibility to any but pianists of the highest artistic and physical attainments. After an absence of about eight years Mme Carreno has returned to America, the scene of earlier triumphs. As a child she was a prodigy, later in life she was an admirable artist, and now she proves to be one of the foremost pianists of the world.

Very few pianists of the gentler sex have been able to fully respond to the physical tax which Rubinstein's work demands, and the last movement has generally suffered by comparison with the two preceding it. In Mme Carreno there was no perceptible falling off in her marvelous strength, and she played the finale with as much spirit and vigor as in the earlier movements. Her whole interpretation was masterly, if such a term may be applied correctly to one of her sex, and that the praise from abroad which has classed this artist with Paderewski and Rubinstein himself in the performance of this work was well deserved, was evidenced by madam's work of Friday and Saturday.

The dashing introductory cadenzas of the first movement were given with great brilliancy and the cadenza and coda, with the figuration in octaves running up to a fortissimo long sustained were examples of heroic work seldom vouchsafed at the hands of a woman. The passion and insight shown in these movements stamp her indisputably as a grand artist. In the slow movement her phrasing and delicacy of tone was all that could be reasonably desired, the cantabile passages were very sweet and the double arpeggios were given with notable clearness.

In the closing movement the chords were delivered with dramatic breadth of tonality, and the double runs and development of the theme in D minor were given with enormous power, the overwhelming fortissimo close showing no trace of exhaustion in the player. It was an exciting finale, and before the music ceased the applause of the audience fairly drowned the closing phrases of the concerto. Applause, recalls and floral offerings were showered upon the player at the end of the performance.

The orchestra played the concerto admirably. The Brahms overture was given with becoming pomposity, the excellence of tone in the brass contingent being a conspicuous feature. In the Beethoven symphony the dignity of the first movement was artistically preserved, the dainty conversations of the second part were capitally sustained, and the joyous nature of the fourth movement found pleasing exemplificaion.

The Liszt rhapsody, played here for the first time, was interpreted in a delightful and characteristic style. The difficult variations of tempo were given with the precision that makes the "team work" of this band so enjoyable, and all the bizarre effects of the number were quaintly and artistically emphasized.

The concerts this week will be omitted. Next week Mr Arthur Whiting will be the soloist. The program will be as follows: Symphony No. 4, in E minor, Brahms; fantasy, pianoforte and orchestra, op. 11, Whiting; "Invitation to Dance," Weber-Weingartner; overture to "Alfonso and Estralla," Schubert.

Boston Journal.

SUNDAY, FEBRUARY 21, 1897.

How Teresa Carreno Made Her Debut in '63.

Glimpses of Some Romantic Episodes in Her Life.

Notes and Comments on Singers, Players and Pieces.

The Symphony Program Book of Feb. 13 said that Tschaikowsky's Symphony No. 2, in C minor, was played that night for the "first time." As the same book said that Bizet's Entr'actes and Ballet Music from "Carmen" were played for the "first time at these concerts," the natural inference is that the Tschaikowsky symphony was first played in Boston Feb. 13, 1897. As a matter of fact, it was played here for the first time Dec. 9, 1891, at a concert given in Music Hall by the New York Symphony Orchestra, led by Mr. Walter Damrosch.

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In a review of the Symphony concert of Feb. 6, I stated that Dvorák's "Othello" overture—a part of the triple overture—was first played in the United States at the Inaugural concert of the composer in New York, Oct. 21, 1892.

But this performance was not the first production. Mr. G. H. Wilson, now of Pittsburg, has sent me a program of the performance at Prague, where they were first played—from manuscript—May 8, 1892. The concert was devoted exclusively to works of Dvorák—Antonína Dvoráka, as the program spells his name. Dvorák conducted an orchestra of 60 players. An account of the concert was published in the Boston Musical Herald of July, 1892.

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Thirty-four years ago Teresa Carreno made her début in Boston. Her first appearance was in Music Hall Jan. 2, 1863.

Born at Caracas, Venezuela, in 1853, the daughter of a Government official of high standing, she showed her musical instinct at an early age. A revolution exiled her family. New York was her dwelling place.

At the age of 9 she appeared in a benefit concert in the old Academy of Music, New York. (She had been trained chiefly by her father, but her first teacher of widespread fame was Gottschalk.) I am told that the manager decamped with the box office receipts.

She made her first appearance here in Music Hall. Mathilde Phillipps assisted her. The child-pianist played Döhler's notturno, a piece by Gottschalk, Thalberg's "Norma" fantasie, etc.

She next played in Chickering Hall Jan. 15, 1863. Her program was as follows:

Barcarole	Thalberg
Fantasia on "Trovatore	Goria
Andante and Rondo	Mendelssohn
Nocturne	Chopin
Fantasia on "Puritani"	Herz
Nocturne	Doehler

She was then described by a local critic as "a child of nine years with fine head and face full of intelligence, Spanish looking." She had "a funny deal of difficulty in getting herself upon the seat before the grand piano." Her playing "would charm even if she was not a child."

Now listen to the solemn warnings of Mr. J. S. Dwight in 1863: "The child's face beams with intelligence and genius, these speak too in her touch, in a certain untaught life that there is in her playing. It is a precious gift. O treat is reverently and tenderly, educate it, save it, and not let the temptation of dazzling success or gain exhaust it ere its prime." And again: "There can be no doubt of real talent here; may it only have wise training, and not be early wasted before publics! It is too precious for continual exposure. Such gifts are of God, and ought not to be prostituted for mere gain."

Then there was the triumphal career of an infant phenomenon. She traveled. Her first appearance in Paris was May 14, 1866, at a concert given by Vivier, the extraordinary horn-player and jester. She played Thalberg's "Moses" fantasia, and Gottschalk's arrangement of the Miserere from "Il Trovatore." She was called a double phenomenon of talent and beauty. Paul Smith wrote: "Beautiful as a Galatea just leaving the chisel of a new Pygmalion." Her hands and arms were thought to be of ultra-feminine vigor.

Here are a few dates in her early career. She gave concerts in Paris in June and July, '66; she went to Spain, returned to Paris in '67, visited London in 1868 and played there; went to Holland in '69 with Minnie Hauck and Sivori; '69-'70 she went with a company under Strakosch to Germany (Strakosch was then busy in producing Rossini's Mass); she was in a company with Vieuxtemps and Bottesini. In 1872 she was again in Paris. In the English provinces she sang the Queen of Navarre in "The Huguenots" for Mapleson.

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Her first appearance in Boston after these adventures was in a concert company the last of September, 1872, with Mario, Carlotta Patti, Cary, Ronconi, Sauret. Mr. Dwight described her then as "a tall and beautiful young lady," who had too much "Spanish fire" to please him in the "interpretation of the classics."

She married Sauret in London, in June or July of 1873. Here is Mr. W. S. B. Mathews's version of the romance: "The New World was not ripe for him (Sauret). He presently grew tired of the country. They were in poverty almost, and Sauret was homesick. Perhaps differences grew between them. Carreno was expecting a baby very soon. In this crisis Sauret left her, with little money, among strangers, for her father was dead. She told him that if he left her then she would never live with him another day in the world. He departed, and in due time her daughter was born. Later the child was taken by Sauret's sister, most of his family thinking that the young wife had been hardly dealt with. The conditions under which Carreno allowed her child to leave her were that the child should be taught that her mother was dead. When she should be 19 years old it was the mother's intention to see her daughter and set all the case before her, leaving her free to go with either parent. When she told me this I said: 'Mme. Carreno, you have done very wrong. When your daughter grows up without knowing her mother, and you come to see her, you will be simply a stranger. You are unjust to the child, and the experiment cannot possibly turn out well.' So one of the reasons why she wanted to live in Europe was to see again this long-lost daughter, and perhaps receive her again to herself. So she wrote to the aunt in charge of the daughter, but discovered that the aunt was very fond of the girl and in mortal dread lest when she should see her mother her heart should go out to her and the aunt be left in her old age alone, for she is unmarried. The feeling was very natural, but rather hard upon the mother's heart. Carreno begged and plead; she was willing to promise not to make herself known to her daughter, if only she could see her and talk with her. And with a half concession of this kind she came to Wiesbaden, where the aunt lives. The very day that Carreno was coming in from one side the aunt and the daughter went out upon the other, and when I saw Mme. Carreno in London (1890) she had not yet seen her daughter."

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Since 1873 she has lived the life of a wandering virtuoso. She has appeared in concert companies and alone. Thus in 1874 she was with de Murska, Braga, Habelmann, Ferranti. In '78 she was with Wilhelmj, Lazzarini, Tagliapietra. In '80 she gave concerts with the 'cellist Adolph Fischer.

And she has been heard in Boston—as in other cities—as an opera singer. In March, 1876, she was seen here as Zerlina in "Don Giovanni." Titiens, Beaumont, Orlandini, Barili and Brignoli were the other chief singers.

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After Sauret and Teresa had separated, the pianist married Tagliapietra, the baritone, who is well known here. By him she had three children, and for several years, they say, there was happiness. "Later the husband developed habits which a wife could not be expected to tolerate, and one reason of her going to Europe was to make a technical desertion without making scandal against Mr. Tagliapietra."

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This as a prelude to the queer episode in her operatic life told by Mr. Mathews:

"Some years ago Venezuela celebrated the centennial of Bolivar and liberty. About a year before, they sent over a national hymn to Carreno, asking her to compose the music for it, which she did. Then they asked her and her husband, Tagliapietra, the baritone, to come as guests of the State. So they were met at every railway station with bands, military, the Mayor with the freedom of the city in a gold box, and all that sort of thing. Ceremonies, functions, and social enjoyments intervened between the concerts—tickets for the latter being sold out at advance rates weeks ahead. They desired opera the next year. So a subvention of twenty thousand dollars was voted and 'Tag' went off to Italy to engage a company. The time came and the opera opened brilliantly. But a revolution was impending. One night the police exhumed some barrels of gunpowder from under the Opera House, intended to blow the President and all the audience into 'thin air,' as Virgil says, when it should be quite sure that the President had appeared. Revolution was in the air. Everybody quarreled with everybody else. The first soprano quarreled with the first conductor, and as conductors could be spared better than the dramatic soprano, he went. Two days later the soprano quarreled with the second conductor, and insulted him so grossly that he also left. Here was a box. There was not another conductor competent for the place within some thousands of miles. To stop—ruin. But how to go on? It was a fiddler who solved it. He said: 'Mme. Carreno, why do you not direct the orchestra yourself?' She answered that she could not direct. 'Nonsense,' said the musician. 'You have stage experience; you are an artist and know exactly how the music ought to be done, and you are a singer and know how an artist ought to be accompanied. You are the very person, and the only person.' So, since it was sink or swim, Mme. Carreno undertook the direction and conducted the remaining three weeks of the opera with perfect success. She said that the musicians were very polite to her and did exactly as she desired them. She always spoke to them politely and gently, and when things needed to be practised they simply went over them again and again until the effect was realized. But the work of beating! 'You cannot imagine how arduous I found it. I had to have my arm rubbed for hours every night after performance before I could sleep at all; and toward the last I feared that I would be paralyzed permanently.'"

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Mrs. Carreno's first appearance at a Symphony concert was Oct. 29, 1887, when she played Chopin's E minor concerto. This was her sole appearance before last night.

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She made her reappearnce in Europe as a pianist in 1889, and since that time her career has been one of steadily increasing fame.

In 1892 she made an error of judgment. She married Eugen d'Albert. She is no longer his wife, and as soon as the divorce was granted he married an opera singer, Hermine Finck. Sauret has been married happily for some years. Tagliapietra was here not long ago in Lillian Russell's company.

PHILIP HALE.

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State.
The Official Paper of the City.

MONDAY MORNING, FEB. 22, 1897.

Triumph of Teresa Carreno at the Symphony Concert.

It is always a pleasure to hear Brahms' "Academic Overture," with which the concert opened on Saturday night, for it is genial in every measure and is a good proof of the solid foundation that German music finds in the Teutonic folk-song.

Robert Franz once wrote to the present writer—"Music began with the lyric forms and will probably end with them," meaning that the song was the foundation of instrumental music. One can find plenty of indications of this in the German repertoire.

Beethoven's seventh symphony presents an old folk-melody in its scherzo, and even the ninth has the folk-song idea as its climax; Wagner makes an old chorale the basis of his "Kaiser Marsch;" Richard Strauss uses "Funicoli-Funicola" as important material in his "Italian" symphony (or symphonic poem), and hosts of other examples might be cited, but none which is more direct, more pat to its purpose, than this playful use of three student melodies as foundation of a classical instrumental work.

The bassoons deserve especial praise; to them is given one of the finest and most humorous touches of the overture, and they played "Was kommt dort von der Hoeh" (the "Upidee" of the German student) with excellent effect, giving just the right freedom and abandon to the bright theme. The climax was well worked up, and the overture never made a better effect.

The great triumph of the concert was, however, won by Teresa Carreno, one of the greatest female pianists that has ever existed. She has always been a brilliant and exciting performer, she has always been fiery and untrammelled in her interpretations; but now she has attained something more, a degree of dignity and reserve even in the midst of passion that indicates a possibility of yet higher achievement. The hand of iron in the glove of velvet, the "Suaviter in modo, fortiter in re," is beginning to come with maturity, and may lead to more classical triumphs.

There was masculine force, and even more than that, in the opening measures of Rubenstein's D minor concerto, as she played it. It was as if she had thrown down an amazonian gauntlet to begin with; one cannot help saying, with the Queen of Denmark, "The lady protests too much, methinks"; it was too evident a desire to display virility. But one must acknowledge that the power was sustained even to the very end, so that the final climax was as powerful as the beginning.

There is always this fault in the Rubinstein concertos—they are piano compositions, first and foremost, not symphonies with piano obbligato, as Beethoven's fourth and fifth, and Brahms' second concertos are. Piano and orchestra remain oil and water almost throughout, and the slow movement becomes almost a song without words for piano solo, spite of the orchestral echoes of the theme. This movement was performed with the utmost expression and formed an admirable foil to the forcible passages that preceded and succeeded it.

The octave work of the finale and the bravura work of the coda were exciting enough spite of the fact that the lack of intertwining of the forces was still an apparent blemish of the work; such playing was bound to arouse enthusiasm, and at the end a fury of applause burst forth, an ovation that seemed as if it would never cease, a series of more than half-a-dozen recalls. "Boston coldness," which used to nearly freeze the artists to death in the old Harvard Symphony days, is certainly a thing of the remote past.

Now followed the prim and rather square-cut Beethoven symphony in C (No. 1), and sandwiched in between two dashing, heavily scored works, that made its simplicity seem almost quakerish. A Haydn symphony, if ever there was one, a work in which only one glimpse of the later Beethoven appears, in the bold minuet. It was well read, even if rather slowly at times, an error that leaned to virtue's side in such a composition.

The symphony (composed before 1800) belongs to the last century in spirit as well as in contents; had Beethoven died at Schubert's age, the world would never have known of him save as a very talented follower of Haydn!

The slow movement was admirably given, its imitative effects being presented with excellent balance and its coda being shaded to perfection.

The minuet always seems to the present writer as if a giant were tugging at his chains; the formal and periwigged Haydn had admitted the dainty dance as third movement of the regular symphonic form, and therefore everyone who wrote a symphony was obliged to bring in his ¾ dance rhythm whether he felt like it or not. It was very much as if it were made obligatory to introduce a waltz in each cycle form today. Naturally the lemon was squeezed very dry; they tried to evade the ensuing monotony by allowing changes of tempo, and the elegant swing of the dance minuet gave way to a quicker and more capricious tempo, but even with this elasticity there was a frightful sameness of style when the classical minuets began to mount into the hundreds.

Beethoven yielded to the commands of his time and used the minuet, but the people who would caper to that bold movement as here applied, must first achieve St. Vitus dance; it was the freest minuet that had up to that time been composed, freer than the scherzo with which Beethoven replaced the minuet in his second symphony. Another syncopated minuet came in the Fourth Symphony, and in the small Eighth Symphony came the most formal of Beethoven's works in this form, but this minuet of the First Symphony is the earliest indication of the musical reformer that was to come. The finale is Haydn clear through; although a sonata-allegro in form it is the veriest rondo in spirit and character of themes.

That [illegible] with a diatonic scale which forms the introduction to this finale aroused almost as much criticism as the first modulation (to F) in the introduction of the first movement. Tuerck held it to be utterly out of the bounds of symphony and cut it out altogether. So that this symphony has altogether a curious fate, the old pedants holding it to be too bold, the radical moderns criticising it as too formal. The poor bat was cast out from the society of the birds as being too like a mouse, and from the companionship of the mice as being too much like a bird.

The concert ended with fireworks in the shape of Liszt's "Carnival of Pesth," the most bombastic of the Hungarian rhapsodies. The present writer remembers Pesth as a city given over to Turkish baths, Tokay gipsy music and tropical beauties; a city an overwhelming part of whose society dispenses with the formality of letters of introduction. This "Wine, Women and Song" element is present in Liszt's composition; at the very beginning the trumpet fanfares give one the premonition of a coming shipwreck upon a "dissolute island"—a species of oriental Coney Island.

The festivity is well pictured even if one cares little for the portrayal. The harp had some brilliant work which deserves mention and the important work of the violoncello also demands recognition; it was a showy ending of a brilliant concert.

Louis C. Elson.

SUNDAY HERALD.

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SUNDAY, FEB. 21, 1897.

THE SYMPHONY CONCERT.

Mme. Carreno Achieves a Most Distinguished Success.

Given Recall After Recall on the Close of Her Exceptionally Artistic Performance—The Liszt Rhapsody, "The Carnival in Pesth," Given for the First Time at These Concerts.

The 16th concert of the season by the Boston Symphony orchestra was given in Music Hall last evening, the programme being:

Academic Festival overture	Brahms
Concerto, D-minor, for pianoforte	Rubinstein
Symphony, No: 1	Beethoven
Hungarian rhapsody, No. 6	Liszt

The soloist was Mme. Teresa Carreno, who returns hither more stately of presence and more imposing of manner than when she was here last, and, at the same time, a more deep, serious and matured artist, ranking with the best in her art. She played the well known concerto with noble dignity, bringing to bear on it a virility wholly masculine. Both interpretation and performance were of the highest order.

Next to the perfection of technique with which the work was rendered were the fine rhythmic swing that marked the playing of its more vigorous moods, the fire with which the powerful climaxes were worked up to and sustained, and the keen artistic spirit that animated the effort. The slow movement was read with exquisite beauty and in a style that was, above all, keenly intellectual.

The whole performance was that of a really great artist, fully master of her art and strong in her ability to give convincing evidence of it. Her success was overwhelming. Recall after recall followed at the close of the effort, and before it was all over the artist must have been more fatigued by responding to the demands for her reappearance than by her performance of the work.

The only novelty on the programme was the Liszy rhapsody, "The Carnival in Pesth," given for the first time at these concerts. It is the ninth in the set of 15, written by Liszt for the pianoforte, and the sixth of those arranged for the orchestra. It is also, perhaps, the most commonplace, though the most pretentious of the whole. It is brilliantly and difficultly instrumented, but it is fairly open to question if it was worth the trouble taken with it. Nevertheless, Mr. Paur gave an immensely effective reading of it, and the orchestra made but little ceremony in overcoming its difficulties.

It was a relief to hear the Beethoven symphony again, if only as a change from the immense quantity of less lucid modern music that has of late been given here. The work of the orchestra through the entire concert was in its best manner, and the support given by M. Paur to the soloist in the concert was unusually fine.

The programme for the next concert is: Symphony No. 4, Brahms; Fantasy for piano and orchestra, Whiting; "Invitation to Dance," Veber-Weingartner; overture, "Alfonso and Estrella," Schubert. The soloist will be Mr. Arthur Whiting.

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Boston Transcript
TUESDAY, FEBRUARY 23, 1897.

Music Hall: Boston Symphony Orchestra

The programme of the sixteenth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Brahms: Akademische Fest-Ouvertüre, opus 80.
Rubinstein: Concerto for Pianoforte, No. 4, in D minor, opus 70.
Beethoven: Symphony No. 1, in C major, opus 21.
Liszt: Hungarian Rhapsody No. 6, "Pesther Carneval."
Mme. Teresa Carreño was the pianist.

Brahms's Academic Overture is a work one does not tire of. In its way, it is a tour de force; but one of those tours de force only to be accomplished by genius; mere musical learning and savoir faire cannot perform such feats. To take a number of students' songs and make them the basis of a coherently developed composition in the overture form may seem simple enough at first sight. But this sort of musical material is really exceedingly difficult to treat in this way. The short popular song is a musical entity so complete in itself that it does not lend itself readily to that dissection and dismemberment which play so important a part in thematic development and working-out; the thematic material of an extended composition is subjected to an almost constant process of change and dissection during the development, and the ear is all too liable to reject this sort of thing as artificial and somehow wrong, when it is applied to a simple, familiar melody. The way Brahms has here given his prime material a genuinely thematic value, by selecting just such phrases as are best fitted to his purpose, and rejecting the others, is simply perfect. The whole composition hangs together as if the material it is based on were of his own invention; it does not in the least give you the impression of patchwork. The composer has established what seems like an elective affinity between the various members of all those simple tunes, and they fall into their several places in the work as if by divine right. The overture was magnificently played.

Of the performance of Beethoven's first symphony we might have much to say in detail, were that worth while. But we prefer to eschew all mention of minor details, and consider it as a whole. We have long been waiting for so brilliant and characteristic an example of a certain musical tendency which is unquestionably the dominant one today. Technically, the performance was conspicuously fine; the orchestra played superbly. The playing was not only accurate and highly finished; it was full of life, vigor of accent, and exquisite effects of light and shade. In a word, it was a performance hors ligne! That Mr. Paur's reading of the work was quite in the modern spirit need hardly be said. In its way, it had the conspicuous merits of totality of conception, the nicest regard for details, and the due subordination of details to the total impression. It was thus a truly artistic and, from one point of view, exhaustive reading of a beautiful work of genius. The way Mr. Paur carried out his intentions left nothing whatever to be desired in point of authority, completeness, and executive skill. It is seldom that one finds an intelligent, comprehensive conception of a composition so admirably carried out at every point. And yet the performance seemed to us to efface the very prime characteristic of the symphony; its direct, naive simplicity. The music did not seem to be allowed to walk its own gait; this persistent playing of every phrase for all it could possibly be argued to be worth seemed sophisticated and at variance with the genial naiveté of the work. There was infinite art, but no artlessness; the music was not allowed to stand before us in puris naturalibus, but was bedecked and bedizened with all sorts of adornments that made it seem something quite different from itself. In short, the performance was a splendid example of the complete realization of an ideal that seems to us irreconcilable with Beethoven's C major symphony.

We mistake if Liszt's "Pesther Carneval," though announced as "first time in Boston," has not been played here once or twice before,—by Mr. Thomas and Mr. Listemann. The work does not sound so brilliant as it looks in the score; a good deal in it is trivial and trivially treated. Liszt has done better, even in his Hungarian Rhapsodies.

Mme. Carreno's playing of Rubinstein's D minor concerto was magnificent from beginning to end. This concerto was the first thing Rubinstein himself played in Boston; had Mme. Carreno played the furious interpolated cadenza in left-hand octaves which he improvised on that occasion,—just after the introductory orchestral ritornello,—and copied his device (also done on the spur of the moment) of suddenly dropping the last phrase of the second theme down an octave lower than it is written, her playing of the first movement would have been like Rubinstein's to the point of illusion. But these two tricks of the great pianist-composer are probably nowhere written down, and must share the fate of all improvisations. Certainly Mme. Carreno, in her playing of this concerto, is the first pianist who has really reminded us of Rubinstein himself. Hers is not only a wondrously fine, coherent and adequate conception of the work, but it is in all important points his conception; it is authentic! One difference is, however, to be noted; Rubinstein played like the most masculine of men; Mme. Carreno plays like a woman through and through. She shows at once a woman's muliebrity and a woman's feminity—to recall a distinction once made by Oliver Wendell Holmes. Though a strong "grand," muscular player, she by no means falls into that class of musical women with whom Saint-Saëns found fault for "ever striving to prove their virility." Her grand strength does not suggest the man; it is the puissant physical means of expression of a distinctly womanly feeling. Her power is as womanly as her passion. Then her feminity! ever and anon, at the close of a phrase, you seem to feel the cat's claw working in its sheath beneath its winsome charm and fascination. The velvet paw gives you a suspicion of its being able to scratch! All this is as it should be, to the manner born; it has the compelling power of unmistakable genuineness. Mme. Carreno has a warmth of passionateness that suggests something very like genius; especially as she expresses all this passion in a musical, artistic way. She makes it do artistic work; she does not merely blow off steam. When a woman shows such perfect self-command, and shows so much self to have command over, we take off our hat in respectful admiration. In a word, Mme. Carreno's playing of this concerto was magnificent in every resepct; it was the work of one who deserves to be recognized—as she is—as a great artist. It was great all through! We are sorry to say that the concerto was very badly accompanied.

The next programme—for Friday afternoon, March 5, and Saturday evening, March 6 (there will be no rehearsal nor concert this week) is: Brahms, symphony No. 4, in E minor; Whiting, Fantasy for pianoforte and orchestra, opus 11; Weber "Aufforderung zum Tanz," scored by Weingärtner (first time in Boston); Schubert, overture to "Alfonso und Estrella." Mr. Arthur Whiting will be the pianist.

PUBLIC LEDGER—
FEBRUARY 23, 1897.

The Boston Symphony Concert—"All the Comforts of a Home," "Little Tycoon," Kellar. "The Cherry Pickers," Etc.

Teresa Carreno, who returned to the Academy last evening, after too long an absence, to figure as the soloist of the fourth Boston Symphony concert, was received with all the honors and distinction due a veritable star. Well she might be, for while this gifted pianiste was heard in but one number (Rubinstein's No. 4 D minor concerto), her work therein sparkled with a musical lustre that well deserved the enthusiastic appreciation of the large house, and which would have sufficed, had she never played here before, to stamp her as an artiste of shining achievement. Perhaps brilliancy will best sum up the many virtues of Carreno's performance, and, although the adjective is so hackneyed and so often misapplied or wasted that one hates to use it, no more appropriate word can be found when bestowed, as in this instance, in its finest sense. There may not, possibly, be depth or passionate expression in the artistic equipment of this pianiste, but, be that as it may, one fact stood out last evening with more prominence, even, than ever before—Carreno is a personage in whom beauty of execution, vigor of style (a vigor characterized, among other things, by boldness of attack) and what might be called vivid color are blended in a fashion at once unusual and delightful. There is, too, a certain masculinity of tone suggesting the touch of Adèle Aus der Ohe, and this feature, which is naturally enough often absent in the feminine player, had admirable illustration in the first movement of the concerto, the moderato in D minor. Here one detected a sureness and digital force eminently in harmony with the requirements of the occasion, and without which the movement would have fallen flat and unprofitable. On the other hand there were no vulgar effects and none of that pounding which occasionally distorts the work of over-zealous executants; all was in excellent taste. In the second movement, the *moderato assai* in F major, Carreno's art assumed a more sympathetic turn, and it was easy to recognize behind the wealth of technique the intelligence (although hardly the soulfulness) without which the greatest exhibition of virtuosity would be as Dead Sea fruit. The final movement, the *allegro* in D minor, again emphasized the brilliancy of the performer, and at its close she was several times called before the house with every show of honest enthusiasm. It had been a welcome experience, and the hearers were in the mood for more, but the artiste merely bowed and smiled her thanks, and left behind her a charming memory. It was a memory produced by a curious combination of glitter and force, finesse and power, and it is such a combination that forms the almost paradoxical keynote to Carreno's method. At one moment we are delighted by a fairy-like grace calling to mind the feathery effects of Joseffy and at another we are surprised at a display of virility. Both qualities are grateful, and when they are manifested in the same pianiste, as they were last evening, the result falls more than pleasantly upon the ear.

Apart from the contribution of the soloist, the concert included a worthy presentation of Beethoven's fourth symphony, which resembles nothing so strongly as a gleam of gentle sunshine. It has been said of this work that it is the "happiest and most serene" of the wonderful series, and its illustration under the thoughtful direction of Mr. Paur certainly tended to prove the correctness of this classification. The orchestra played finely throughout, and was also heard in a very pretty excerpt from Goldmark's "Cricket on the Hearth," and Liszt's sixth Hungarian Rhapsody (the "Pesther Carnival"), which was given with considerable color and picturesqueness of spirit. The symphony, wisely enough, was placed first upon the programme, and was enjoyed with all the more zest and freshness in consequence.

Brooklyn Daily Eagle
FEBRUARY 27, 1897

BOSTON SYMPHONY CONCERT.

A Fine Performance at the Academy of Music.

The Cossack, who looms on the political horizon, is likewise making himself known in art, and although the fad for Russian books has passed, whatever is of worth in the literature of the czar's empire is accepted and we are discovering a great deal that is strong and fine in the country's pictorial art. In music the Cossack has made himself heard by sheer strength of lung and fist, if in no other way, and last night at the Academy of Music he monopolized more than half the programme. It was a modern bill that Mr. Paur had prepared for this fourth of the season's concerts, for although it led off with a Weber overture, Weber is really a modern, not only in his ideals, but in his manner, and Camille Saint Saens is in all respects a man of our time. The only other composers on the list were Rubinstein and Tschaikowsky, the one represented in his long D minor concerto, the other in his longer F minor symphony—always in minors, these barbarians from the northland. The occasion was heightened in interest because the piano part of the concerto was played by the South American, Teresa Carreno, whose tropic warmth of fancy and passionate energy of execution admirably qualified her for the work. When last seen here Teresa Carreno was a girlish and graceful personality. She had a nearly classic profile, an eye that laughed and a smile that was as warm as her Venezuelan sun. Something of the smile is left, but in her extraordinarily varied career in Europe she has lost the vivacity and grace, has acquired a matronly figure and rather a masculine countenance. But in her art she has ripened surprisingly. She played the Rubinstein concerto almost as Rubinstein himself would have played it. There was the same tremendous physical force or effect of it, the same daring accents and rolling crescendoes, the same marvelous speed and the composer was almost out-Russianized in the savage accellerando that occurs in the first division of the work, where the piano, as if no longer able to endure the trammel of the orchestra, breaks away from it and with chromatic accents in the treble and pounding octaves in the bass rises to a frenetic height of expression. One is reminded of the effect of the Pyrrhic dances and the ancient war songs. Rubinstein was not, it is true, allied to his people in taste and style; he was Teutonic in his preferences and he absurdly copied the Germans in his music, instead of recognizing the wealth of material in the dances and folk songs of his own people, on which to found an artistic music that should be as commandingly original as any; yet the Tartar shows itself, every now and again and no amount of schooling in the severer and accepted forms can hide it. In this concerto it asserts itself and as Carreno plays the piece it stalks defiantly into the open. Yet Rubinstein, when he is most Russian, is but a dim forecast of the school that has begun to flourish in these later years. He founded it, perhaps; at least he taught it to speak, though he probably lived long enough to despair over it when he saw it leaving the smooth ways in which he sought to lead it, and strike out for itself, bold and blatant in its youth and strength. In view of a few things that have been perpetrated in the name of Russian art in our own country, the Fourth symphony of Tschaikowsky is mild and conventional; but it is as Russian as we shall probably care to accept. It was wrongly stated on the bill that this was the first time of its performance here. Some of the music, especially the scherzo, is familiar. This scherzo, played mostly by the violin band, without use of the bow, the musicians picking the strings like those of mandolins, is a curiosity and in its way is a gem. It is one of the few bits of Tartar music in which there seems to be a little sunlight. Melody there is in other parts of the symphony, fragments of folk song and pleasing inventions, but the prevalent tone is gloomy, and it is a curious and unwholesome taste for the gloomy that appears to make the immediate porsperity of this Russian music, as it is accountable also for the dramas of Maeterlinck, Ibsen and Sudermann; and for the increase in suicide. Where action is found it is not joyous action, but rather a recklessness, for northern gaiety is seldom glad. Much of the symphony goes at a reckless gait, in impossible time, with confusing syncopations, and reminds one of the demon rides in the Raff symphonies. Such an ill bred drum, such swearing trombones, such vulgarian cornets, such barbaric bassoons! The finale is a nihilist jubilee. There are human heart beats in this work and moments when the earth is not all made for darkness and misfortune, yet the impression of the whole is that it is the speech of a people who suffer cold, hunger, militarism and misgovernment. The overture at the beginning was "The Euryanthe," played here only a few weeks ago, but played last night with buoyancy and fire. The largo—the episode of the vision—was slightly marred by over accent, since it best suits the mystery of this interpolation to play it as smoothly and softly as possible; but this is a fault to which Mr. Paur has not often been addicted, and he is forgiven. The "Rouet d'Omphale" of Saint-Saens, brisk, sweet, delightful music, with a striking exploit of realism in the hum and whir of the spinning wheel and a humorous use of dialogue between the powerful wind, representing Hercules, and the piping oboe which speaks for Omphale, was fluently and beautifully presented. These, with a dainty performance by Mme. Carreno of Chopin's cradle song, completed the programme.

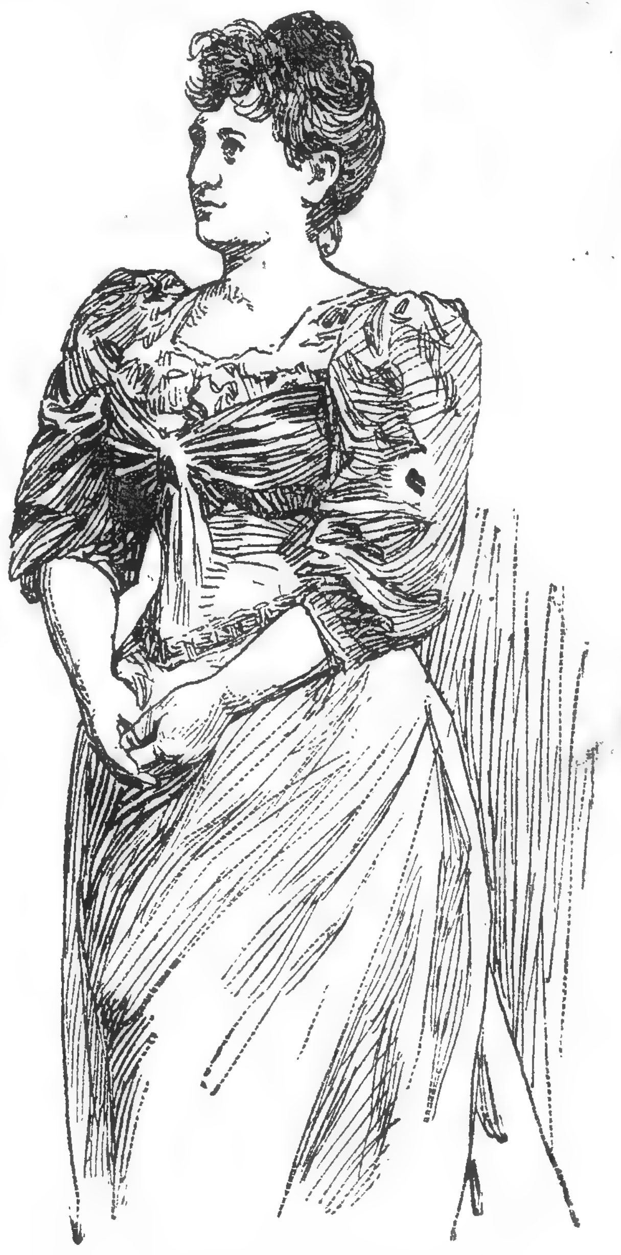
NEW-YORK DAILY TRIBUNE,
SUNDAY, FEBRUARY 21, 189

INSTITUTE'S GREAT WEEK.

MUSIC-LOVERS APPEALED TO BY TWO PROGRAMMES.

THE WASHINGTON ANNIVERSARY MEETING, A SERVISS LECTURE AND AN EVENING WITH THE CINEMATOGRAPHE PARTS OF THE SCHEDULE.

This week there are many things planned for the entertainment and instruction of the members of the Brooklyn Institute of Arts and Sciences. It is, in fact, one of the strongest weeks of the season. Perhaps the entertainments which will attract the greatest attention of the week are the concerts by the Symphony Orchestra, under the direction of Emil Paur, on Friday evening and Saturday afternoon. Mme. Teresa Carreño is to be the soloist at the symphony concert on Friday evening, and many Brooklynites are looking forward to that concert with particular interest. Mme. Carreño returns to the city after an absence of several years, during which time her popularity as a pianist has in no manner decreased. She played in Chicago not long ago before an audience estimated at 6,000. In the present week she will make a tour of the Eastern cities with the symphony orchestra, appearing at the concert on Friday evening. She will return to Brooklyn for a piano recital in the Academy of Music on the evening of March 11. This recital is the next in the regular course of the Institute, and Mme. Carreño will occupy the entire evening with her programme. It will probably be the last opportunity that Brooklyn music-lovers will have to hear her this season. This is the programme of the Friday evening concert:



MME. TERESA CARRENO.

Overture to "Euryanthe"...........Karl Maria von Weber
Concerto for Pianoforte, No. 4, in D minor, Op. 70, Anton Rubinstein
Symphonic Poem, "Omphale's Spinning-wheel," in A major, Op. 31..................Camille Saint-Saëns
Symphony No. 4, in F minor, Op. 36 (first time), Peter Ilyitch Tschaikowsky

Timothy Adamowski will be the soloist at the afternoon concert of the orchestra on Saturday. Mr. Adamowski shares with Franz Kneisel the place of first violin in Mr. Paur's orchestra, and the Spanish symphony which he will play at the concert is an interesting composition which will give his abilities full opportunity for display. The programme of this concert is the following:

Symphony No. 4, in B-flat major, Op. 60....... Ludwig van Beethoven
1. Adagio (B-flat major)........................4-4
   Allegro vivace (B-flat major)...............2-2
2. Adagio (E-flat major)........................3-4
3. Allegro vivace (B-flat major)...............3-4
   Trio: Un poco meno Allegro (B-flat major)..3-4
4. Finale: Allegro ma non troppo (B-flat major), 2-4

Symphonie Espagnole, for violin and orchestra, Op. 21, Edouard Lalo
1. Allegro non troppo.
2. Scherzando (Allegro molto).
3. Andante.
4. Rondo (Allegro).

Prelude to Part III of "The Cricket on the Hearth." (First time)............................Karl Goldmark
Overture, "William Tell"........Giachino Antoni Rossini

The Boston Symphony Orchestra will give three concerts in Greater New-York this week, two in the Academy of Music, Brooklyn, on Friday evening and Saturday afternoon, and one in the Metropolitan Opera House on Thursday evening. Programmes are as follows: Brooklyn, Friday evening—Overture, "Euryanthe," Weber; concerto, D minor, No. 4, Rubinstein (Mme. Carreño); "Le Rouet d'Omphale," Saint-Saëns; symphony, F minor, No. 4, Tschaikowsky. Brooklyn, Saturday afternoon—Symphony, No. 4, Beethoven; Symphonie Espagnole, for violin and orchestra, Lalo (Mr. T. Adamowski); prelude to Act III, "Cricket on the Hearth," Goldmark; overture, "William Tell," Rossini. New-York, Metropolitan Opera House, Thursday—Symphony, No. 1, Beethoven; concerto for pianoforte, Grieg; prelude to Act III, "Cricket on the Hearth," Goldmark; "Pesther Carnival," Liszt; overture, "William Tell," Rossini. Mme. Carreño will be the solo pianist.

Philadelphia Inquirer

TUESDAY - - - FEBRUARY 23, 1897

BOSTON SYMPHONY ORCHESTRA

Its Fourth Concert of the Season at the Academy Last Night.

The fourth concert of the season of the Boston Symphony Orchestra was given at the Academy of Music last night. This was the program:

Beethoven, Symphony No. 4, in B flat major.

Rubenstein, Concerto for pianoforte, No. 4, in D minor.

Karl Goldmark, Prelude to part III of the "Cricket on the Hearth."

Liszt, Hungarian Rhapsody, No. 6, (Pesther Carnival).

The Beethoven Symphony may not rank as high as No. 3, the Eroica, and it has not the dramatic quality of its follower, but for gentleness, placidity of movement and yet elaborate working out of the dominant themes, it is marvelously beautiful and it could not possibly have had a more delicate interpretation than that which was bestowed upon it last night. The work of the strings, especially in the first movement, was of the richest character, and with the embroidery that was given to the tone-picture by the wood winds, the pleasure to the ear was complete. The answering calls of the instruments in the second movement, the manner in which the strings take up the last figure of the flute and the dialogue between clarinet and bassoons accompanied by the strings, produced in the hands of the players a feeling of quiet and unrestrained joyousness, and in the finale the dexterity and swiftness of the strings made itself manifest. As for the Goldmark number it showed an utter lack of originality of treatment. Saving a simple ballad theme at the opening with a certain tenderness, all was commonplace and the contra dance theme at the close, although brisk and merry, never rose above mediocrity. To ask an orchestra like that of last night to play such an ordinary composition is like putting Hercules to the distaff. It was, however, played with spirit and skill. The Liszt rhapsody is too well known to piano players to need comment. It is the most popular and picturesque of the composer's fifteen compositions of that character, and was, therefore, welcomed effusively.

Mme. Teresa Carreno was the soloist. She selected for this her first appearance in Philadelphia for a number of years the Rubinstein concerto in D minor for piano and orchestra, and it served to display to the full her vigor and brilliancy, dash and daring impetuosity, highly organized technic and warm temperament, as also her complete sympathy with the broad, sweeping strength of the composer. To each of the three movements she imparted rich and lustrous style and deep significance. She showed in the first movement great fondness for the tempo rubato, and this, together with her technical fearlessness and unerring judgment, helped to strengthen her individualism. She approached her playing with a large heart and a broad mind, and in all that she did there were splendid clearness and exactitude and a dazzling alternation of limpid, crystalline agility and marvelous dramatic force. She entered into the spirit of the second movement with the touch and feeling of the true artist. While it may be said that she did not bestow upon it the sentiment which some other great players have done, yet the atmosphere with which she surrounded it was pure and strongly emotional, the familiar theme pulsated with new vitality and the tone-color, rhythm and nuances were absolutely flawless. No such illustration of captivating grace, sonority, breadth and repose has been witnessed in this city for years.

The Times

TEN PAGES

PHILADELPHIA, FEBRUARY 23, 1897.

CARRENO IN CONCERT

The South American Pianist Aroused Great Enthusiasm With the Boston Orchestra.

The feature of last evening's concert of the Boston Symphony Orchestra was the reappearance of Teresa Carreno, after an absence of several years. Though she was remembered as a pianist of distinction, her performance of the D minor concerto of Rubinstein was a surprise and a delight. It manifested all the qualities of great piano-playing—a broad intellectual grasp, warm feeling, poetic sentiment; an absolute facility of execution, with extraordinary power and a not less unusual refinement, and a solid sincerity and clearness of expression altogether wholesome and inspiring. The composition is one of the most beautiful of its class, with a very wide range both of emotional and of technical character, and it is impossible to say that Madame Carreno played one part less completely than another, the gorgeous opening, the tenderly melodious movement that follows or the rich and brilliant finale. Her style is large and fine, rich in color and always bright and clean, and her impression upon the audience was of the most genuine kind, stirring them deeply by no personal display, but by the legitimate power of musical expression.

Before the concerto Mr. Paur gave an elaborate "reading" of the fourth symphony in B flat major, in which the great music at times escaped from his analytical repression and brought back the memory of Beethoven. The latter part of the programme contained two novelties, the prelude to the third act of Goldmark's opera, "The Cricket on the Hearth," a very sprightly and good-humored bit, with lots of movement and color, and one of the unfamiliar Hungarian Rhapsodies of Liszt, the Pesther Carnival, a rushing, noisy, fascinating dissipation, astoundingly well played.

WASHINGTON POST

FEBRUARY 24, 1897.

CARRENO'S GREAT TRIUMPH

Her Wonderful Work at the Boston Symphony Concert.

The Occasion Was Altogether a Remarkable Combination of Fine Music Rendered Without a Flaw—A Magnificent Audience.

A musical scheme which began with the majestic chords of the fourth symphony of Beethoven, one of the most beautiful compositions ever penned, and ended with the wild and furious czardas of the gypsy bands of Hungary, as crystallized by Liszt, was indeed most catholic. Yet the programme which Conductor Paur presented at the Columbia Theater last night to an audience which not only filled all the seats but tested to the utmost all the standing room, was more than merely versatile. It presented at least two noble compositions and concluded with two numbers, which, although lighter in form, were nevertheless classics of their style. In fact, the concert of the Boston Symphony Orchestra last night was the finest which has been given this season and it would be difficult to see it excelled at any time.

The occasion was notable, first of all, for the return of Mme. Teresa Carreno. It has been some time since this wonderfully gifted artist has been heard here, but it is pleasant to record that the passing years have not dimmed the fire of her soul nor marred the brilliancy of her technique. She was in her element when she essayed the fourth concerto of Rubinstein. Its technical difficulties and its complicated rhythm she mastered with consummate ease, and she gave to its arpeggio passages a smoothness and at the same time a brilliancy which captivated the ear. Her broad intelligence, as well as her great skill proclaimed her still the greatest artiste of her day and generation. Above all, she played with that peculiar force which might best be termed masculine. The tonal quality of each note was something to be heard and not described. All that was crystalline, all that was resonant, all that was musically sonorous, was in the sound that came forth in obedience to her unerring, confident touch. The cadenza in the first movement was in its tempo, as well as in its interpretation a remarkable bit of work, but this was only a single incident in a performance which stood out as a masterly effort. It was no wonder that when she had concluded the applause was deafening, and when at the fourth or fifth recall she consented to play an encore, she showed that she could enter into the soul of Chopin, a something which she must have learned of late. There was a time when Carreno could not play Chopin, but certainly last night there was no lack of delicacy and of appreciation in the poetic nocturne which she so exquisitely rendered.

As for the work of the orchestra, it seemed fairly to surpass itself. Beethoven was in glorious mood when he wrote the fourth symphony, and the orchestra was in glorious mood when it interpreted the work last night. The sensuous first movement was given with ardent spirit, while the solemn adagio, the lively allegro, and the joyous finale each received a reading which was as sympathetic and as lucid as one could wish. The work of the strings was especially noticeable, nor in all justice can one refrain from praising the work of the solo flutist. Karl Goldmark's prelude to part 3 of "The Cricket on the Hearth," and Liszt's Hungarian Rhapsody No. 6, known as the Pesth Carnival, were each given with an abandon that swept all before it. In its ensemble work the orchestra was simply beyond criticism. Altogether, the concert was one long to be remembered and was worthy of the brilliant audience which assembled, as the latter was worthy of it.

The New York Press

DAILY EDITION.

NEW YORK, FRIDAY, FEBRUARY 26, 1897.

MME. CARRENO WINS LAURELS

Audience Recalls Her Six Times at the Symphony Concert.

Mme. Teresa Carreno, the accomplished pianist, was the soloist at the fourth concert of the Boston Symphony Orchestra last night at the Metropolitan Opera House, and evoked extraordinary enthusiasm, being called out no less than six times after a remarkably spirited and brilliant performance of Grieg's concerto in A minor. Finally she had to play again in response to the unwearied applause.

This admirable band of players, under Mr. Paur's leadership, was at its best, and gave a careful and sympathetic performance of Beethoven's symphony in C, No. 1, op. 21, which was the opening number. The prelude to the third part of Karl Goldmark's opera, "The Cricket on the Hearth," was played for the first time. This opera had its first performance in Vienna last March. The prelude is a fascinating bit of music, ending with a sprightly contra-dance theme, which is worked up with surprising effect. Liszt's "Sixth Hungarian Rhapsody" ("Pesther Carnival") was played also for the first time. The last number was the overture to "William Tell."

The Philadelphia Press.

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TUESDAY, FEBRUARY 23, 1897.

THE SYMPHONY ORCHESTRA.

A Delightfully Rendered Programme Given With Madame Carreno as Soloist.

The concert given by the Boston Symphony Orchestra last evening at the Academy of Music was by far the best of this season, taking it as a whole, even if one does not lay too much stress on the individual success of Madame Carreno, whose playing would redeem any programme, no matter how arranged. There was in the arrangement such a balance that the interest of the evening was worked up to a lively Rubenstein climax, to an anti-climax through Beethoven to Liszt. Mr. Paur wisely gave the symphony, Beethoven's No. 4 in B-flat major, the leading place on the programme. More than most compositions of the great master, the fourth symphony seems to have been written to prove that the orchestra can "sigh like a zephyr and strike like the thunderbolt," for such are the contrasts noted all through the four movements. And, moreover, there is such a constant call for the various choirs to lend their subtle colors to the effect that the mind carries away nothing but the most delightful impressions of light and shade and varied musical tonal beauties. All these involved effects were most deliciously brought out by the orchestra and the softest phrases were no less decided than the full orchestra at its loudest.

This beauty of contrast, which was the keynote of the symphony's interpretation, was a notable feature of the impressive rendering the fourth piano concerto of Rubinstein in D minor received at the hands of Madame Carreno. A "wunder-kind" at 10, Madame Carreno's many years of musical experience as a musical artist of varied abilities—what has she not done, and done well?—have ripened her art until today she stands among the first pianists of the world. And, of all things, in conquering technique she has conquered sex, so that her playing stands absolutely as pure art and calls for no reservations as to femininity in touch or manner.

The concerto is a composition that requires strength as well as knowledge, technique and sentiment, and Madame Carreno failed in none of these points. Her brilliant handling of the composition was fully recognized. In the first movement, a tense, fierce, masculine touch was made evident in the forceful passion of her handling of the cadenzas, the coda of the first movement closing in superb style. But in this movement, though particularly in the second "moderato assai," her power of soft and subtle poetic and smoothly flowing treatment was equally in evidence, the delicate touch of the closing phrases of the second movement being in fine contrast to the sinewy control that marked her forte passages in the first. Force and clearness and a singing beauty alternated in all her work and the concerto stood out as a thing apart in the evening work.

The concluding numbers were well suited for an after-climax. Goldmark's prelude to Part III of the "Cricket on the Hearth," with a folk-song choral effect and a very lively dance movement, worked out in fine fury by the orchestra, led the way to a characteristic and altogether pleasing rendition of Liszt's Hungarian Rhapsody No. 6. This brilliant rhapsody, with its lilt and swing, showed the orchestra at its best, and made a fitting ending for an enjoyable concert.

New-York Daily Tribune.

FOUNDED BY HORACE GREELEY.

FRIDAY, FEBRUARY 26, 1897.

THE BOSTON SYMPHONY ORCHESTRA.

After last night's concert at the Metropolitan Opera House by the Boston Symphony Orchestra, it seems safe to say to the music-lovers of New-York that if they are very good M. Paur may in time play the "Masaniello" overture for them. He swung himself almost up to that exalted level last night, and in doing so labored with a zeal which challenged hearty enthusiasm from all but the sceptics. Out of deference to the two numbers of the programme, or at least their composers, they must be disposed of before the rest of the programme is even mentioned. They were Beethoven's first symphony and Grieg's pianoforte concerto. There was enough Viennese snap and incisiveness in the performance of the symphony, possibly, to extenuate its introduction into a symphonic scheme in the metropolis toward the close of a season, and Mme. Carreño made the somewhat shallow concerto a delight. But what can be said for a concert aspiring to such dignity as it is not only the privilege but the duty of the Boston Orchestra to maintain, when it is added that the rest of the programme consisted of the prelude to Act III of Goldmark's "Heimchen am Herd" (for some time a back number on the programmes of our "Sunday Pops"), Liszt's "Pesther Carnaval" (certainly one of the weakest of the great transcriber's Hungarian rhapsodies), and the overture to "William Tell"? It would be generous to conclude that Mr. Paur was joking; but his joke would have been fairer when his audiences were smaller—that is, at the beginning of the season. Mme. Carreño played superbly and awakened much enthusiasm. Only in part did she satisfy the expressed desire for more by a brilliant performance of Chopin's G-flat major Etude.

The New York Times

NEW YORK, FRIDAY, FEB. 26, 1897.

THE BOSTON ORCHESTRA.

A Programme of Light Music and Mme. Carreno as Soloist.

The fourth concert of the Boston Symphony Orchestra was given in the Metropolitan Opera House last night. The audience was the largest which the orchestra has enjoyed this Winter, and there was room for doubt as to whether this was caused by the attractive powers of the soloist, Mme. Teresa Carreno, or the extreme lightness of the programme. It is seldom that so much light music is heard in one evening outside of a Sunday night concert. M. Paur will certainly have to give us a good deal of roast beef next time, for last night he fed us on sweets and jellies. The programme consisted of Beethoven's first symphony, the Grieg piano concerto, the prelude to Part III. of Goldmark's "Cricket on the Hearth," Liszt's "Pester Carnival" rhapsodies, and Rossini's "William Tell" overture. Surely those who are fond of candy had a delightful time last night.

Of course it would be heresy to say anything derogatory to Beethoven's first symphony, and indeed there is nothing to say against it except that it does not represent fully the genius of its maker. It belongs to the childhood of his creative powers, and it is so full of reminiscences of Haydn and Mozart in thought, style, and instrumentation that one must have educated himself up to a high enjoyment of simplicity in order to appreciate it. It is not possible, for instance, for a hearer of to-day to put his mind in the condition of those to which the first hearing of that remarkable minuet—a true scherzo—came as a revelation. It was remarkable in 1800; it is boyish in its clearness and ingenuousness to-day. Yet it is the one part of the symphony in which the future Beethoven speaks. No other hand than his could have written the trio, and it is not difficult for the student of musical history to understand the effect it made in the Burg Theater of Vienna on that memorable April 2 of ninety-seven years ago. The symphony was admirably played, and the clear and restful slow movement stirred the audience to enthusiasm.

Goldmark's prelude, heard in this city for the second time, is a very feeble attempt to follow the lead of Engelbert Humperdinck. The themes are made up of fragments of German folk song, and the treatment is much the same as that of similar themes in "Hansel und Gretel." As for Liszt's "Pesther Carnival," it is a good orchestral show piece, and it gave the gentlemen of Boston ample opportunity for a display of that virtuosity for which they are renowned. They played it brilliantly. The true soloist at the concerts of this organization is the Boston Symphony Orchestra.

Mme. Carreno was in fine spirits, and played the Grieg concerto with magnificent dash and power. Her octave and chord passages were splendid, but one could not help wishing for a little more tenderness here and there, although it was noticeable that the pianist paid more attention to her tone color and her pedaling in cantabile parts last night than she sometimes does. But, on the whole, Mme. Carreno's playing is aggressive, rather than wooing. In response to an imperative demand, she added to the programme Chopin's G flat major study, commonly known as the "Butterfly Etude." In her hands, however, the butterfly tries to be an eagle, and the result is not wholly enjoyable.

The Sun.

FRIDAY, FEBRUARY 26, 1897.

The Fourth Boston Symphony Concert.

It seems difficult to believe that there actually exist men and women to-day—and not old ones, either—who remember the time when a Beethoven symphony was looked upon as a ponderous work and difficult of ready assimilation. Many such people doubtless were present last night at the Metropolitan when the Boston symphony orchestra played the great master's familiar first symphony to open the fourth concert, but regarded in the light of modern development Beethoven's music seemed to them like the innocent, ingenuous expression of a youth or maiden having as yet no experience of the strainings and strivings of present day life. Yet it would be a pity if a taste for the more highly wrought music of the present should rob us of an appreciative love for past simplicity, and it is pleasant to note that the symphony, played with wonderful delicacy and precision, if perhaps a trifle coolly, afforded the audience palpable pleasure and roused its warm applause.

There were two pieces on the programme new to Metropolitan concert-goers—a prelude from Goldmark's "Cricket on the Hearth," and Liszt's Hungarian Rhapsody No. 6 (Pesther Carneval). The first of these opened with some strains reminiscent of the "Queen of Sheba" and then dashed into a succession of evident folk-song and dance-motifs of an airy liveliness that seemed quite to startle the classically inclined listeners. The virtuosity of the Boston men was splendidly displayed in the finale of the Goldmark prelude, which was taken at almost breakneck speed, and also in the Liszt piece, which differs only in details from the other rhapsodies proceeding from that composer's fitful and feverish pen. It is a trifle more spasmodic than some of the others and really less satisfying than the more familiar ones.

The final piece on the list was the "William Tell" overture, which received an interpretation that surely must have delighted the shade of Rossini were it perchance present to listen. It made a magnificent closing to an unusually enjoyable concert. Mme. Carreno was the soloist, and in Grieg's A-minor concerto she displayed her fine musical instinct, her dramatic force, magnetism and daring brilliancy of technique to the fullest advantage, rousing her hearers at the conclusion of the last movement to unrestrained enthusiasm. Mme. Carreno was recalled again and again, the audience refusing to release her without an encore, to which she at last responded by playing Chopin's G flat étude in her own delicious and inimitable manner.

The orchestra covered itself with glory in its portion of the Grieg concerto, playing with such beautiful tone and perfection of taste that one experienced a vivid desire to become a soloist of some description just for the mere pleasure of being thus accompanied.

The North American

PHILADELPHIA, PA.

TUESDAY, FEBRUARY 23, 1897.

MUSIC AT THE ACADEMY.

The Fourth Concert of the Boston Symphony Orchestra.

The salient feature of the very admirable and enjoyable concert given at the Academy of Music last evening by the Boston Symphony Orchestra before the usual crowded and brilliant audience was the superb performance by Mme. Teresa Carreno, of Rubinstein's pianforte concerto in D minor. Doubtless many of the older concert-goers present had pleasant memories of Mme. Carreno, whom they recalled as a pianist with a brilliant technique and a good deal of temperament. But however enjoyable may have been their recollection of good work done eight or ten years ago, they could hardly have been prepared for what was to come.

The degree to which Mme. Carreno's powers have ripened and broadened and deepened and matured during the interval which has elapsed since she was heard here last is something quite extraordinary. Every promise of her earlier years has been more than fulfilled, and from a brilliant executant standing level with many others she has developed into one of the three or four great artists of the world. Her interpretation of the concerto, of whose enormous difficulties she seemed to make no account, was to the last degree impressive and convincing. It was such an interpretation as Rubinstein would have applauded; such as he himself might have given an interpretation full of fire and force and passion, sweeping the keyboard with an easy and triumphant mastery, glowing with emotion, luminous with intelligence, ardent tumultuous, titanic and intense.

No such pianofore playing as that has been heard in Philadelphia for years, and this is said without forgetting the wonderful performance of Adele Aus der Ohe, upon the occasion of Tschaikowsky's visit to this city, when she played that composer's tremendous fourth pianoforte concerto from the manuscript, and broke her health in the effort which it cost her. As for that gentle genius M. Ignace Paderewski he is in quite another and a different class. Mme. Carreno is a pianist of the order of Rubinstein and Liszt, a pianist who thrills no less than charms; and as of such pianists there has of late years been a dearth, Mme. Carreno took the surprised and delighted house by storm, and was many times recalled.

The orchestral programme comprised Beethoven's fourth symphony, of which a rather pallid but unexceptionably polished and lucid rendering was given, Liszt's sensuous and many-colored "Pesther Carnival" rhapsody, and an intermezzo from Goldmark's opera, "The Cricket on the Hearth," a light, bright, melodious and significant piece of writing, obvious without being commonplace, which made a good impression. The date of the next and last concert is March 22.

THE RECORD

Philadelphia, February 23, 1897.

The Boston Symphony Concert.

The fourth concert of the season of the Boston Symphony Orchestra at the Academy of Music last evening was rendered notable by the Philadelphia readvent of Mme. Teresa Carreno, the Venezuelan pianiste. The welcome extended to her could not have been heartier, even had the lion of the evening been the chrysanthemum-locked Paderewski himself. And certainly this energetic mistress of the black and white keys well earned her ovation by her vigorous execution of the difficult Rubinstein concerto in D minor, op. 70. In her style Mme. Carreno has ceased to be quite so aggressively brilliant as of yore, but in solid management of the most heavy fingering she must be admitted to have really improved. There was, too, an echo of her old-time verve in her triumphant handling of the ornamental octaves of the first movement and in her spirited working up of the finale. As for the orchestra itself, the highest praise must again be accorded to its rendering of one of Beethoven's Immortal Nine. Herr Emil Paur is steadily improving in his interpretation of symphonic music, and, while his treatment of the third movement of the Fourth Symphony last night was slightly fantastic at times, nevertheless the entire composition was superbly given. Two delightful novelties of the concert were Liszt's "Pesther Caneval" Rhapsody, and the prelude to Part III of Karl Goldmark's new opera, "The Cricket on the Hearth." The curious orchestration of the former number was as striking as the thematic contrasts of the Goldmark prelude, which started off in unusually quiet coloring for that composer, but blossomed out at the end in his unmistakably unique style. The melodies were most charming in this little morceau, and it only increased the hope that American opera-goers may next season be enabled to hear this highly-successful opera. It has scored the success of the season at Berlin, having been given 32 times. The fifth and concluding Boston Symphony concert will take place on March 2 next.

The Morning Advertiser.

FRIDAY, FEBRUARY 26, 1897.

ITS FOURTH CONCERT.

BOSTON SYMPHONY ORCHESTRA.

Interesting Programme Successfully Rendered at the Metropolitan Opera House.

Conductor Emil Paur, of the Boston Symphony Orchestra, whose fourth concert was given in the Metropolitan Opera House last night, compiled a programme for the occasion that really sounded better than it looked. Fancy the first symphony of Beethoven being jostled by the piano concerto of Grieg, this followed by some Goldmark, then the Pesther Carnival of Liszt, and—ye shades of Wagner—the "William Tell" overture! The scheme was entirely a successful one, for the Haydn-like melodies of the C major symphony were capitally offset by the A minor concerto with its piquant northern harmonies, and then came the keys of B flat and D major tonal parallelisms, topping off effectively with the Rossini overture.

Teresa Carreno was the solo pianist, and she has never played here so brilliantly and genially. Of course, one can never forget the ideal performance of Grieg's masterpiece in miniature, this same concerto, every bar of which is perfumed with the Norwegian air. This ideal performance was from the hands of a very remarkable and hardly appreciated pianist and composer named Edmund Neupert, to whom the score is dedicated, and who had much to do with the making of the cadenza in the first movement. Neupert got more out of the work than Carreno, but she lacked nothing in vigor, fire, dash and charm. The middle movement was played with more breadth than sweetness, but the last movement, before which Mr. Paur made an unjustifiable pause, was taken at a break-neck pace, and with exceeding clarity. The finale, where the key and the rhythm both change, was masterfully delivered. The piano fairly dominated the orchestra.

Carreno was called out a half dozen times before she would play; but at last she went to the keyboard and gave us Chopin's "Butterfly" study in G flat, and gave it with great velocity and vim.

The Goldmark number was the prelude to part three of his new and successful opera, "The Cricket on the Hearth." It did not by any means prove remarkable, the finale in particular smelling very strongly of "Zampa." It was played so deftly, with such swing and buoyancy, that it made an excellent impression. Fortunately for the work itself, this prelude, despite its popular tang, is by no means representative of the general worth of the score.

I suppose Goldmark said to himself, "If Humperdinck can get a big success with folks tunes, why can't I?" So he set Dickens' story to music, and he made a hit, too. To me the music sounded more as if an Italian renascence might be looked for than any further exploration of the treasures of old German melodies.

The "Tell" overture, Herr Schroeder playing the 'cello solo nobly, was altogether a success, and so was Liszt's stirring carnival, which sounded as if it might have been written for the late millennial Magyar celebration at Budapest. It was altogether a more brilliant commentary than Richard Harding Davis' in a well known monthly. But then no American can ever comprehend the bewildering Hungarian nation!

The audience was the largest of the season. Carreno is always a magnet. J. H.

NEW YORK HERALD.

NEW YORK. FRIDAY, FEBRUARY 26, 1897.

BOSTON SYMPHONY CONCERT.

Mme. Carreno was the soloist at the Boston Symphony Orchestra concert at the Metropolitan Opera House last night. She played Grieg's A minor concerto for the piano in a style that confirmed the good opinions created by her previous work here this season. Her delivery of the finale movement was a brilliant exhibition of virtuosity, which evoked deserved and hearty applause.

The orchestral numbers, all of which were rendered in the musicianly manner for which Mr. Paur's instrumentalists are famous, included the familiar Beethoven Symphony No. 1, in C major; hackneyed "William Tell" overture, Liszt's Hungarian Rhapsody No. 6, the "Pesther Carneval" and the prelude to the third part of Goldmark's "The Cricket on the Hearth."

The latter two numbers had their first hearing here from this orchestra. The Liszt composition, which is a fair type of programme music, is full of local color and was played with delightful verve and dash. The Goldmark prelude, with its ingenious and graceful treatment of old fashioned folk songs, was a pleasing intermezzo and a grateful contrast to the rest of the programme.

The World

ed by the Press Publishing Company, 53 to 63 PAR
New York.

FRIDAY, FEBRUARY 26, 1897.

OVATION TO CARRENO.

Fair Pianist Wins Great Applause at the Concert of the Boston Symphony Orchestra.

The audiences at the concerts of the Boston Symphony Orchestra are steadily growing in size. Last night, at the fourth concert, the Metropolitan Opera-House had its seats and boxes filled, and the upper galleries had their quota of genuine music lovers. The fact that Teresa Carreno was to be the soloist drew many persons, for the fair pianist has been duplicating this season the success of her former tours, but the players from Boston have now an established clientele of enthusiastic supporters in this city.

Mme. Carreno played Grieg's concerto in A minor — a fascinating work with themes of rare beauty, superb combinations and contrasts, well-balanced relations between the piano forte and the orchestra, florid passages and brilliant cadenzas, characteristic rhythms and an uninterrupted flow of originality. She played it with extraordinary spirit, with stupendous fluency, broadly, authoritatively and with contagious enthusiasm. In the majestic finale she dashed across the piano in waves of octaves and torrents of arpeggi. She was rewarded with an ovation by the audience.

The orchestral part of this concerto was delightfully played—especially the adagio, with its development by the muted strings.

In its performance of Beethoven's Symphony No. 1, in C major, Mr. Paur's men were not at their best. The reading of the first movement was jerky, full of abrupt emphases and lacking in thoughtful repose. The other movements were formed far more satisfactorily.

The Prelude to Part III. of Goldmark's "Cricket on the Hearth"—a clean and literal piece of music—was played with chrystalline clearness and delightful symmetry. The Liszt Hungarian Rhapsody (Pesther Carnival) was brilliantly executed.

Mr. Paur saw fit to end the concert with the overture to Rossini's "William Tell"—a work which ought not to figure on the programme of a master organization visiting us but four or five times a year. It served the egotistical purpose of illustrating the orchestra's virtuosity—the rich tone and delicious cantabile of Mr. Schroeder's 'cello playing, the tonal purity of the flute and English horn players and the mechanical precision of the whole orchestra in presto passages.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, FEBRUARY 24, 1897.

Teresa Carreño made her reappearance in Boston last night at the sixteenth Symphony concert in Music Hall.

In this same hall she made her début as an infant phenomenon January 2, 1863. Mathilde Phillipps assisted her. The child pianist played a nocturne by Döhler, a piece by Gottschalk, Thalberg's Norma fantasie, &c.

Mr. J. S. Dwight described her as "a child of nine years with fine head and face, full of intelligence, Spanish looking." She had "a funny deal of difficulty in getting herself upon the seat before the grand piano." Her playing "would charm even if she was not a child."

She played in Chickering Hall January 15, 1863.

Mr. Dwight in admiration spoke wise words of counsel: "The child's face beams with intelligence and genius. These speak, too, in her touch, in a certain untaught life that there is in her playing. It is a precious gift. O, treat it reverently and tenderly; educate it, save it, and not let the temptation of dazzling success or gain exhaust it ere its prime!" And again: "There can be no doubt of real talent here; may it only have wise training, and not be early wasted before publics! It is too precious for continual exposure. Such gifts are of God, and ought not to be prostituted for mere gain."

Her first reappearance here after her European tour was in a concert company in September, 1872, with Mario, Carlotta Patti, Cary, Ronconi, Sauret. Mr. Dwight then described her as "a tall and beautiful young lady."

She sang the part of *Zerlina* in Don Giovanni at the Boston Theatre in March, 1876. Titiens, Beaumont, Orlandini, Barili and Brignoli were the other chief singers.

Her first appearance at a Boston Symphony concert was October 29, 1887, when she played Chopin's E minor concerto. This was her sole appearance at these concerts before last night.

As she will give two recitals here, allow me to wait before speaking at length of the playing of this wondrous woman. I now repeat here what I said in the Boston *Journal* this morning:

The program of the sixteenth Symphony concert, given in Music Hall last night, Emil Paur conductor, was as follows:

Academic Festival Overture	Brahms
Concerto for Piano, No. 4, in D minor	Rubinstein
Symphony No. 1, in C major	Beethoven
Hungarian Rhapsody, No. 6, The Carnival in Pesth	Liszt

The chief interest was in the reappearance of Mrs. Carreño, who, since her début here in 1863, has, like Ulysses, seen many cities and men.

The reports that have crossed the Atlantic may no longer be reckoned extravagant. Mrs. Carreño is a great pianist; a very great pianist. She has gained immeasurably in breadth, dignity and deep musical intelligence. She was always a passionate creature, and she was at times demoniacal in her performance; but in earlier years she often seemed to miss the composer's real purpose; she did not always think behind the printed page.

However unpleasant her association with d'Albert may have been—and it seems incredible that such a stately, superbly sensuous woman should have thrown her handkerchief to the gnome-like d'Albert—she undoubtedly learned much from him of the higher art of piano playing. She might well have taught him passion; he, on the other hand, knew a dignity and a serenity in performance that she did well to study.

Her choice of the concerto last night was wise; for this work of Rubinstein is not only one of his greatest achievements—in that the high level is steadily maintained—but it is one of the greatest of concertos. There is little or nothing that you would have changed. The themes are expressive, often beautiful; the development is generally masterly; the orchestration is effective without extravagance—notice, for instance, the skillful use of the solo trumpet, the manner in which the solo horn and solo clarinet are employed—and the concerto as a whole has an invigorating and noble atmosphere. In this work an accomplished pianist can move, thrill, suggest, startle.

Too much cannot be said of Mrs. Carreño's performance. It was heroic, with haunting episodes of tenderness. From the standpoint of him who merely watches technic with a powerful field glass it was amazing in its perfection; to him who is not dazzled by mere technical display it was soul-satisfying. The woman was a part of the concerto; the concerto was her voice. There was then an apparition of glorified sex, splendid in beauty, caressing in appeal, irresistible in passion, still more dangerous in languor. There was a realization of the woman in the Oriental rhapsody: "She that looketh forth as the morning, fair as the moon, clear as the sun, and terrible as an army with banners."

No wonder that the spontaneity, the strength, the grandeur of the performance excited most hearty and long continued applause.

* * *

The dry overture of Brahms was dryly read, and it was played in perfunctory yet none too precise fashion. The symphony—would that Mr. Paur had omitted the first and third movements—was played delightfully, with marked finish. So, too, the accompaniment to the concerto was played con amore.

* * *

It seems hardly possible that the rhapsody by Liszt was heard in Boston last night for the first time. The program book is not always to be trusted in these matters, and this music of Liszt is so inherently vulgar and bombastic that it must have appealed to some wandering, visiting conductor. Neither the body of this music nor its orchestral dress is worthy of serious attention.

Boston Symphony Concert.—Mme. Teresa Carreño will play Grieg's A minor concerto at the Boston Symphony Orchestra concert at the Metropolitan Opera House Thursday evening. The orchestral numbers on the program will be Beethoven's Symphony in C, No. 1; the prelude to the third act of Goldmarck's Cricket on the Hearth, Liszt's Pesther Carneval, and the William Tell overture.

Boston Symphony Orchestra.

SIXTEENTH SEASON, 1896-7.

FEBRUARY ITINERARY AFTER THIS DATE.

Concert Music Hall, Mount Royal avenue and Cathedral street, Baltimore, Wednesday, February 24, at 8 P. M.
Leave Baltimore, Camden Street Station, B. & O. RR., Wednesday, February 24, at midnight.
Arrive New York, depot Central RR. of N. J., Thursday, February 25, at 7 A. M.
New York Address, Schuberth's Music Store, 23 Union Square.
Concert at Metropolitan Opera House, at 8 P. M.
Concert at Academy of Music, Brooklyn, Friday, February 26, at 8 P. M.
Concert (Matinée) at Academy of Music, Brooklyn, Saturday, February 27, at 3 P. M.
Leave New York, Grand Central Depot, Saturday, February 27, at midnight.
Arrive Boston Sunday, February 28, at 7 A. M. Providence Depot.

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

SATURDAY, February 20, 1897.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, MARCH 3, 1897.

The program of the Boston Symphony concert, February 6, included Tod und Verklärung, by Richard Strauss, and Liszt's Scene in the Tavern (Mephisto waltz).

I am told that Mr. H. L. Higginson, Patronus Magnificus, likewise Patronus Superbus, wrote a letter to Mr. Paur after this concert, protesting vigorously against such "höllenmusik," as he deigned graciously to call it. I hope this rumor is not true. When Mr. Higginson hires a conductor, he should have full confidence in him, and avoid influencing in any way the character of the programs.

Should the musical public of Boston be debarred from hearing works new to them because Mr. Higginson may not like them? I hope Mr. Paur has a stiff backbone and will make his own programs until his contract expires. I do not regard Mr. Paur as very fortunate in his program making. But there is a principle at stake. A conductor should have full charge. Music committees should be confined to churches, to chasten the organist and give the congregation material for grumbling.

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Symphony No. 1, C major, op. 21	Ludwig van Beethoven
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Hungarian Rhapsody No. 6 (Pesther Carneval) (First time).	Franz Liszt
Overture, William Tell	Giachimo Antonio Rossini

This unusual scheme really was more entertaining than one could imagine, and the somewhat antique flavor of the first and last numbers was relieved by the modern coloring of Grieg, Goldmark and Liszt. Were it not for the menuetto the first symphony of Beethoven would be a mere collocation of echoes from Mozart and Haydn. In its extreme simplicity lie its interest and power. The young giant began where the others left off, and, with the ease born of genius, bore on his broad shoulders the polyphonic burdens imposed by his predecessors. The work was read with great clarity and smoothness by Mr. Paur.

The Goldmark prelude—not new to us—is not an inspiring bit of writing. It is melodious, the melody at the close suggesting Zampa, and it appears to be an ingenious attempt to follow in the path first "blazed" by Humperdinck, the setting of simple folk tunes in an elaborate harmonic frame. The composer of Hänsel und Gretel still holds his own.

This, like the Liszt number, was brilliantly executed by the orchestra, which seemed in a particularly happy and elastic condition. The Tell overture was a bold stroke on the part of Mr. Paur. It is really a classic composition, despite its banal storm episode. That it was agreeably played we not need say. The 'cello solo of Mr. Schroeder was beautifully sonorous, and the flutist covered himself with glory. The finale was quite sensational.

Teresa Carreño, the solo pianist of the evening, was in one of her most dashing and lovable moods. She played Grieg's characteristic and charming work with great vigor, power and delicacy. We liked best the first and last movements, the adagio lacking somewhat on the poetic side. The accompaniment to this movement was given with the utmost tenderness and with a tone quality that was bewitching. Madame Carreño made a stormy and exciting climax in the cadenza of the first movement, and in the final chord passages at the end of the concerto her instrument rang out with orchestral power. She was recalled a half dozen times and finally responded with Chopin's G flat study, The Butterfly, from his op. 25.

American Art Journal.

NEW YORK, SATURDAY, MARCH 6, 1897.

Sixteenth Symphony Concert.

Rich indeed! The solo attraction was Teresa Carreno, whom some consider the finest living woman pianist. She played superbly Rubinstein's Fourth Concerto in D minor, op. 70; and was recalled again and again, though resolutely refusing to play a second time. Not many pianists can combine so much expression with scientific digital gymnastics.

The orchestral work was equally beautiful. No need to speak of the First Beethoven Symphony; nor the Overture Academic, wherewith Brahms won his Breslau degree of Doctor of Philosophy. How could such a work as Beethoven's ever have been condemned.

The absolute novelty here was the Liszt orchestral version of his Sixth Hungarian Rhapsody, the Pesth Carnival, a composition raising a melody-lover into ecstatic enjoyment, so full is it of bizarre effects and folklore.

Readers of the Transcript that night were startled to find Madame Carreno's name heading the column of Recent Deaths; but it was only a complimentary paragraph misplaced. Think of that woman as thrice a wife and four times a mother!

February Facts.

The fifteenth Symphony Concert might be dubbed a ballet affair. Ballet music from Carmen; ballet music in Beethoven's overture, Men of Prometheus; and much like dance music in Tschaikowsky's Second Symphony, C minor, op. 17; while the Brahms violin Concerto in D, op. 77, with cadenza by C. M. Loeffler, magnificently played by Mr. Kneisel, lies in the same vivacious line. A thoroughly delightful week, and a relief from the depth of a Wagner operatic week.

Boston Sunday Globe.

SUNDAY, MARCH 7, 1897.

Arthur Whiting, the Soloist, at Symphony Concert.

Mr Arthur Whiting was the soloist at the 17th symphony concert, the program of which comprised Goldmark's overture to "Sakuntala," Mendelssohn's "Scotch" symphony, Schubert's overture to "Rosamunde" and Mr Whiting's fantasia in B flat minor, for piano and orchestra, the latter number for the first time here. The fantasia is of uneven merit, and the opening theme, given to the piano and gradually developed by that instrument, is almost shrouded by the heavy orchestration for the wood-winds and brasses. The crescendo passages that lead up to the allegro are well combined, and in these the orchestra and piano preserve a harmonious balance. The light second theme is quite delicate in conception, and in the cadenza Mr Whiting's piano work was thoroughly satisfying, and in the pastorale, or second movement, the character of the music was sweetly presented by the composer.

The opening of the pastorale is written in a quaint way, the oboe being used almost as an echo to the phrases of the piano. In the elaboration of the theme the piano part is well written, and the interpretation was effective, the relations between the solo instrument and the orchestra being admirably sustained. In the slow movement, leading up to the cadenza there is a lack of broad orchestral effects, although the piano part appeared to be skilfully written, and Mr Whiting's second cadenza did not compare favorably with that of the first movement. The finale was not very interesting as a whole. Mr Whiting played with his accustomed skill, but in his fortissimo work he seemed unable to bring the piano into sufficient prominence, being subordinated by the powerful orchestra.

In the Goldmark overture the so-called "water" effects were beautifully maintained by the heavier stringed instruments, forming a suggestive background to the thematic work of the other contingents of the orchestra. In the lovely second theme by the oboe and violins the phrasing was perfectly harmonious and the vivacity of the hunting tune, scurrying about among the strings, brasses and wood-winds, was notably well given, the cues being taken without a break. The cantabel, in which the exquisite playing of the harp was prominent, the elaborate free fantasia and the fortissimo phrases by the whole band at the close of the number, deserve special mention.

Mendelssohn's "Scotch" symphony was grandly played. The familiar work never palls upon the ears of the auditor, and when given by this orchestra never fails to arouse enthusiasm. The wonderful second movement was delightful in every way, though not more artistically interpreted than were the others; but this is the great movement of the four, and naturally calls forth special praise. Schubert's "Rosamunde" overture was gracefully and brilliantly performed.

Mr T. Adamowski will be the soloist at this week's concerts. The program will be Wagner's arrangement of Gluck's overture to "Iphigenie en Aulis," Lalo's symphony, "Espagnole," for violin and orchestra, and Cowen's "Scandinavian" symphony.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, FEBRUARY 24, 1897.

Teresa Carreño made her reappearance in Boston last night at the sixteenth Symphony concert in Music Hall.

In this same hall she made her début as an infant phenomenon January 2, 1863. Mathilde Phillipps assisted her. The child pianist played a nocturne by Döhler, a piece by Gottschalk, Thalberg's Norma fantasie, &c.

Mr. J. S. Dwight described her as "a child of nine years with fine head and face, full of intelligence, Spanish looking." She had "a funny deal of difficulty in getting herself upon the seat before the grand piano." Her playing "would charm even if she was not a child."

She played in Chickering Hall January 15, 1863.

Mr. Dwight in admiration spoke wise words of counsel: "The child's face beams with intelligence and genius. These speak, too, in her touch, in a certain untaught life that there is in her playing. It is a precious gift. O, treat it reverently and tenderly; educate it, save it, and not let the temptation of dazzling success or gain exhaust it ere its prime!" And again: "There can be no doubt of real talent here; may it only have wise training, and not be early wasted before publics! It is too precious for continual exposure. Such gifts are of God, and ought not to be prostituted for mere gain."

Her first reappearance here after her European tour was in a concert company in September, 1872, with Mario, Carlotta Patti, Cary, Ronconi, Sauret. Mr. Dwight then described her as "a tall and beautiful young lady."

She sang the part of *Zerlina* in Don Giovanni at the Boston Theatre in March, 1876. Titiens, Beaumont, Orlandini, Barili and Brignoli were the other chief singers.

Her first appearance at a Boston Symphony concert was October 29, 1887, when she played Chopin's E minor concerto. This was her sole appearance at these concerts before last night.

As she will give two recitals here, allow me to wait before speaking at length of the playing of this wondrous woman. I now repeat here what I said in the Boston *Journal* this morning:

The program of the sixteenth Symphony concert, given in Music Hall last night, Emil Paur conductor, was as follows:

Academic Festival Overture	Brahms
Concerto for Piano, No. 4, in D minor	Rubinstein
Symphony No. 1, in C major	Beethoven
Hungarian Rhapsody, No. 6, The Carnival in Pesth	Liszt

The chief interest was in the reappearance of Mrs. Carreño, who, since her début here in 1863, has, like Ulysses, seen many cities and men.

The reports that have crossed the Atlantic may no longer be reckoned extravagant. Mrs. Carreño is a great pianist; a very great pianist. She has gained immeasurably in breadth, dignity and deep musical intelligence. She was always a passionate creature, and she was at times demoniacal in her performance; but in earlier years she often seemed to miss the composer's real purpose; she did not always think behind the printed page.

However unpleasant her association with d'Albert may have been—and it seems incredible that such a stately, superbly sensuous woman should have thrown her handkerchief to the gnome-like d'Albert—she undoubtedly learned much from him of the higher art of piano playing. She might well have taught him passion; he, on the other hand, knew a dignity and a serenity in performance that she did well to study.

Her choice of the concerto last night was wise; for this work of Rubinstein is not only one of his greatest achievements—in that the high level is steadily maintained—but it is one of the greatest of concertos. There is little or nothing that you would have changed. The themes are expressive, often beautiful; the development is generally masterly; the orchestration is effective without extravagance—notice, for instance, the skillful use of the solo trumpet, the manner in which the solo horn and solo clarinet are employed—and the concerto as a whole has an invigorating and noble atmosphere. In this work an accomplished pianist can move, thrill, suggest, startle.

Too much cannot be said of Mrs. Carreño's performance. It was heroic, with haunting episodes of tenderness. From the standpoint of him who merely watches technic with a powerful field glass it was amazing in its perfection; to him who is not dazzled by mere technical display it was soul-satisfying. The woman was a part of the concerto; the concerto was her voice. There was then an apparition of glorified sex, splendid in beauty, caressing in appeal, irresistible in passion, still more dangerous in languor. There was a realization of the woman in the Oriental rhapsody: "She that looketh forth as the morning, fair as the moon, clear as the sun, and terrible as an army with banners."

No wonder that the spontaneity, the strength, the grandeur of the performance excited most hearty and long continued applause.

* * *

The dry overture of Brahms was dryly read, and it was played in perfunctory yet none too precise fashion. The symphony—would that Mr. Paur had omitted the first and third movements—was played delightfully, with marked finish. So, too, the accompaniment to the concerto was played con amore.

* * *

It seems hardly possible that the rhapsody by Liszt was heard in Boston last night for the first time. The program book is not always to be trusted in these matters, and this music of Liszt is so inherently vulgar and bombastic that it must have appealed to some wandering, visiting conductor. Neither the body of this music nor its orchestral dress is worthy of serious attention.

*

Boston Symphony Concert.—Mme. Teresa Carreño will play Grieg's A minor concerto at the Boston Symphony Orchestra concert at the Metropolitan Opera House Thursday evening. The orchestral numbers on the program will be Beethoven's Symphony in C, No. 1; the prelude to the third act of Goldmarck's Cricket on the Hearth, Liszt's Pesther Carneval, and the William Tell overture.

Boston Symphony Orchestra.

SIXTEENTH SEASON, 1896–7.

FEBRUARY ITINERARY AFTER THIS DATE.

Concert Music Hall, Mount Royal avenue and Cathedral street, Baltimore, Wednesday, February 24, at 8 P. M.

Leave Baltimore, Camden Street Station, B. & O. RR., Wednesday, February 24, at midnight.

Arrive New York, depot Central RR. of N. J., Thursday, February 25, at 7 A. M.

New York Address, Schuberth's Music Store, 23 Union Square.

Concert at Metropolitan Opera House, at 8 P. M.

Concert at Academy of Music, Brooklyn, Friday, February 26, at 8 P. M.

Concert (Matinée) at Academy of Music, Brooklyn, Saturday, February 27, at 3 P. M.

Leave New York, Grand Central Depot, Saturday, February 27, at midnight.

Arrive Boston Sunday, February 28, at 7 A. M. Providence Depot.

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

SATURDAY, February 20, 1897.

THE MUSICAL COURIER.

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The opening of the pastorale is written in a quaint way, the oboe being used almost as an echo to the phrases of the piano. In the elaboration of the theme the piano part is well written, and the interpretation was effective, the relations between the solo instrument and the orchestra being admirably sustained. In the slow movement, leading up to the cadenza there is a lack of broad orchestral effects, although the piano part appeared to be skilfully written, and Mr Whiting's second cadenza did not compare favorably with that of the first movement. The finale was not very interesting as a whole. Mr Whiting played with his accustomed skill, but in his fortissimo work he seemed unable to bring the piano into sufficient prominence, being subordinated by the powerful orchestra.

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BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, MARCH 8, 1897.

Goldmark's "Sakuntala" Overture at the Symphony Concert.

It was a programme of melody, a concert intelligible to the laity yet not weak or insipid to the classical musician. There was an aberration between the house programme and the analytical book of the concert as regards the first and last numbers, but it is to be hoped that none were led to suppose that the yearning, sensuous, broadly-scored ork at the beginning was Schubert's "Rosamunde" overture! It was Goldmarks's noble "Sakuntala" overture that began Saturday's concert, and it was played with a beauty that enhanced its themes. Perhaps one ought rather to use the singular than the plural in this connection, since the five notes of the chief theme are almost constantly in evidence in this number, the chief fault of the overture being its repetition of a single thought, the melody representing the affection of the two lovers.

There was magnificent execution on the part of the brasses in this number and the English horn was also very effective. The broad climax, again introducing the oft-repeated theme, was excellently worked up in the commendable interpretation.

In these days of dissonance, of unnatural progressions, it is a delight to listen to the intelligible harmonies and rich melodies of Goldmark; it reminds one that one of the functions of Art is to give pleasure, an idea at which some of the moderns scoff.

Mr. Arthur Whiting's Fantasie for piano and orchestra also followed this idea, and one ought to be cognizant of the fact that the composer has not utterly avoided the beaten paths of harmony to push through the brambles of new chord-combinations; in short, the work is natural, melodic and uninflated.

Its chief fault is that it is not entirely homogeneous, it presents a series of small pictures rather than one large one. This defect gives it the character of drawing-room music masquerading in a large form. There are many contrasts in the work, some of them of the utmost brusquerie, a la Beethoven, and there are many most graceful touches of tune down to the frankest style of salon-musik. The piano and the orchestra are not very closely interwoven, and the former instrument has many long stretches of solo work, but this may be condoned in so free a form as a "Fantasie."

Mr. Whiting was, of course, most satisfactory as his own interpreter, and played the piano part with a caprice and dash that suited it well. He was twice recalled at the close. He deserved this both as pianist and as composer. He is making evident advances in the latter capacity; this work is one of the best he has yet given us, and if the shortcomings above mentioned are undeniable one must hasten to add that there is more dramatic effect and fire in the composition than one would have expected from the composer's previous works, and we are heartily glad to perceive that the writer has not sold his musical birthright to the modern dissonance-mongers.

After considerable loud tuning of instruments (of which we have been getting too much recently) Mendelssohn's "Scotch" symphony was performed. The introduction was given with a breadth and power that would have taken away the breath of the polished and genteel composer could he have heard it, yet this reading gave a new meaning and a splendid virility to the thoughts expressed and prepared us for the striking and brilliant performance that was to follow.

It was, all in aii, the very best performance of the old work that we have ever heard. In the first movement the contrast of themes was finely accented. There is a certain difficulty in the presentation of the chief and subordinate theme in this movement; they do not possess that masculine and feminine character which Schumann was wont to impart to his leading themes in symphony, nor is there that combat between them that Beethoven sometimes employed in symphony (the fifth, for example) or in sonata (the great opus 106); the trouble here is that neither of the themes is very virile. Mr. Paur brought out the points of difference very skilfully, however, and thedevelopment was clearness itself. The storm of the coda was superbly played, nor must we forget the phenomenal work of the violoncelli in the returning passage at the end of the development.

The Scherzo, which is here in an unusual free Rondo form without a Trio, affords the one example of a German composer catching up the true lilt and spirit of Scotch folk-music; Beethoven, Schumann, Franz, Bruch, and other Teutonic masters have attempted the Scotch vein, but not one of their efforts may compare with this rollicking Scherzo.

The title of "Clarinette Symphony" is generally applied to that work in E flat wherein Mozart (in 1788) introduced the instrument into the symphonic orchestra; it might more justly be applied to this work which is the first symphony in which this king of the woodwind attains all his rights; the dark and spectral tone-color of the lower register (chalumeau) is given its first symphonic application in the introduction, and in the Scherzo and in the final the clarinette comes into the foreground more prominently than it had ever done previously except perhaps in Weber's "Freischuetz."

The clarinette work in the second movement is particularly difficult and it is due to the players to mention the excellent performance of their trying passages. How the violins sang the lovely theme of the Adagio! How nobly the violoncellos played at the reprise of this theme! It was a perfect performance and not tinged with the sentimentality with which some conductors weaken Mendelssohn.

The final of the symphony is Mendelssohn's highest orchestral peak; there is at last something masculine to commend, something of Ossianic power. It was more forcibly played than is usual, and gained by this treatment. Of course, the hymn of thanksgiving at the close was made very powerful, for Mr. Paur revels in just such touches. It always seems a pity that after such sustained loftiness Mendelssohn should show, not the cloven hoof, but the kid glove, by a passage of the utmost conventionality just at the tip end of the coda. Mr. Paur tried to disguise its inherent weakness by allowing the brasses to thunder forth, but all the power in the world cannot hide the utter triviality of the concluding phrases of this excellent work.

The concert ended with Schubert's overture to "Rosamunde." It sounded as simple as if it were an overture to Maria Edgeworth's "Rosamond" instead of Wilhelmine von Chesy's mixture of blood and sugar; but, by the way, there is some question whether this work was intended as the overture to the opera whose name it bears. Its themes are eartickling, even to the verge of negro-minstrelsy, one of them being first cousin to "The Old Folks at Home." They were all well played, and so the melodious concert came to a consistent and very tuneful end.

Louis C. Elson.

Boston Journal.
SUNDAY, MARCH 7, 1897.

SYMPHONY NIGHT.

Arthur Whiting's Fantasia for Piano and Orchestra Played for the First Time in Boston—Concert Announcements.

The program of the 17th Symphony Concert last night in Music Hall, Emil Paur conductor, was as follows:

Overture to "Sakuntala"............Goldmark
Fantasia for pianoforte and orchestra,
in B-flat minor, Op. 11......Arthur Whiting
(First time in Boston.)
I. Moderato maestoso.
Allegro appassionato.
II. Pastorale.
III. Finale: Allegro scherzando.
Symphony No. 3, in A minor, "Scotch"..
Mendelssohn
Overture to "Rosamunde"...........Schubert

Mr. Whiting's fantasia was first played in public at a concert of the Boston Symphony Orchestra in Cambridge, March 12, 1896. Mr. Whiting was then the pianist. I believe it was played a little before that at a quasi-private concert in Newton, when the Festival orchestra was conducted by Mr. Mollenhauer.

The program-book says that the score bears no dedication. Mr. Apthorp is mistaken. The Fantasia is dedicated to Mr. George W. Chadwick.

This Fantasia is an interesting, pleasing work. The composer has been accused in times past, and not without justice, of a certain peculiar dryness in thought and expression. His fastidiousness led him to reject any appearance of musical sensuousness; for sensuousness seemed to him of close kin to vulgarity. The temperament of Mr. Whiting leads him to place a perhaps undue importance on that which is purely intellectual in music. I hasten to add that in this Fantasia there is sentiment, there is humanity as well as mere intellectual display. This composer may yet surprise us in a year or two by a burst of sensuousness, or at least warm emotion. The Fantasia is indeed a fantasia, but it is not merely a succession of sleep-chasings, unregulated, uncontrolled, incoherent. On the contrary, I do not remember any work by Mr. Whiting in which his discrimination and technical skill appear to such musical advantage. Pastorale is delightful in its simplicity and freshness, in its use and not abuse of wood—wind instruments. There are suggestions here that a man less adroit would have expanded and discussed at length to the consternation of an audience. The finale is effective in its original brilliancy. I have spoken of the portions of the work that are bound to be the most popular.

The first movement is of genuine interest to the musician, who must needs admire the skill with which Mr. Whiting has handled his thematic material, material that in itself is not very striking. The composer played the piano part as it should be played in this instance: as one of the instruments of the orchestra. His tone was crisp, but not metallic, his technical performance was unobtrusively distinct and brilliant, and, more than this, there was a decided personal flavor. He did not remind one of this pianist or that pianist; he played the thoughts of Mr. Whiting in Mr. Whiting's way. Thus by piece and performance did he win a legitimate success.

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The other selections do not call for extended comment. It was a pleasure to hear again the sultry, swooning music of Goldmark, the Oriental; and it was not a pleasure to hear the hopelessly bourgeois overture of Schubert. The introduction of the "Rosamunde" will pass, but the allegro is music for a beer garden. Schubert's memory is not honored by such revivals. In the Symphony Mr. Paur might have taken the introduction at a little faster pace, but as a whole the work was well read. It is idle to protest against his trick of reading the first theme of the allegro in nearly every first movement of a symphony in a coquettish manner, and afterward settling down to the proper speed. The music suffers thereby, nine cases out of ten, but frankness in delivery of a theme is not esteemed by those who misunderstand and think they follow certain principles laid down by Wagner in his Art of Conducting. In the finale there are noble marches of the double-basses and 'cellos that might have been more strongly brought out. And may I suggest respectfully to Mr. Paur that a little sharper precision in the attack of chords by the wind instruments would not be amiss?

PHILIP HALE.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
SUNDAY MORNING, MARCH 7, 1897.
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THE SYMPHONY ORCHESTRA.

Mr. A. B. Whiting Plays the Piano Part of His Own Fantasy.

A piano concerto is generally a solo set in an orchestral frame; the soloist is the show performer, and the orchestra is his harmonic background. But the fantasy (Opus 11, in B-flat minor) played last night by Mr. Whiting, put the piano more nearly in its proper place.

The opening passage is an assertion of leadership by the solo instrument; immediately the orchestra steps forward and leads the movement on. The cadenza-like passages for the piano are frequent, but short, and while giving ample opportunity for display of intricate technique are not prolonged for physical endurance, nor to the injury of the musical structure.

Nowhere is this curious duel for preeminence more prominent than in the pastoral movement, where the tranquil theme is drawn out in delicate mysticism, beautiful and dreamy, as if with no thought that it ever would change, until the piano sounds a thundering chord; the orchestra startles, then dreams again, and again the solo instrument breaks in, seizes the leadership and launches into a cadenza that seems to satisfy it.

All three movements of this composition are given without intervening pauses. The composer, Mr. Arthur Battelle Whiting of New York, is the nephew of the well-known organist of the Immaculate and of the New England Conservatory. The young composer was not very enthusiastically applauded last night. It is trying for a pianist to play the next concert after Carreno and his personality was not heroic.

The opening number was Goldmark's Sakuntala overture. A sort of Druidical priestess has a love affair with a royal Nimrod, and by enchantment loses her hold on him. It is very graphic programme music, the opening measures, in which is suggested a bubbling spring in the depths of the forest, where Sakuntala's mother lived as a water nymph, being one of the clearest suggestions of woodland ways ever written.

The third number was Mendelssohn's Symphony No. 3 in A minor ("Scotch"). The first few bars were written after a visit to the scene of Rizzio's murder; they bear the impression of it, and give an air of tragedy to the whole of the first movement. The second movement, supposed to portray rural gayety, and put second as a contrast to the tragic themes of the first, was regarded by Schumann as "more full of genius than anything that has been written in modern times."

The third movement is a meditation on the by-gone grandeur of Scotland, and the last, sometimes called the "Gathering of the Clans," concludes with a majestic melody of national character, in which the calls of the trumpets are answered as if by the uprising of a nation, with a bearing of pathos and heroism.

Mendelssohn intended this symphony to be played through all four movements without pause; Schumann's D Minor Symphony is the only other one ever written in that way; but Mr. Paur was wisely conservative, and made loopholes for applause and for the guidance of musical toddlers.

The Rosamunde Overture of Schubert, with its delightful melodies, was a fitting close to a delightful programme.

At the concert next week Timothy Adamowski will play Lalo's Symphonic Espagnole, for violin and orchestra; Wagner's arrangement of Glueck's overture to Iphigenie en Aulis, and Cowen's "Scandinavian" symphony are the other two numbers announced.

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of their son, and Clipstone wins the Derby.

SYMPHONY'S FOURTH CONCERT.

Mme. Teresa Carreno, Pianiste, to Be the Soloist.

Wednesday evening the fourth concert by the Boston Symphony Orchestra in the series at Music Hall will be given. The soloist will be Mme. Teresa Carreno pianiste, whose successful career in the principal cities of Europe during the past seven years has awakened a desire to hear her. Madame Carreno will play the Grieg concerto for pianoforte in A minor, opus 16, a favorite work with her, eminently suited to display her dash, brilliancy and technique.

Of the orchestral selections the most important is the Beethoven Symphony No. 1, which had its first performance in Vienna on April 2, 1800, a few months after it was written. The concert was the first benefit given to Beethoven, and the great composer himself appeared as the solo pianist. The remaining orchestral numbers are novelties; the prelude to Act 3 from the "Cricket on the Hearth," an opera composed by Goldmark, and adapted from Dickens' Christmas story, having its first presentation at the Court Opera, Vienna, in March of last year, and scoring an immediate success. The closing selection is the Hungarian Rhapsody No. 6, otherwise known as the "Pesther Carneval," from its dedication to the city of Buda-Pesth. It is scored in Liszt's brilliant and effective style.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CI., NO. 66.
SUNDAY, MARCH 7, 1897.

THE SYMPHONY CONCERT.

Mr. Arthur Whiting Performed His Own Fantasia.

Work the Clearest and Least Labored in Effect of Any of the Composers That Has Had a Hearing in Boston —Spirited and Brilliantly Worked Out Finale.

The 17th concert of the Boston Symphony orchestra was given in Music Hall last evening, with the following programme:

Overture, "Sakuntala"............Goldmarck
Fantasia for piano and orchestra, op. 11
(first time in Boston)........Arthur Whiting
Symphony in A minor, "Scotch"..Mendelssohn
Overture, "Rosamunde".............Schubert

The soloist was Mr. Arthur Whiting, who performed his own fantasia, which is the clearest and the least labored in effect of any work of his that has had a hearing in Boston. It is somewhat original in form, the first and the second movements being practically one, the former being interrupted by the latter, a flowing and graceful theme chiefly, but elaborately treated, and merging back into the allegro of the opening movement, which in turn is carried by a cadenza into the spirited and brilliantly worked out finale.

A single hearing offers no impediment to a thorough understanding of the composer's meaning, and there is an easy freedom in the flow of the music, as well as an absence of dryness, that marks a growth in Mr. Whiting's style.

There is, in addition, much of melodiousness, especially in the pastorale, which has a graceful frankness in its general aspect that is very pleasing. The solo part is brilliant and showy, without being meretricious in character, and it is fairly blended with the orchestra instead of standing apart from it in order to display the performer's skill, while the orchestration is rich, discreet and effective. Mr. Whiting played his exacting share in the work with clean-cut and fluent technique, and at its close met with a vigorous outburst of plaudits and several recalls.

The sensuous Goldmarck overture wears well, and holds its place firmly as one of the most poetic and most sumptuously-colored of modern works in its class, and will probably remain the effort by which the composer will be best and longest remembered. It was splendidly read and performed, and showed both the conductor and the players in their highest perfection.

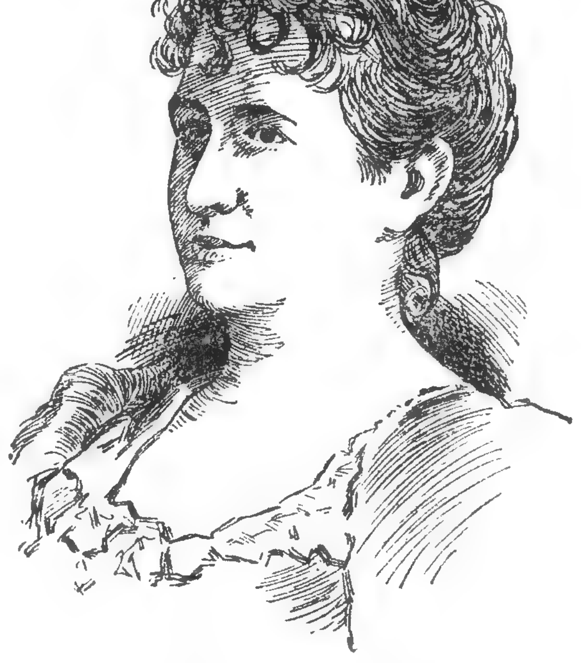
The symphony was subjected to something of a more modern interpretation than it usually receives, in regard to tempi and color, particularly in the first allegro and the finale; but it lost nothing in dignity and effect thereby, though now and then there was a virile, rhythmic accent that sounded strange and was scarcely the familiar Mendelssohn. The Rosamunde overture has grown decidedly old, and not gracefully at that, for its themes appear baldly commonplace, not to say puerile. The composer, great as he was in almost every walk of his art, was not felicitous in his overtures, for he has not left one that is of the first order, or that adds anything to his fame.

The audience was large and was applausive throughout. The programme for the next concert is: Overture, "Iphigenie in Aulis," Gluck; Symphonie Espagnole, for violin and orchestra, Lalo, and Cowen's Scandinavian symphony. Mr. T. Adamowski is to be the soloist.

FOURTH SYMPHONY CONCERT.

Mme. Teresa Carreno the Soloist at Music Hall Tonight.

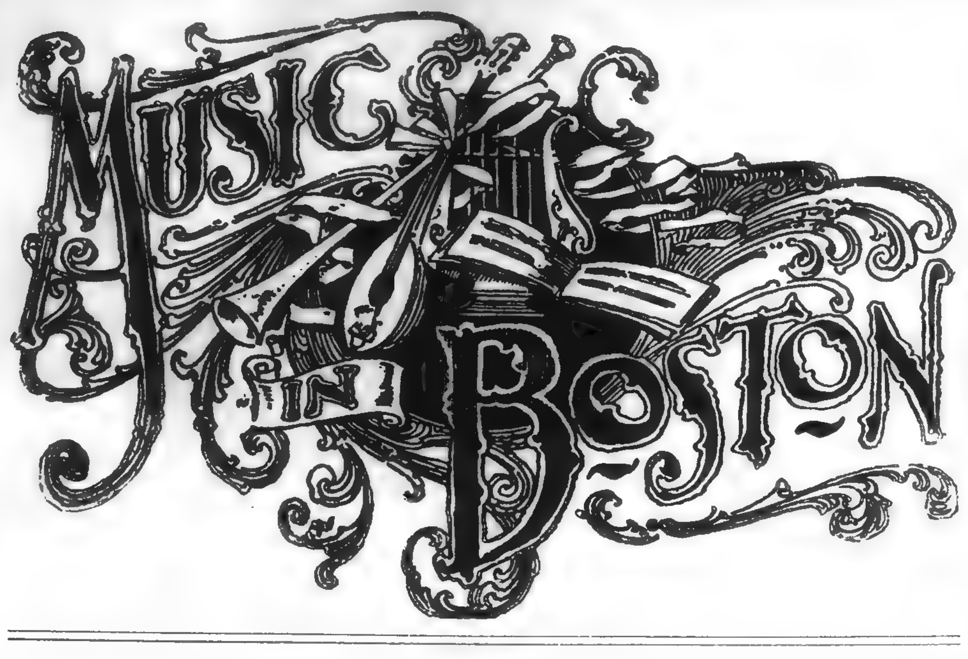
The Boston Symphony Orchestra will give its fourth concert at Music Hall tonight. The Orchestra arrived yesterday and went over to Washington, as usual, last night, and gave a concert there. The performers are in good condition for the concert tonight. Mme. Teresa Carreno, pianist, will be the soloist. The programme will be as follows:



Mme. Teresa Carreno.

Ludwig van Beethoven—Symphony No. 1, in C major, Op. 21.
Edvard Hagerup Grieg—Concerto for pianoforte, in A minor, Op. 16.
Karl Goldmark—Prelude to Part III. of "Cricket on the Hearth." (First time.)
Franz Liszt—Hungarian Rhapsody No. 6 ("Pesther Carneval.") (First time.)

March 10



MUSIC IN BOSTON

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ASSOCIATION HALL,
COPLEY HALL,
HOLLANDER'S,
BUMSTEAD HALL.
ART CLUB,
CHICKERING HALL,
UNION HALL,
PIERCE HALL,
TUILERIES.

BOSTON, Mass., February 7, 1897.

THIS was the program of the seventeenth Symphony concert in Music Hall March 6:

Overture to Sakuntala..Goldmark
Fantasia for piano and orchestra in B flat minor, op. 11.
....Arthur Whiting
(First time in Boston.)
Moderato maestoso.
Allegro appassionato.
Pastorale.
Finale: Allegro scherzando.
Symphony No. 3, in A minor, Scotch.....................Mendelssohn
Overture to Rosamunde..Schubert

Here again iș an instance of Mr. Paur's ability as "a lightning change artist." The program of March 6, as announced originally, was Brahms' fourth symphony, Whiting's fantasia, Weingartner's arrangement or paraphrase of Weber's Invitation to the Dance and the overture to Schubert's Alfonso and Estrella.

Mr. Whiting's fantasia was first played in public at a concert of the Boston Symphony Orchestra in Cambridge, Mass., March 12, 1896. Mr. Whiting was then, as last night, the pianist. I believe the work was played before that date at a private or club concert in Newton, Mass., when the Festival Orchestra was led by Mr. Mollenhauer.

This fantasia was in certain respects an agreeable disappointment.

In times past I have been inclined to the opinion that when Mr. Whiting first pondered the question of a calling he must have hesitated between chess and music. His music seemed to me full of openings and gambits and queer things contrived as in a game. He was the player and the audience was his antagonist. Mr. Whiting was generally the easy conqueror. The audience gave up the contest and admired the skill of the musician. When I say audience I mean the average, every day audience, not a special band devoted to the worship of Brahms and his disciples and imitators.

You respected the music of Mr. Whiting, but you did not feel for it any personal affection. The music lacked humanity.

Mr. Whiting had, and no doubt has, high ideals. Sensuousness in music seemed to him as something intolerable, something against public morals, something that should be suppressed by the Selectmen. Perhaps he never went so far as to petition for an injunction against sex in music; but rigorous intellectuality was his one aim. He might have written a Serious Call to Devout and Holy Composition, or A Practical Treatise Upon Musical Perfection, to which is now added, by the same author, The Absolute Unlawfulness of the Stage Entertainment fully demonstrated. Indeed, his music had the inexorable argument and the icy polish of William Law.

The Lord forbid that I should flout a man for high aims! But there was almost intolerance in Mr. Whiting's musical attitude. He himself is a man of wit rather than humor, a man with a very pretty knack at sarcasm. He is industrious, fastidious, a severe judge of his own works. As a musician he was even in his dryest days worthy of sincere respect.

Now this fantasia, which I heard last night for the first time, is the outward and sure expression of a change in Mr. Whiting's way of musical thinking, and the change is decidedly for the better. There is still a display of pure intellectuality; there is still a solving of self-imposed problems; but Mr. Whiting's musical enjoyment is no longer strictly selfish.

Here is a fantasia in the true sense of the term; form is here subservient to fancy. The first movement, if you wish to observe traditional terminology, is conspicuous chiefly for the skill, yes fancy, with which thematic material of no marked apparent, inherent value is treated. The pastorale is fresh and suggestive. The ordinary pastorale is a bore. There is the familar recipe: take an oboe the size of an egg, stir with a flute, add a little piano, throw in a handful of muted strings, and let the whole gently simmer in a 9-8 stew pan. But Mr. Whiting has treated his landscape and animal kingdom with rare discretion. I might talk to you of summer afternoons or spring thaws, of flocks and Watteau shepherds and their girls; but let me whisper in your ear—or lug, if some oatmeal eating admirer of Ian Maclaren prefer the latter term—I did not happen to think of any such things while Mr. Whiting's pastorale was a-playing. The music gave pleasure; it soothed by its quiet, untortured beauty, its simplicity, its discretion. And in like manner, without receiving or desiring to receive any definite, precise impression, the finale interested because it was not a hackneyed form of brilliant talk. The finale is something more than clever, to use a hideous term that I heard applied to it. It is individual, and this praise may be awarded the whole work. Remember, too, that although this is a fantasia, there is not merely a succession of unregulated, uncontrolled, incoherent sleep-chasings.

In this work there is a warmer spirit than that which animated or kept alive Mr. Whiting's former creations. There is no deep emotion, there is no sensuousness, there is no glowing color, no "color of deciduous days." These might be incongruous in the present scheme. But there is a more pronounced vitality, there is a more decided sympathy with the world and men and women; there is more humanity.

The piano is here an orchestral instrument, and as such it was played admirably by Mr. Whiting. His style of playing is his own, even his tone seems peculiarly his own, with a crispness that is not metallic, with a quality that deceives at first in its carrying power. His performance was singularly clean and elastic, its personality was refreshing. He played the thoughts of Mr. Whiting in Mr. Whiting's way. And thus by piece and performance did he win a legitimate success.

⁂

The Sakuntala overture never wearies me when it is well played, nor do I find its sensuousness cloying. Not that I hear in it an epitome of Kalidasa's work, for I have never read the said work. But the languorous, sultry music transports a hearer from shabby Music Hall, analytical programs, club gossip, harassing domesticity, and he loses for a time the weight of a New England conscience.

On the other hand, when the Rosamunde allegro begins there is the thought of a beer garden on the Elbe, footstools for the women, a family of three with two beer glasses, bad tobacco, Sunday in its best clothes. Why revive such works, injurious to the great composer?

And—since I am making personal confession—I could live placidly for years without hearing the first, third and fourth movements of the Scotch symphony. I wonder if Glenlivit and soda taken in copious draughts before the concert would correct such imperfect sympathy? Not without reason did Mendelssohn dedicate his symphony to Queen Victoria. She should have given him a shawl for it. Oh, the fatiguing, futile second theme of the first allegro! How truly Mendelssohnian in its priggishness! And then the admired storm! Mendelssohn is in it; his friend holds an umbrella over him; it has a silvern handle. I hear Mendelssohn saying: "What a beautiful umbrella! How much did you pay for it?" The scherzo is another matter. And even in commonplace passages of the symphony there will be now and then some unerring stroke of orchestration that delights. It would be a pleasant surprise to hear the opening andante con moto taken con moto. It would also be a pleasant surprise to find Mr. Paur reading the first theme of an allegro frankly and without any suspicion of coquetry. Last night he advanced it tentatively, as though he were not yet decided as to the proper speed; but the theme does not admit of such treatment.

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Have you read the letters of Bizet to his pupil Paul Lacombe? I do not remember any notice of them in THE MUSICAL COURIER. Let me make some quotations.

At first Bizet was disinclined to teach by letter. "Ideal composition is not easily treated by correspondence. But counterpoint, fugue, orchestration can be treated successfully by letter.

"My lessons bring me 20 frs. My time in your case is worth 15 frs. an hour.

"I am an eclectic. I lived three years in Italy, and I have been influenced not by the shameful musical proceedings of that country, but by the temperament of some of its composers. My sensual nature is gripped by that fluent, lazy, amorous, lascivious, passionate music. By conviction I am German, heart and soul. However, I go astray occasionally; I wander about in musically ill-famed resorts. And I admit to you in a whisper, I find infinite pleasure in so doing. In a word I love Italian music as one loves a courtesan; but she must be charming. When we have named two-thirds of Norma, four numbers of Puritani, three of Sonnambula, two acts of Rigoletto, one of Trovatore, nearly half of Traviata—add Don Pasquale and—well, throw the rest where you please. As for Rossini—he has his Tell, his sun—Comte Ory, the Barber, one act of Otello, his satellites; thus we may pardon him horrible Semiramide and all his other sins. With you, I put Beethoven above the greatest, the most renowned. The ninth symphony is for me the combination of our wit. Dante, Michael Angelo, Shakespeare, Homer, Beethoven, Moses. Neither Mozart with his divine form, nor Weber with his powerful, colossal originality, nor Meyerbeer with his astounding dramatic genius, can dispute the palm with the Titan, the Prometheus of music." This letter was written in '67.

"I find in your piece a certain languor, a certain charm, but not enough. You should do better. My judgment will seem to you severe. Wait a while. Let the thing sleep, and when you look at it again, after you have almost forgotten its existence, you will be of my opinion. You will find the piece a little soap-bubbly. I have always noticed that the compositions the least well rounded are always the dearest at the moment of hatching. Look at Beethoven; take his vaguest, most ethereal work; it is always wished, always held. He dreams, and yet his idea has a body. You can take hold of it. Only one man was known to make music quasi-improvisée, or at least music that seems so—and he is Chopin, a strange and charming personality, inimitable, not to be imitated.

"Mendelssohn, among other faults, treats sometimes his symphonic andantes as songs without words.

"Elegance, taste are excellent qualities if they do not exclude clearness and firmness.

"You write too much for the wind instruments as you do for the strings. The timbre of each of the wood instruments is so individual that it is not good to use them as a body, except for special effects. The strings are only one

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February Facts.

The fifteenth Symphony Concert might be dubbed a ballet affair. Ballet music from Carmen; ballet music in Beethoven's overture, Men of Prometheus; and much like dance music in Tschaikowsky's Second Symphony, C minor, op. 17; while the Brahms violin Concerto in D, op. 77, with cadenza by C. M. Loeffler, magnificently played by Mr. Kneisel, lies in the same vivacious line. A thoroughly delightful week, and a relief from the depth of a Wagner operatic week.

Sixteenth Symphony Concert.

Rich indeed! The solo attraction was Teresa Carreno, whom some consider the finest living woman pianist. She played superbly Rubinstein's Fourth Concerto in D minor, op. 70; and was recalled again and again, though resolutely refusing to play a second time. Not many pianists can combine so much expression with scientific digital gymnastics.

The orchestral work was equally beautiful. No need to speak of the First Beethoven Symphony; nor the Overture Academic, wherewith Brahms won his Breslau degree of Doctor of Philosophy. How could such a work as Beethoven's ever have been condemned.

The absolute novelty here was the Liszt orchestral version of his Sixth Hungarian Rhapsody, the Pesth Carnival, a composition raising a melody-lover into ecstatic enjoyment, so full is it of bizarre effects and folklore.

Readers of the Transcript that night were startled to find Madame Carreno's name heading the column of Recent Deaths; but it was only a complimentary paragraph misplaced. Think of that woman as thrice a wife and four times a mother!

The Boston Symphony Concert.

With only two remaining performances by the Boston Symphony Orchestra this season, the announcement of the fourth concert in the series at Music Hall on Wednesday evening, February 24, will awaken unusual interest. The soloist, Madame Teresa Carreno, fresh from her seven years' sojourn abroad, will play the Grieg concerto for pianoforte in A minor, opus 16, a work eminently suited to display her brilliant, dashing style and superb technique.

Of the three orchestral numbers, two are novelties; the prelude to Part III, of Karl Goldmark's opera, "The Cricket On the Hearth." This work was written and received its first performance a little less than a year ago in Vienna. The other novelty is the Hungarian Rhapsody No. 6, otherwise known as the "Pesther Carneval," by Liszt. The most important part of all the orchestral selections is Beethoven's first symphony, composed early in 1800, and presented to the public for the first time at his benefit on April 2 of the same year at the Burg Theatre, in Vienna.

Seats are now on sale at Albert's.

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The Sakuntala overture never wearies me when it is well played, nor do I find its sensuousness cloying. Not that I hear in it an epitome of Kalidasa's work, for I have never read the said work. But the languorous, sultry music transports a hearer from shabby Music Hall, analytical programs, club gossip, harassing domesticity, and he loses for a time the weight of a New England conscience.

On the other hand, when the Rosamunde allegro begins there is the thought of a beer garden on the Elbe, footstools for the women, a family of three with two beer glasses, bad tobacco, Sunday in its best clothes. Why revive such works, injurious to the great composer?

And—since I am making personal confession—I could live placidly for years without hearing the first, third and fourth movements of the Scotch symphony. I wonder if Glenlivit and soda taken in copious draughts before the concert would correct such imperfect sympathy? Not without reason did Mendelssohn dedicate his symphony to Queen Victoria. She should have given him a shawl for it. Oh, the fatiguing, futile second theme of the first allegro! How truly Mendelssohnian in its priggishness! And then the admired storm! Mendelssohn is in it; his friend holds an umbrella over him; it has a silvern handle. I hear Mendelssohn saying: "What a beautiful umbrella! How much did you pay for it?" The scherzo is another matter. And even in commonplace passages of the symphony there will be now and then some unerring stroke of orchestration that delights. It would be a pleasant surprise to hear the opening andante con moto taken con moto. It would also be a pleasant surprise to find Mr. Paur reading the first theme of an allegro frankly and without any suspicion of coquetry. Last night he advanced it tentatively, as though he were not yet decided as to the proper speed; but the theme does not admit of such treatment.

* * *

Have you read the letters of Bizet to his pupil Paul Lacombe? I do not remember any notice of them in THE MUSICAL COURIER. Let me make some quotations.

At first Bizet was disinclined to teach by letter. "Ideal composition is not easily treated by correspondence. But counterpoint, fugue, orchestration can be treated successfully by letter.

"My lessons bring me 20 frs. My time in your case is worth 15 frs. an hour.

"I am an eclectic. I lived three years in Italy, and I have been influenced not by the shameful musical proceedings of that country, but by the temperament of some of its composers. My sensual nature is gripped by that fluent, lazy, amorous, lascivious, passionate music. By conviction I am German, heart and soul. However, I go astray occasionally; I wander about in musically ill-famed resorts. And I admit to you in a whisper, I find infinite pleasure in so doing. In a word I love Italian music as one loves a courtesan; but she must be charming. When we have named two-thirds of Norma, four numbers of Puritani, three of Sonnambula, two acts of Rigoletto, one of Trovatore, nearly half of Traviata—add Don Pasquale and—well, throw the rest where you please. As for Rossini—he has his Tell, his sun—Comte Ory, the Barber, one act of Otello, his satellites; thus we may pardon him horrible Semiramide and all his other sins. With you, I put Beethoven above the greatest, the most renowned. The ninth symphony is for me the combination of our wit. Dante, Michael Angelo, Shakespeare, Homer, Beethoven, Moses. Neither Mozart with his divine form, nor Weber with his powerful, colossal originality, nor Meyerbeer with his astounding dramatic genius, can dispute the palm with the Titan, the Prometheus of music." This letter was written in '67.

"I find in your piece a certain languor, a certain charm, but not enough. You should do better. My judgment will seem to you severe. Wait a while. Let the thing sleep, and when you look at it again, after you have almost forgotten its existence, you will be of my opinion. You will find the piece a little soap-bubbly. I have always noticed that the compositions the least well rounded are always the dearest at the moment of hatching. Look at Beethoven; take his vaguest, most ethereal work; it is always wished, always held. He dreams, and yet his idea has a body. You can take hold of it. Only one man was known to make music quasi-improvisée, or at least music that seems so—and he is Chopin, a strange and charming personality, inimitable, not to be imitated.

"Mendelssohn, among other faults, treats sometimes his symphonic andantes as songs without words.

"Elegance, taste are excellent qualities if they do not exclude clearness and firmness.

"You write too much for the wind instruments as you do for the strings. The timbre of each of the wood instruments is so individual that it is not good to use them as a body, except for special effects. The strings are only one

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February Facts.

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Sixteenth Symphony Concert.

Rich indeed! The solo attraction was Teresa Carreno, whom some consider the finest living woman pianist. She played superbly Rubinstein's Fourth Concerto in D minor, op. 70; and was recalled again and again, though resolutely refusing to play a second time. Not many pianists can combine so much expression with scientific digital gymnastics.

The orchestral work was equally beautiful. No need to speak of the First Beethoven Symphony; nor the Overture Academic, wherewith Brahms won his Breslau degree of Doctor of Philosophy. How could such a work as Beethoven's ever have been condemned.

The absolute novelty here was the Liszt orchestral version of his Sixth Hungarian Rhapsody, the Pesth Carnival, a composition raising a melody-lover into ecstatic enjoyment, so full is it of bizarre effects and folklore.

Readers of the Transcript that night were startled to find Madame Carreno's name heading the column of Recent Deaths; but it was only a complimentary paragraph misplaced. Think of that woman as thrice a wife and four times a mother!

The Boston Symphony Concert.

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Seats are now on sale at Albert's.

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immense instrument, perfectly homogeneous. They are the foundation of the symphonic orchestra. More and more am I convinced that it is necessary to use the woodwind and brass with circumspection. It is necessary to employ two flutes, two oboes, two clarinets, two or four bassoons and four horns. It is impossible to orchestrate well by using only a single instrument of each kind. * * * You use the horn as an ordinary instrument. You make a great mistake. The special timbre of this instrument, the great difficulty of delivering certain stopped tones, make it impossible to use it as a stringed instrument.

"In my opinion the repeat is hopelessly old-fashioned. The greater number of symphonies by Beethoven and Mendelssohn (and Mozart, of course) would gain by performance without repeats.

"There are few critics here who are able to hear, much less read, a sonata." 1869.

"I have finished the first act of Carmen; I am much pleased with it."

PHILIP HALE.

◆

Boston Music Notes.

Concerts and musical performances of any kind given in any halls in Boston not included in this list will not be reviewed in these columns:

MUSIC HALL.
TREMONT TEMPLE.
CHIPMAN HALL.
ASSOCIATION HALL.
COPLEY HALL.
HOLLANDER'S.
BUMSTEAD HALL.
ART CLUB.
CHICKERING HALL.
UNION HALL.
PIERCE HALL.
TUILERIES.

Miss Suza Doane, the young pianist, will play at the first Children's Popular Concert in Cambridge, on March 6.

Miss Edith Rowena Noyes, whose little opera Last Summer was recently performed in Lowell with such success, has just completed an Easter anthem, Easter Morn, which will be published at once by the B. F. Wood Music Company.

There will be a faculty recital of the Daudelin School of Music in Association Hall on Tuesday evening, March 9. Mr. Van Veachton Rogers will play two groups of harp solos.

The second subscription recital by advanced students of the New England Conservatory of Music took place on Wednesday afternoon.

Miss Marguerite Hall, whose concert took place on Monday evening, has been spending a few days in Boston with her sister.

Mr. Franz Kneisel will play the violin obligato in the beautiful Bendictus in the performance of the great Missa Solemnis of Beethoven, which the Cecelia gives for the first time on Friday evening. The solo parts are of extreme difficulty, and will be sung by Miss Helen M. Wright, soprano; Miss Lena Little, contralto; Frederick Smith, tenor, and Arthur Beresford, bass.

From Gloom to Glory, a song for Easter by Adam Geibel, and just published by the White-Smith Publishing Company, is, *on dit*, the finest Easter song that has appeared as yet this season or in fact for a number of years. It is arranged for high and low voice, and singers generally are attracted by the melodious and well written composition.

Mrs. Carlotta Dean Goodrich sang with great success in Haverhill on Tuesday evening and received most flattering notices from the press.

Mr. Louis C. Elson is to give a special subscription course of lectures on music: Thursday evening, March 11, Shakespeare in Music—Giving many illustrations of the songs, ballads and dances of the era of the poet, as used in his plays during his lifetime. Thursday evening, March 18, Old Scottish History and Songs—In this lecture the old Gaelic songs and border ballads are graphically introduced, leading up to the stirring songs of the Jacobite uprisings in 1715 and 1745 for the restoration of the Stuarts. Saturday afternoon, March 27, The Troubadours and Their Descendants—Sketching in outline French songs and giving not only notable songs of the Troubadours, but the music of the Trouvères, the compositions of Louis XIII. and the old Noëls or Christmas songs. Thursday evening, April 1, The Songs and Legends of the Sea—Comprising the sailor music of many different nations, interspersed with stories of quaint superstitions and legends gathered by Mr. Elson in the course of many voyages on various seas. Thursday evening, April 8, The History of National Music—Not only are the European national hymns examined, but the history of each of our national songs is given. Hail Columbia is sung from the first edition (with strange harmonies), and the drinking song which gave rise to the Star Spangled Banner is rendered from an old English edition, published before our national song was born.

These lectures are full of interest even to those who have never sung or played a note. They intertwine history, poetry, legend and anecdote around the musical selections in a manner original and fascinating.

The many friends of Mrs. Jennie Crocker Follett, the soprano of Trinity Church, will be pleased to learn that her health is quite restored, and she expects to enter the concert field next season. Mrs. Follett has been obliged to refuse many offers for both concert and oratorio work, her health only permitting her to continue with her church work.

Miss Gertrude Capen's fourth pupils' recital took place Thursday evening, and was no less successful than the others have been, both in point of audience and in the skill with which the program was arranged and presented.

Again there was a large attendance to-day at the free organ concert, given this time at the Central Church, corner of Berkeley and Newbury streets. George A. Burdett was the organist, and his program included the following selections: Alexandre Guilmant, two movements from his fifth organ sonata; Clara K. Rogers, song, From Dark to Light; Joseph Rheinberger, a prelude from Meditations, a cantilena from his eleventh organ sonata, and also a monologue from a series of twelve character pieces; F. Mendelssohn-Bartholdy, air from oratorio St. Paul; F. De la Tombelle, Pontifical March.

The singing of the solos by Miss Caroline Gardner Clarke and Mr. Arthur W. Wellington added much to the success of the concert. Miss Clarke, in her delivery of the song by Mrs. Rogers, was very pleasing, and her rich soprano voice rang out in the great church with a freedom of tone which was most effective in the strong passages and equally enjoyable in the more delicate phrases. The same in general may be said of Mr. Wellington's singing of the air from St Paul. His strong, deep bass voice was in good form, and his clear enunciation, one of his good qualities, was especially noticeable in the quieter passages.

An important question as to the extent that equity will protect an assigned trade name by injunction was decided by the full bench of the Supreme Court on Friday in the case of Mary E. Messer against "The Fadettes" (corp.), Caroline B. Nichols, Jennie P. Daniell, Viola M. Dunn, Lilla V. Wyman, Anna F. Grant, Mary J. Tracy and Alice E. Ball. The court holds, in a majority opinion written by Judge Knowlton, that one cannot acquire by assignment a right, enforceable in equity by injunction, to a trade name the right or ownership in which depended upon the reputation of personal skill of the assignor.

The plaintiff purchased from Ethel Atwood all her right to the trade name The Fadette Ladies' Orchestra, together with the business itself. There was no contract made with the other members of the orchestra, some of whom are members of the defendant corporation, and they joined the latter company. The plaintiff brought this bill in equity to have the defendants restrained from using the trade name consisting of the words, The Fadette Ladies' Orchestra, claiming she alone had the right to use it by virtue of her contract with Miss Atwood. In holding she is not entitled to an injunction the majority of the court say:

"So far as Ethel Atwood had any right or ownership in the trade name which designated the organization under her management, it was personal to herself, depending upon her personal reputation and skill, and it was not assignable. The other musicians employed by her could not by her contract of sale be put in the control of other persons, and there was nothing in her relation that she could convey. The case is not like those in which there is a sale of fixed property and a local business to which the name belongs, and whose principal features remain unchanged after the sale. If the use by the plaintiff of the name 'Fadette Ladies' Orchestra' would have any influence beneficial to herself upon the public who wished to procure the services of such an organization, it would be only to mislead and defraud them by implying that she and such musicians as she employed were the same persons who had formerly gained a good reputation under their name. It is well known that the courts will not enforce a claim of this kind which contains a misrepresentation to the public."

Judge Lathrop views the case differently from his brethren, saying in part: "The opinion of the majority appears to be founded upon a view of the law which is sound within certain limitations; namely, that where the trade mark is that of the proprietor of the business it cannot be sold apart from the business, on the ground that it means to the public that the personal skill of a particular individual is exercised in the manufacture or selection of the goods upon which it is used. * * * But this doctrine has no application where the name is sold with the business. * * * In the case at bar I see no reason why the plaintiff was not entitled to have the trade name of the orchestra protected. Such a name is clearly to my mind assignable. It also seems to me that the defendants, being merely employés of the plaintiff and of her predecessor in title, could not, by

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ANTONIA H.

February Facts.

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Boston Transcript

MONDAY, MARCH 8, 1897.

Music Hall: Boston Symphony Orchestra.

The programme of the seventeenth symphony concert, given in the Music Hall last Saturday evening, was:

Goldmark: Overture to "Sakuntala," opus 13.
Arthur Whiting: Fantasy for Pianoforte and Orchestra, in B-flat minor, opus 11.
(First time in Boston).
Mendelssohn: Symphony No. 3, in A minor, "Scotch," opus 56.
Schubert: Overture to "Rosamunde," opus 26.
Mr. Arthur Whiting was the pianist.

Goldomark's "Sakuntala" was grandly played; the work itself wears well, better than one would have supposed twenty years ago; it is luxuriously sensuous music, not particularly interesting, but physically pleasant to listen to.

Mendelssohn's "Scotch" symphony, too, was excellently well played; and, although it was given last year, and the composer's "Italian" has been played this very season, the audience seemed glad to hear it again. We think, however, that the symphony has aged somewhat more than its companion, the "Italian;" the second movement still remains one of the most brilliant things Mendelssohn, or anyone else, ever wrote; but all life has gone out from the 6-8 coda of the finale, and the slow movement begins to sound a little threadbare. One wonders how one ever could have found it heavenly. Would that we could hear Mendelssohn's concert overtures oftener! In them the great man shows himself at his very best.

Schubert's "Rosamunde" overture went, as it seemed to us, rather tamely. But its place on the programme may have been at fault, rather than anything in the performance. When the programme was so well arranged as it was at first—beginning with the "Rosamunde" and ending with the "Sakuntala"—it seems strange that any change should have been made in it. As it was, the "Sakuntala" did Mr. Whiting's Fantasy no good; and all the wind was taken out of the "Rosamunde's" sails.

Mr. Whiting's Fantasy is a work to uphold, and increase, the composer's reputation. It is one of the most original things we know. Mr. Whiting has joined the modern composers' expedition to discover something that will take the place of the old cyclical forms in three or four movements. We do not know that this expedition has as yet made any very important discovery. The notion of joining the separate movements together seems to us of no very material importance; if there is an essential connection between the two movements, this tying them together does not strengthen it; if there is no such connection, it does not establish any. We have never been able to appreciate, for instance, that Mendelssohn really gained anything, one way or the other, by suppressing the customary waits between the movements of his "Scotch" symphony. It is quite another matter when one movement is actually worked up to debouch into another—as in the scherzo and finals of Beethoven's C-minor symphony;—here something is unquestionably gained. But it may well be doubted whether applying this method between all the movements of a long symphonic composition would not result in somewhat obscuring the form. Liszt's tying together the comparatively short sectons of his symphonic poems, again, is a dfferent matter; for these sections have little distinctness of musical form in themselves. A priori speculation can, on the whole, do little in the business. Still, one may suspect that, if anything of real value is to be gained by tying together the separate movements of cyclical forms, it can be gained only by effecting some change in the form of the separate movements themselves, by letting the form of the one somehow influence the form of the other, and thus establishing essential symmetrical relations between the two, as parts of an organically constructed whole. This Mr. Whiting seems to us to have done with the first and second movements of his Fantasy. Here he has done very much what was done before him by Louis Brassin in his pianoforte concerto. He has worked up his first movement in regular sonata form, up to the end of the first part; then, just as you expect him to begin his free fantasia, or "working-out," he leads over by a cadenza to his slow movement. After this Pastorale, he leads back to his first movement again, taking it up at what would regularly have been the beginning of the third part, thus getting the due formal counterpoise to the first part. His Pastorale (second movement) is really nothing but a slow episode, introduced between the first and third parts of his first movement; the balance of the form is perfect, and its clearness beyond reproach. On the other hand, we do not see that Mr. Whiting has gained anything by the transitional cadenza leading over to his third movement. His finale is too long to be accepted as a coda on a new theme, and its self-dependent form still further precludes its serving as such; the movement is an independent whole in itself, and the mere tying it to what has gone before does not establish any real connection. Even admitting the excellence of this finale, we cannot help feeling that the formal balance of the whole Fantasy would have gained by its omission, and that Mr. Whiting would have done better to have followed Brassin's scheme—resting content with his interlocked first and second movements. Apart from these formal considerations, Mr. Whiting's Fantasy strikes us as a conspicuously fine work; fresh and vital in invention, full of life and beauty, and carried through with a very firm hand. His use of both pianoforte and orchestra is admirable, and steadily effective. He played the work capitally. He and his composition were warmly received by the audience, and the success was one of enthusiasm.

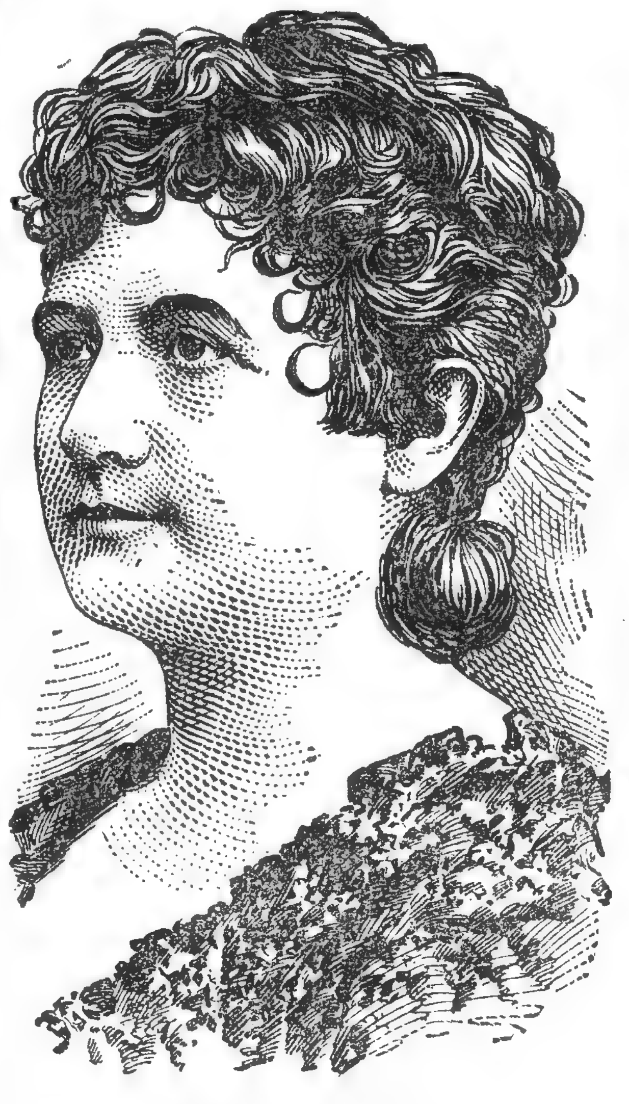
The next programme is: Gluck, overture to "Iphigénie en Aulide" (Wagner's arrangement); Lalo, symphonie espagnole, for violin and orchestra; Cowen, symphony in C minor, "Scandinavian." Mr. Timothée Adamowski will be the violinist.

The Telegram

EVENING AND SUNDAY.

SUNDAY, MARCH 7, 1897.

Only two more concerts remain of this season's series by the Boston Symphony orchestra in Infantry hall. The fifth concert is announced for next Wednesday evening, March 10, and more than usual interest will be awakened by the fact that the soloists will be the famous pianiste, Madame Teresa Carreno, who returns to America after an absence of eight years, during which time she has scored the most brilliant triumphs in nearly all the European capitals.



TERESA CARRENO,
Pianist.

Her reputation, already great when she left this country, has been very materially enhanced during her stay abroad and today her art is well nigh perfect. Madame Carreno during the past three weeks has won a series of ovations in her performances with the Boston Symphony orchestra in Boston, New York, Brooklyn, Philadelphia, Baltimore and Washington. She will pay Rubinstein's tremendously difficult concerto for Pianoforte No. 4, and it is quite safe to predict a repetition of her triumphs elsewhere.

The orchestral selections include Beethoven's fourth symphony, in the very front ranks of perfect musical form and artistic inspiration. It is interesting to record the first performance of this symphony ninety years ago this month in Vienna, and it is equally pertinent to ask how many works of modern classical composers will be listed in the repertoire of every orchestra of any note ninety years later? The remaining orchestral selections are Schumann's charming "Genoveva" overture and a rarely played but most fascinating Hungarian Rhapsody known as the "Pesther Carneval" from its dedication to the city of Buda-Pesth by its composer Franz Liszt. This promises to be the most interesting of any of the concerts ever given in Providence by this celebrated organization, and an immense audience is an assured fact.

PROVIDENCE SOCIAL GOSSIP.

Not only was it the largest audience of the season's series, but the largest in Infantry hall this winter at a concert, and the very largest that the Boston Symphony orchestra has ever had greet them, that attended the symphony concert Wednesday evening.

It was an audience containing many strange faces and particularly emphasized the fact that the Boston Symphony orchestral concerts have become very popular this season and at the same time contradicts the assertion that has often been made that Providence is not a musical city. The audience, too, had some Boston folk, who came here to hear Mme. Teresa Carreno.

When there is anything of decided artistic merit, no matter whether it is musical or dramatic, this city can be relied upon to appreciate the attraction.

The audience Wednesday was decidedly enthusiastic. The applause which Mme. Carreno's playing evoked was something tremendous, and has only been equalled by one Melba night two seasons ago.

Although no unusual or special announcement was made that Mme. Carreno would appear with the orchestra, the demand for seats on the left side of the hall, so that the movement of her arms and fingers could be watched as she played, testified that the brilliant pianist was the attraction of the evening.

It was much more interesting, however, to watch her face, as every change of tempo, phrasing and movement was strikingly indicated by her countenance. As she brilliantly and forcibly concluded each movement her countenance plainly expressed how relieved she felt to think that she had accomplished her rendition so successfully.

She wore a demi-trained gown of yellow peau de soie, banded with three narrow bands of Russian sable. Her corsage was trimmed with silver lace, fastened with diamond pins and forming caps for the shoulders. The gown was most becoming to her Spanish complexion and bright expression, for, although born in Venezuela, her parents were Spaniards. The fact that she has appeared not once, but several times, in opera, and with unexpected success, may account for the expressive countenance she exhibits while playing.

The concert began with Schumann's overture to "Genoveva." As usual, because the concerts begin precisely at 8 o'clock, to enable the orchestra to catch the last train for Boston, quite a percentage of the audience missed the overture. But there was no one late for Carreno's Rubinstein concerto, which was the second number on the programme.

The applause which greeted her as she concluded the first movement was something tremendous. It was equally demonstrative as she concluded her brilliant performance. She was recalled no less than six times, the orchestra joining with the audience. Mr. Paur in his enthusiasm upset his music stand.

Mme. Carreno played the concerto in Washington last week, receiving quite an ovation from her audience of diplomats, senatorial and official folk, but they could not have expressed themselves any more forcibly than her Providence audience did on Wednesday.

Mr. Paur seemed determined that she should respond to the recalls, as he sat down and continued the applause until Mme. Carreno could not but yield. She played a Chopin waltz without orchestral accompaniment. Even when this was over the audience would have appreciated more, but withal felt that they had been very much favored, as it is so very rare indeed that encores are given at the Symphony concerts, principally because there is not sufficient time.

The orchestra evidently felt the effects of the enthusiasm and the pianoforte work, and played themselves with telling effect. The Beethoven symphony was rather misplaced, coming after Mme. Carreno's number, instead of before, so the audience was not in just the mood to appreciate its orchestral beauties. The concert ended with the "Pesther Carneval," by Liszt, which the orchestra gave for the first time.

Among the audience who enjoyed the concert were Mr. and Mrs. William Goddard, Miss Anna Roelker of Cincinnati, who sat in the front row during Mme. Carreno's playing, with Mr. and Mrs. Edward Hoffman and their party, just behind; Mr. and Mrs. Louis T. Foster, Miss Mollie Foster, Mr. Jeffrey Hazard, Miss Harriet Hazard, Mrs. Roscoe T. Washburn, Mrs. Maurice King Washburn, Mrs. H. N. Campbell, Jr., Mrs. Kimball, Miss Ruth Kimball, Mr. and Mrs. Alfred Metcalf, Mr. John C. Pegram, Miss Nannie Pegram, Miss Rosa Grosvenor, Mrs. George S. Collins, Miss Dwight, Mr. and Mrs. Aldrich, Mr. Frank Cranston, Mrs. Ellen B. Cameron, Mr. and Mrs. W. H. Wood, Miss Florence Wood, Mr. and Mrs. Howard O. Sturges, Mr. and Mrs. W. S. Hodgman, Dr. Ham, Miss Arnetto Ham, Mrs. George H. Corliss, Mr. and Mrs. H. A. Hunt, Mr. E. M. Guild, Mr. and Mrs. Herreshoff, Miss Sharpe, Mrs. John P. Campbell, Mrs. A. Shepardson Nauck, Mr. and Mrs. Frank E. Richmond, Mr. and Mrs. Irving P. Irons, Mr. and Mrs. Charles Bailey, Mr. and Mrs. C. H. Childs, Mrs. Barrows, Miss Florence Reynolds, Mr. and Mrs. Amos Palmer.

The Boston Traveler

PUBLISHED BY THE
BOSTON TRAVELER CO.

MONDAY, MARCH 8, 1897.

THE SYMPHONY.

Mr. Arthur Whiting Plays His Own Fantasia for the Pianoforte.

Sixteenth season Boston Symphony Orchestra; seventeenth concert. Mr. Arthur Whiting, soloist. The programme:

Overture to "Sakuntala," op. 13..Karl Goldmark
Fantasia for pianoforte and orchestra, in B-flat minor....................Arthur Whiting
(First time in Boston.)
Symphony No. 3, in A minor, "Scotch," Felix Mendelssohn-Bartholdy
Overture to "Rosamunde"......Franz Schubert

Although Mr. Arthur Whiting's Fantasia has been heard before in this vicinity, it was to all intents and purposes a new work, creating new impressions, and very favorable ones. "Sanity" is the best word to describe the work—and the word means much in these days of hysterical composition. This piece runs after no strange gods, consequently bows to no false ones. Its calm classicism soothes the soul and enforces the conviction that there is still a great deal to be said in the mode that Mr. Loeffler, for instance, would scorn to employ. Nor is there lacking in Mr. Whiting's thoughts a deal of beauty and poetry of expression. All charm is not found in passion, nor all loveliness in depth. The Fantasia has moments of great interest, and has the all-saving grace of never being dull. Its writing is scholarly, its orchestration cleverly fitted to the pianoforte's share. The Pastorale in particular delights the ear by its limpid clearness, while the Allegro Scherzando bubbles over with the well-tempered enthusiasm of an evenly-balanced man. Such a work cannot be called great, but it deserves all praise in that it never attempts to do that which it cannot do well.

Mr. Whiting played the work with great care and finish. His tone is more clean and musical, his technique more sparkling, than of yore. It was evidently a labor of love, and you felt that you might go far before hearing a more logical and satisfactory performance of the work.

Nothing of Mendelssohn's stands the test of time like the "Scotch" Symphony; another labor of love glorified by a great enthusiasm and the impress of romantic surroundings. So it charms as fully on the tenth hearing as at the first. Where is a more fascinating and airy dance in all symphonic writing than the vivace of this "Scotch," or a more beautiful love song than the wonderful adagio? Save that there might have been more power and sonority of the final maestoso, the work was admirably, delightfully played.

Goldmark's rich and sensuous style is beautifully represented in the "Sakuntala" overture, which now seems sure of a permanent place in musical libraries. It had a sympathetic reading and a magnificent performance.

The "Rosamunde" shows Schubert in lightest vein, but none the less interesting for that. If at times you think you are listening to the weak Italianism of his day, some distinctively Schubertian touch soon shows your error. Its gaiety and unaffected beauty are a perfectly competent excuse for its being.

W. D. QUINT.

PROVID

THURSDAY, MARCH 11, 1897.

SYMPHONY CONCERT.

A Large Audience and Brilliant Programme at Infantry Hall.

The fifth concert of the season by the Boston Symphony Orchestra was given at Infantry Hall last evening. There was an unusually large audience, the hall being much nearer filled than at any previous concert of the series. The addition to the regular attendance was undoubtedly due to the announcement as soloist for the evening of Madame Teresa Carreno, the famous pianist, fresh from her European triumphs, and now in the midst of a phenomenally successful American tour. Nor were they disappointed, for such piano playing has seldom been heard in Infantry Hall as that which last night awoke a storm of demonstrative recognition. The orchestral part of the programme, too, was of unusual brilliancy, and played with superb precision and telling effect. The order of the evening's music was as follows:

Robert Schumann..........................
Oveuture to "Genoveva," in C minor, Op. 81
Anton Rubinstein...Concerto for pianoforte, ...No. 4, in D minor, Op.70
I. Moderato (D minor).
II. Moderato assai (F major).
III. Allegro assai (D minor).
Ludwig van Beethoven..................
..Symphony No. 4, in B-flat major, Op. 60
I. Adagio (B-flat major).
Allegro vivace (B-flat major).
II. Adagio (E-flat major).
III. Allegro vivace (B-flat major).
Trio: Un poco meno Allegro (B-flat major).
IV. Finale: Allegro ma non troppe (B-flat major).
Liszt......... Hungarian Rhapsody No. 6, ...("Pesther Carneval")
(First time).

The overture to Schumann's only opera is a striking piece of music, thoroughly characteristic of its composer's peculiar and original genius. The opera itself was a partial failure, not because it did not contain good music, but rather on account of a weak and unsatisfactory libretto. Schumann did not care to repeat the effort, and in fact it may be doubtful if he would have won success in the operatic field. He was learned, ingenious, imaginative, and gifted with much poetic feeling, but the bent of his mind was introspective and found its readiest expression in the domain of pure music. This very overture is symphonic in character, though not in form. There is not an uninteresting measure in it, from its sombre and melancholy opening to its extraordinarily brilliant and resounding close. The orchestra played it with remarkable effect.

Mme. Carreno could hardly have selected anything more suitable with which to exploit her unquestioned and world-famous talent than Rubinstein's great D-minor concerto. If any of the Russian pianist-composer's works are destined to endure, it is this. It is equally great as music and as a vehicle for pianistic display. And it is especially suited for players who can compass power without undue pounding and whose performance can be adequately described by that much-abused term, brilliancy. One can easily imagine that Rubinstein wrote this concerto for himself; certainly no one can play it as it should be played unless possessed of something akin to the powers that made its composer the most famous pianist of his generation. It is a real piano concerto, that is to say the piano is the central figure, first, last and all the time, and not a mere incident to be blotted out of existence by every orchestral tutti. Of Madame Carreno's performance of this master-work it can only be said that it was mognificent in every sense of the word. Such superb brilliancy and sustained energy, such fire and dash and nervous force, coupled with astounding technical ease and facility, are seldom to be heard. Nor was delicacy and sentiment wanting in the beautiful second movement of the concerto, where ample apportunity is afforded to display the singing quality of the piano and the worth of a quiet legato. On this side, too, Madame Carreno proved herself a remarkable artist. The enthusiasm which greeted her at the concerto's close was well deserved. Time after time she was recalled, audience and orchestra joining in the applause, until finally the unusual favor at a symphony concert of an encore was granted. For this a Chopin waltz was given, played with such charm that more recalls were in order before the player was regretfully allowed to depart.

It is somewhat unusual to find a Beethoven symphony the least interesting number on a programme, but such was the case last night. The fourth symphony is not reckoned as one of his greatest, to be sure, but it is Beethoven after all. Yet it fell flat between the brilliant Rubinstein concerto and the startlingly original Liszt rhapsody. This latter was played with marvellous finesse, every bit of its gorgeous tone-color and tricky rhythm being made the most of. The orchestra, in fact, were decidedly on their mettle all the evening.

The sixth and last concert of the series will be given on the evening of Wednesday, April 21, with a soloist to be announced later.

Mus. Rec't.
Feb. 25

THE BOSTON SYMPHONY CONCERT.

Special importance was attached last evening to even such an important event as a Boston Symphony concert by the reappearance, after an absence of eight years, of Teresa Carreno. This great artist and woman has been playing in Europe for the past seven years with the enormous success which inevitably attends her every appearance. She comes back now even bigger and broader than when she left, and even then she was accounted one of the very greatest pianists of the world. So magnetic, so irresistible is her influence that to adequately describe her playing is well-nigh impossible. No other player ever had this great compelling force except Rubinstein, whom she resembles more than she does any other pianist. Rubinstein always called her his musical child, and in proof of it, compared their hands, saying: "Here is mine; here is hers, its counterpart—proof that she is my child."

She played last evening the Greig concerto, one of the loveliest works ever written for the piano. It is naturally a great favorite, both with artists and audiences. Madame Carreno played the concerto as Grieg would have it played. Three years ago she was playing it in Leipsic, the occasion being a public rehearsal of a Gewandhaus concert. After her performance a man rushed upon the stage, seized her hand, and shook it in the most enthusiastic manner, saying: "My name is Greig. I had no idea until this moment how beautiful my concerto is. It is no longer my concerto—it is yours." Since then she has played it many times under his direction in Copenhagen, Vienna and elsewhere, always with enormous success. Last night was no exception. The enthusiasm she created was so great that the usual rules of the symphony concerto had to be broken, and she was forced to play an encore, and in doing so showed her versatility. She chose to play the Chopin "Berceuse." This lovely piece, so hackneyed from being played by every pupil who studies the piano, was given the most dainty and beautifully-finished performance, entirely free from the mawkish sentimentality with which it is usually invested.

The playing of the orchestra seemed even better than ever last evening. There is no doubt that it is in more perfect technical condition this season than ever before, and its playing is flawless. The programme opened with the first symphony of Beethoven, which was given a most finished performance, and showed Mr. Paur in his most sympathetic light. The other pieces on the programme were the prelude to Part III. of "The Cricket on the Hearth," by Karl Goldmark, and the ninth Hungarian rhapsody of Liszt, the "Pesther Carnival," and numbered 6 on the programme. Both were played here for the first time, although a potpouri of airs from the "Cricket" has been played by Sousa's band, and the Liszt is familiar in its original version for the piano. The former is charming, not particularly original, but beautifully treated and orchestrated in Goldmark's best style, and it was charmingly played. It is a pity the Liszt rhapsodies have to figure on orchestral programmes; they are hackneyed from over-much piano-recital playing, and there is so much great orchestral music to be played that is not.

Boston Sunday Globe.

SUNDAY, MARCH 14, 1897.

The Symphony Concert.

A very enjoyable program, representing the modern school of composition, was prepared by conductor Paur for the 18th of this season's symphony concerts It was as follows:

Christoph Willibald, Ritter von Gluck,
Overture to Iphigenia in Aulis.
(Richard Wagner's arrangement.)
Edouard Lalo,
Symphonie Espagnole, for violin and orchestra, in D minor, op. 21.
Karl Maria von Weber,
Invitation to the Dance, op. 65.
(Arranged for orchestra by Felix Weingartner.)
(First time in Boston.)
Frederic Hymen Cowen,
Symphony No. 3, in C minor, Scandinavian.
Soloist, Mr T. Adamowski.

The most agreeable feature of the concert was the performance of Weingartner's splendid transcription of the familiar "Invitation to the Dance." It is wonderfully brilliant and showy work, but is treated in a thoroughly artistic manner and faithfully preserves the melody of Weber's themes. The audience was uncommonly demonstrative in expressing delight and required Mr Paur to bow his acknowledgments half a dozen times or more. A large portion of the audience would have welcomed a repetition of the number in defiance of the orchestra's rule regarding encores. Such spontaneous applause is rarely heard at these concerts, excellent evidence that a majority of the Symphony concert patrons are fond of real melody and would be glad if given more frequent opportunities of enjoying it.

Mr [illegible] friends gave him a very cordial welcome, and generously applauded his performance of Lalo's fascinating symphony for violin and orchestra. Although the interpretation was not always faultless in the matter of tone production and occasionally lacked the effect of sincerity, his playing was very creditable, and was something of an improvement on his previous performances at these concerts.

Wagner's arrangement of Gluck's overture was played by the orchestra with splendid spirit and expression, and was listened to with genuine pleasure. Cowen's "Scandinavian" symphony contains a great variety of tone color and many beautiful orchestral effects, but it is excessively long, and the monotonous repetitions are rather wearisome.

Mr Richard Burmeister will be the soloist at this week's symphony concert, playing Beethoven's No. 5 concerto for pianoforte. The other selections will be a symphonic suite by N. Rimsky Korsakow, entitled "Scheherazade," its first performance here, and Haydn's symphony in D major.

Boston Journal.

SUNDAY, MARCH 14, 1897.

The Eighteenth in the Symphony

The program of the Symphony concert last night in Music Hall, Mr. Paur conductor, was as follows:

Overture to "Iphigenia in Aulis"......Gluck
(Wagner's arrangement.)
Symphonie Espagnole, for violin and orchestra, in D minor, Op. 21........Lalo
"Invitation to the Dance" ....Weber
(Arranged for orchestra by Felix Weingartner.)
(First time in Boston.)
Symphony No. 3, in C minor, "Scandanavian" ....Cowen

And first a word about the program book. Weingartner's name is not spelled Weingaertner; or in other words the "a" is not modified.

The program book says Weingartner has written two operas. He has written three. "Genesius," the third, was produced in Berlin, Nov. 15, 1892.

The program book makes no mention of Weingartner's strife stirring pamphlets: one on conducting, in which he has a bitter attack on the ultra-modern conductor; one published last year in which he attacks the present management of the Beyreuth festival. In each of these articles he roasts Nordica unmercifully. He has written other pamphlets, and when "Genesius" was produced in Berlin he made a savage reply in the newspapers to the critics.

The program book tells when Cowen's fourth and fifth symphonies were produced. It does not give the date of the first performance of the third symphony, the one played last night. This date is Dec. 18, 1880. Nor in the sketch of Cowen's life is there any illusion to his operas, "Signa," first produced at Milan in 1893, and "Harold," produced at London in 1895. "Pauline" (1876) is mentioned, but it was a failure, not "brought out with great success"; there is no allusion to "Thorgrim," produced in 1889, which met with a happier fate.

And now let us consider the concert itself for a few minutes.

The only novelty was Weingartner's arrangement of Weber's familiar piece. The first performance that I find noted was at Berlin, Jan. 31, 1896, by the Philharmonic Orchestra, conducted by the composer. This piece may be fairly called a paraphrase. Weingartner, in a cocky preface, says that Berlioz wrote his arrangement of the waltz, "as it stands, without any alteration." Weingartner, tempted by the thematic relation of the first and second themes in contrapuntal combination, has turned the simple, melodious music into polyphony, so that the climax is a case of "And now you have them all together. Just see how clever I am." His work is clever; but music should be something more than this. I do not object to this version on any ground of irreverence toward Weber, I do object to it because Weber's piece loses its continuous, flowing beauty, and its defined rhythmic swing. Nor does the tossing of themes from one instrument to another console me for the loss of continuity of phrase. The Weingartner version is a brilliant example of the craze for orchestral polyphony to display personal ability at any cost. After the performance—and it was played with great spirit—the thought came, "What a pleasure it would be to now hear the arrangement by Berlioz."

Lalo's delightful suite was first played by Sarasate at a Châtelet concert Feb. 7, 1875. It was introduced in Boston by Mr. Loeffler Nov. 12, 1887, and he played it again Feb. 8, 1890. The music itself gains at each hearing. The composer here stands above the mere folk-lorist. There is a pungent melancholy, as well as a refined joy, peculiar to Lalo, and the delicacy and the strength of the orchestration are a constant pleasure. This is more than a mere virtuoso piece. Mr. Adamowski at first was not apparently in the vein, and his intonation was impure; but he soon recovered himself, and, then, until the end his performance was admirable. He played with genuine warmth that was, however, held well in hand; his technique was equal to the demands, and it was used with a certain elegance of manner that is his own. Mr. Adamowski has true virtuoso blood in his veins. It is a pleasure to add that he shows at each performance a steady gain in purely musical qualities and a firmer control over his naturally exuberant temperament. He well deserved last night the hearty and long continued applause.

Cowen's Symphony does not wear, and much of it now seems too amiable and commonplace. The slow movement with the distant horn quartet recalls the once popular piano piece "Moonlight on the Hudson."

The Gluck overture is still noble in its simplicity and austerity in spite of Wagner's attempt to ruin it by changing the tempo. Mr. Apthorp's remarks on Wagner's views are well worth reading. Nor did Mr. Paur last night humor Wagner to the detriment of Gluck.

BOSTON DAILY ADVERTISER.
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The Official Paper of the City.

MONDAY MORNING, MARCH 15, 1897.

The Symphony Concert---Treatment of Famous Works.

The concert of Saturday presented two very interesting treatments of famous works, the first being Wagner's version of Gluck's "Iphigenia in Aulis" overture, the second Weingartner's perversion of Weber's "Invitation to the Dance." The concert began with the former. While one cannot agree with Wagner's attack upon Mozart's treatment of the Gluck subject (remembering that Mozart was of the epoch and certainly more directly in touch with Gluck than a modern could be) one cannot but be impressed with the dignity which Wagner has displayed in retouching this number, a proof of his dramatic instinct and of his assimilation of the spirit of even the earliest works in the earnest and truthful vein.

Far apart as the two composers might seem to be on a superficial examination, there was a distinct kinship between them, and in Gluck one finds the embryo of the "School of the Future," he was the Wagner of the last century. The performance of the work was admirable, and Mr. Paur did not exaggerate the Wegner part of the old overture.

Next came Lalo's "Spanish Symphony" for violin and orchestra, with Mr. T. Adamowski as soloist. It was interesting from its very first notes and had the great merit or defect (it all depends upon the point of view) of placing the soloist constantly in the foreground.

Mr. Adamowski stood the ordeal nobly; he was in his best form and played with an expression and surety that deserves a shower of laudatory adjectives. The finale might have had more breadth to advantage, but this slight lack was atoned for by the splendid virtuosity with which the climax was worked up, a magnificent coda.

The Scherzo was especially attractive with its hints of Fandangoes and cachucas in the background while the violin sang its poetic themes above the rhythmic support; it was altogether charming but not the least bit symphonic; in fact "Symphonie Espagnole" is decidedly a misnomer unless we take the "symphonic" in the Gallic sense of merely "orchestral" and do not look for the chief characteristics of symphonic work.

The Carillon effect of the finale gave some excellent figure treatment, the best in the whole work, and reminded of what Bizet had done in his first "Suite Arlesienne," with a similar bell-like figure. Mr. Adamowski's splendid work was thoroughly appreciated by the audience, who called him out again and again and would have continued the process had he not modestly put an end to it by resuming his seat in the orchestra.

Now followed a distortion of Weber's "Invitation to the Dance," in which the great conductor, Weingaertner, proved two things,—1st, that he is possessed of much contrapuntal skill,—2nd, that he has totally misunderstood the spirit of Weber's work.

It sounds absurd to have this composer shrug his shoulders at Berlioz's conservative setting of the tone-poem, saying that "he, for once, underestimated the powers of his orchestra;" Berlioz could have given the most brilliant working up of the picture imaginable but he understood that it was a delicate representation of a scene "a deux," a sentimental dialogue, and he kept to its limitations.

Not so Weingaertner; he sets to work at painting the violet with unmitigated ardor; he paints it a bright yellow; he transforms it into something like a sun-flower; the lovers' dialogue (as definite as the dialogue of shepherd and shepherdess in the "Sinfonie Fantastique") becomes a thing of many voices—the conversation of an entire ball room. The themes are interwoven with wondrous skill, the work is interesting from first to last, but it is the right thing in the wrong place.

In the coda the themes are combined in a fierce climax; they no longer dance a waltz but the Carmagnole! This is what our composer calls translating the original piano thought into orchestral language! "Bless thee, Bottom! Bless thee! thou are translated!"

We confess to a great affection for Cowen's "Scandinavian Symphony," with which the concert ended. It gives expression to that melancholy which every traveler in Norway has felt, and it also gives voice to the characteristic folk-music that is the delight of all Scandinavia. The first movement has the true symphonic contrast, and the peculiar downward progressions of the minor mode are used in a strikingly effective fashion.

All through the work there is as much of the "paysagiste" as of the original composer present, and Cowen never allows the auditor to forget the atmosphere of the North. The strength of the broad unison passages is of Viking force, a heroic vein is attained that suits perfectly to such a song of the North. Nor is the more tender expression (often the prerogative of the subordinate theme in symphonic construction) absent; rarely in modern works have the strong and the gentle been so well united.

The slow movement is frankly picturesque, but it is none the less an effective number; even while acknowledging that the symphonic standard is not attained here, one can emphatically asseverate that the emotion pictured is the true one for its purpose. The present writer could sum up his impressions of the Norwegian fjords in the ashen daylight of a summer evening in the single verse of Longfellow:—

"A feeling of sadness and longing
That is not akin to pain,
And resembles sorrow only
As the mist resembles rain,"

and these lines might serve well enough for a motto for this particular Adagio. The horns played excellently in this movement and the harp echoed their distant tones with great beauty, nor must the fine playing of that instrument of dreamy melancholy, the English horn, go unrecorded.

The muted violins galloped along right merrily in the third movement, a suggestion of a winter scene, somewhat enhanced by the contrast of a sombre trio.

The finale is not so strong as the foregoing movements. It attains a certain unity with the work by introducing both the first and second subjects of the opening movement again, the latter being made very prominent. But neither these nor other devices (as, for example, the robust unison passage of the beginning of this movement) succeed in producing the effect that is intended; the reminiscences have only the effect of repetition, the movement is prolix and a true climax is not attained. One might cordially wish that some day the gifted composer would go back to Norway and think out another ending to this fine representation of the spirit of Scandinavia. Louis C. Elson.

SUNDAY HERALD.

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SUNDAY, MARCH 14, 1897.

THE SYMPHONY CONCERT

Mr. Paur and the Orchestra at Their Very Best.

The programme for last evening's concert by the Boston Symphony orchestra in Music Hall was:

Overture, "Iphigenia in Aulis".........Gluck
Symphonie Espagnole for violin and orchestra......................................Lalo
"Invitation to the Dance"...............Weber
(Weingartner's arrangement.)
"Scandinavian" symphony..............Cowen

Mr. T. Adamowski was the soloist.

Richard Wagner's arrangement of the Gluck overture was the one performed. Mozart's is the more familiar, and, on the whole, the better one, since it was more in the spirit of the age in which the work was written. Wagner discussed the overture with the volubility that he discussed everything about which he undertook to write. In his simple, unpretentious introduction to the opera, Wagner professed to find "a motive of painful, gnawing sorrow; a motive of violence, of commanding, overbearing demand; a motive of grace, of maidenly tenderness; a motive of painful, tormenting pity." Unhappily, he did not find a leit motif. In the mean while, it may be safely surmised that Gluck, after the fashion of his day, was merely concerned in writing an overture pure and simple, without any thought of the variety of motives that Wagner has discovered in the contents of his work. His principal aim was, in all probability, the very sensible one of putting his audience in a proper frame of mind for what was to follow on the rising of the curtain. Wagner's ending of the overture, which originally led directly into the first scene of the opera, is well enough, and does no outrage to what goes before, and there the subject might have been left, without making so much pother over it.

The Weingartner arrangement of the Weber waltz is quite another business and calls for more weighty consideration. It is remarkably clever in its way, and much ingenuity is shown in the orchestration; but the work is no longer Weber's, under this new treatment, and is to be looked on rather in the light of a transcription or of a fantasie than as a fair carrying out of the composer's intention. Three subjects of the waltz are brought very cleverly into simultaneous conjunction in the coda, but the original spirit of the thing is changed completely, and something very nearly resembling noisy beer garden music is suggested by this violent wrenching of the themes to such treatment. It has more of the aspect of a dull joke than of serious purpose. Then, too, the melodies are so distorted in distributing them fragmentarily among the various instruments that their pristine grace and flow are completely obliterated. Weingartner has shown conclusively how very skilful he is in the use of the resources of modern instrumentation, but he has also shown how exceedingly tasteless a good musician can be when he is lacking in judgment. Under these conditions he has vulgarized what was chaste, and belittled what was as dignified as it could be. He complains that Berlioz, "that great master of the art of instrumentation, had this time undervalued the executive capacity of his orchestra in every direction," but the "great master of instrumentation," sensational as he could be when ocacsion seemed to him to demand it, was, at least, respectful to this masterpiece in little, and did not attempt to make it say what its composer never intended it should say, by changing its entire spirit, and leaving not a trace of its original harmonious hues, repainting it from a palette overcharged with glaring colors, laid on with a heavy touch and a coarse brush. There is no question of the arranger's skill, but there is a highly important question regarding the propriety and the necessity of such impertinent and perverting meddling with a standard classic. The arrangement, which makes great exactions on the performers, was brilliantly and excitingly performed, and by the enthusiastic reception given to it by the audience, it is reasonable to infer that it pleased them greatly.

Lalo's violin work wears well. It abounds in beauties of melody, treatment and orchestration, and grows in estimation the better it is known. Mr. Adamowski played the solo part with easy mastery of its difficulties, and with a thorough appreciation of its demands, technical and expressive. The performance was admirable in point of taste and able and interesting generally, and the acclaim and the three imperative recalls that rewarded him were justly bestowed.

The Symphony was perfectly read and rendered. In fact, through the whole concert Mr. Paur and the orchestra were at their very best.

The selections for the next concert are: Symphonic Suite, "Scheherazade," by Korsakow, first time; concerto for pianoforte, No. 5, Beethoven; symphony in D, B. and H. No. 2, Haydn. Mr. Richard Burmeister is to be the soloist.

OBSCURED TEXT

SATURDAY EVENING Gazette

BOSTON, SUNDAY MORNING, MARCH 14.

The Symphony Concert.

The 18th concert of the Symphony Orchestra was given in Music Hall last evening. The programme was:

Overture, "Iphigenia in Aulis"………Gluck
Spanish Symphony, D minor, op. 21…..Lals
"Invitation to the Dance"…………Weber
(Arranged for orchestra by F. Werngartner.)
Symphony No. 3, C minor…………Cowen
Soloist, Mr. T. Adamowski.

The novelty in the programme was the Werngartner arrangement of Weber's "Invitation to the Dance." The arrangement is undoubtedly brilliant and effective, but it is the brilliancy of the chromo lithograph, with its inherent tendency to vulgarity. One can almost imagine that one sees the broad lines of demarcation that separates Werngartner from Weber, and the difference in the qualities of the two works is unpleasantly apparent. Werngartner took a rare tropical fruit and sunk it out of sight in a pretty, but unappropriate, salad dressing, and the salad dressing robs the fruit of its savor and beauty. The work composed (?) by Mr. Werngartner would be heard at its best in an open-air beer garden, but it seems ashamed of itself in a symphony concert.

In the Lals symphony, Mr. Adamowski was heard to rare advantage; he has steadily improved in his art, and he plays with admirable broadness of style, dignity, refined taste and intelligence. He is to be heartily congratulated for his solid, honest and most artistic work.

The novelty for the next concert is the symphonic suite, "Scheherzade," by N. Rimsky Korsakow. Mr. Richard Burmeister will be the soloist.

Boston Courier.

SUNDAY MORNING, MARCH 14, 1897.

The eighteenth Symphony concert roamed Europe for its programme, with this result: Ancient Greece was represented by Gluck's "Iphigenia in Aulis" overture; Spain, by Lalo's symphony for violin, in D minor, opus 21; Germany, by Weber's "Invitation to the Dance," in the orchestral arrangement of Felix Weingartner; and Scandinavia, by Cowen's third symphony, in C minor. Of these numbers only the third was new to Boston; and of course its subject matter must have been familiar to every hearer for this many a day. But this setting had more than mere novelty; it possessed ideality, sincerity, masterfulness and sympathy. As Weingartner says in his own explanation of his course, something more is required in the true transcription from the pianoforte than the scattering about of its measures to a larger number of voices than it possesses. Those voices should be so studied and so used that at every instant the orchestra shall be repeating in its own best way what the piano had first presented with the best of its resources. There should be a translation into a richer and fuller language of the thought and phrase of the first writer. Therefore Weingartner had treated the brilliant old concert piece almost symphonically for the contrast and combination of themes, the adaptation of instruments and the elaborate blending of all the chief motives in the cumulative conclusion. The playing was superb and the audience expressed its pleasure by calling Mr. Paur forward again and again. The overture and the symphony were also altogether well played. Indeed the orchestra has now grown so responsive to Mr. Paur's lightest suggestion, that it executes with such precision and elasticity, [illegible] is almost impossible to find. Mr. Adamowski [illegible] the Lalo music to the heartily demonstrative acceptance of the audience and his associates. He grows [illegible] many excellent qualities. Sentimentality and [illegible]ism have disappeared from his [illegible], and he has gained in broadened taste and greater manliness. One cannot help wishing [illegible]—as for about all the Boston violinists—a larger, more noble tone and a sturdier approach [illegible] which either power or passion inheres. And he is still not always faithful [illegible] especially in the higher flights. He read the scherzando and andante movements delightfully, but in the opening allegro, and still more in the final rondo, he seemed to be making hard work of the music and to be so much engrossed with the mere execution as not to be able to give attention to fulness of tone or ample sweep of phrase. One could hardly help feeling some small sense of inadequacy and wishing that for these few minutes Sarasate (to whom the symphony is dedicated) could take up that rushing rondo and fill it with fire, strength, volume and speed. But Mr. Adamowski did himself honor nevertheless by choice and accomplishment.

The next programme: N. Rimsky Korsakow, Symphonic Suite, "Scheherazade," First time; Beethoven, Concerto for Pianoforte, No. 5, soloist, Mr. Burmeister; Haydn, Symphony in D major (B. & H., No. 2.)

BOSTON POST,

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OF NEW ENGLAND.

SUNDAY MORNING, MARCH 14, 1897.
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THE NINETEENTH SYMPHONY.

A well chosen and generally interesting programme was what the patrons of the symphony sat through last night. Four composers were represented, and the only novelty was Felix Weingartner's arrangement for grand orchestra of the tuneful and melodic "Invitation to the Dance" of von Weber. The composition has been "arranged" for both piano and orchestra several times since it was originally written in 1819, but Weingartner's arrangement is elaborate in treatment, and radically departs from the original themes, while yet retaining its identity and all the original melody. In the present case it is worked up to a grand climax in a combination of all its motifs. As played last night, the piece was altogether delightful. Mr. Paur and his band entered into the spirit of the occasion with much enthusiasm, and the ever changing variations, together with the general color of the themes, were all effectively brought out under the careful guidance of Mr. Paur. The number gave infinite pleasure, and the conductor had to acknowledge the applause several times.

Mr. T. Adamowski was the soloist, playing Lalo's "Symphonie Espagnole," which is not frequently heard. Four of the five movements were given, and it must be recorded that Mr. Adamowski has seldom, if ever, been heard to better advantage at these concerts. His general technique has vastly improved, and his violin was handled in such a masterly manner as to emit the purest and sweetest tones. The number is not as much of a show piece or one so calculated to exhibit the versatility of a solo performer as many others usually heard, but it seemed to fit Mr. Adamowski's style admirably. Especially delightful was he in the second movement, a sort of scherzo, and at the close of each movement he was loudly applauded, and at the close was recalled some half dozen times.

The other numbers on the programme were Gluck's overture to "Iphigenia in Aulis," which opened the concert, and Cowen's Scandinavian symphony in four movements, with which the programme ended.

At next week's concert Mr. Richard Burmeister will play the Beethoven concerto, No. 5, and a new symphonic suite by N. Rimsky Korsakow will be heard.

The Boston Traveler

PUBLISHED BY THE
BOSTON TRAVELER CO.

MONDAY, MARCH 15, 1897.

The Symphony Concert.

Sixteenth season Boston Symphony Orchestra; eighteenth concert, Mr. T. Adamowski, soloist. The programme:

Overture to "Iphigenia in Aulis"……..Gluck
(Wagner's arrangement.)
Symphonie Espagnole, for violin and orchestra, in D minor, Op. 21…………Lalo
"Invitation to the Dance"…………Weber
(Arranged for orchestra by Felix Weingartner.)
(First time in Boston.)
Symphony No. 3, in C minor, "Scandanavian"……………Cowen

There is no question that the Weingartner arrangement of Weber's lovely waltz was the salient point of the concert, the feature which aroused the most genuine enthusiasm and around which revolved considerable after argument and discussion. Wahtever else the brilliant German conductor has done, in this transcription he has certainly shown originality and genius enough to awake critical attack of the earnest sort that is really a compliment.

To be sure, Weingartner has departed far from the Weber simplicity, but what was there left to do after Berlioz's splendid yet faithful orchestral setting of the "Invitation"? The composition is in the extreme modern style, with intertwining themes, daring harmonies and rich and florid instrumentation. Its exciting power cannot be denied, nor can the great ability of its orchestral treatment. As to the propriety of seizing upon a great work and embellishing it with all modern art, that is to be settled by individual taste. But it is difficult to see any objection to a work so brilliantly accomplished and affording so much sincere pleasure. It seems scarcely necessary to say that it was played magnificently.

Mr. Adamowski gave the Lalo violin piece with his customary taste and impeccable technique, and with a shade more than usual of breadth and power. The work is a thoroughly good one, and seems likely to retain its place for a long time to come.

The Wagner arrangement of Gluck's beautiful overture is as impressive as ever, and it was read with great sympathy by Mr. Paur.

Spite of the general cleverness of Cowen's "Scandinavian" symphony, and the occasional spots of real beauty, it results as a whole in boredom. It meanders along to unseemly length, saying the same things over and over again. It is the musical expression of a very respectable Englishman who had taken a two weeks' trip in the Northland, and was considerably impressed with the fiords and mountains.

W. D. QUINT.

[illegible]

MONDAY, MARCH 15, 1897.

Music Hall: Boston Symphony Orchestra.

Last Saturday's programme, for the eighteenth Symphony concert, was as follows:

Gluck: Overture to "Iphigénie en Aulide."
(Richard Wagner's arrangement.)
Lalo: Symphonie Espagnole, for violin and orchestra, opus 21.
Weber: "Aufforderung zum Tanz," opus 65.
(Arranged for orchestra by Felix Weingärtner.)
(First time in Boston.)
F. H. Cowen: Symphony No. 3, in C minor, "Scandinavian."
Mr. T. Adamowski was the violinist.

Gluck's beautiful overture was admirably played. After all Wagner's talk, and the counter-talk of the classicists of his day, about the proper tempo of the second part of this overture, it may be doubted whether any very definite decision has been arrived at. Wagner's arguments that the conductor's andante beat, indicated at the beginning of the slow introduction, should be maintained throughout the work seem, on the whole, more sensible and better grounded than his arguments in other similar cases often are. His saying that thus maintaining the initial rate of beat will make the second part sound, of itself, twice as fast as the introduction, and thus render the missing indication, "Allegro," unnecessary, is perfectly true. He well says, too, that, if the missing mark, "Allegro," is put at the beginning of the second part—as his classical opponents wished it to be—and the conductor beats accordingly twice as fast as before, the second part of the overture will sound, not twice as fast, but four times as fast as the introduction. We must own to thinking Wagner right, as far as his arguments go; but they, after all, touch only part of the main point at issue: the relative quickness of the two movements. But they are no help toward finding the true tempo of either. And one may still ask: Is this tempo to be decided by the character of the introduction, or by that of the second part? On which of these two movements is the conductor to base his standard of tempo? It seems to us the second part, a movement of very distinct rhythmic character, should decide this, rather than the introduction; for the introduction is one of those rather vague slow movements that can be taken (within certain limits) at almost any slow tempo. We think Mr. Paur takes it somewhat too slow for his beat to be well maintained through the second part. The opening measures of the second part sounded heavy and dragging last Saturday evening; he himself seemed to feel this, for he gradually quickened his beat and fell into the natural gait of the movement after a while. Had the introduction been taken not quite so slow, this need not have happened. Of Wagner's arrangement of the overture it should be said that the "3 bassoons, 3 trumpets and 4 horns," indicated at the beginning, might easily give the impression that Wagner had unduly tampered with Gluck's score; but this is not really the case; Wagner's additional bassoon, trumpet and pair of horns play no additional parts, but merely serve to reënforce the wind and bring it up to the proper balance with the large mass of strings in modern orchestras. His coda would be perfect were it not that he drags out the end with a modern "hard-death" persistency not quite in keeping with Gluck's simplicity of style; otherwise his coda is admirable.

Weingärtner's atrocity on Weber's delightful "Invitation" is a disgrace to anyone calling himself a musician.

We were heartily glad to hear Cowen's "Scandinavian" symphony again. It is a genial, beautiful work, excellently written and scored; only the first and last movements are perhaps a thought too much spun out. There is no very striking originality in the symphony, perhaps — that second theme in the first movement might have been written by Sterndale Bennett—and the composer does not speak the Northern dialect quite so naturally as Gade, who was born to it. In a certain sense, the whole thing is based on Mendelssohn. But, apropos of this, it is curious to note how the "Mendelssohnian" composers in general—Julius Rietz, Gade, Sterndale Bennett—have only the Mendelssohn manner, not the Mendelssohn flavor. The thematic material in this symphony of Cowen's, in Gade's "Ossian" and "Im Hochland" overtures, in Bennett's "Najaden" and "Waldnymphe," is only very superficially Mendelssohnish; its aroma is, on the contrary, quite individual; only the style of writing comes from Mendelssohn. Bennett, Gade and Cowen may be disciples, but they are not mere imitators. The symphony was beautifully played, and, if it seemed to make no very vivid impression upon the audience, this is probably chiefly attributable to Cowen's style of instrumentation—like Gade's and Bennett's—being no longer effective in our vast Music Hall, after the more incisive and brilliant scoring of later composers.

Lalo's Spanish Symphony holds its own surprisingly well, considering the light character of the work. When Mr. Loeffler first played it here, several years ago, it seemed simply bewitching, the best "musical circus" we had ever heard. At his second performance of it, a few years later, it seemed, however, to have lost some of its effervescence. But now it sounds brilliant, clever, and sparkling as ever. There is infinite go to it, and no little beauty; it is a thing of no depth, but written with enormous skill. The instrumentation is a marvel; we know of no other instance of such full scoring producing the desired effect of brilliancy and richness, without in the least drowning out a solo violin. Mr. Adamowski played the first movement solidly and well, if not particularly effectively. That sort of thing is not quite in his line. But in the dainty waltz-theme of the Scherzando (second movement) all his inimitable charm of phrasing was felt, as he unrolled the seductive melody, and one saw that this was just what the music really meant. In a word, he played the movement superbly. In the ensuing Andante, that poignant Slavic sensibility of his, that natural instinct for being at once warm and graceful, made his playing a pure delight. In the Finale he was admirable; one might at moments feel the want of a certain mordancy of accent, which is not his; but his playing was sure, brilliant and elegant, full of life and sparkle; now and then [illegible]

[illegible] he would [illegible] the [illegible] accent of that eternally re[illegible] cello-theme, thus curing the [illegible] endless repetitions of it of all taint of monotony. At times one could almost see the theme wink! Mr. Adamowski was warmly received, and as warmly applauded and recalled. He richly deserved it.

The next programme is: Rimsky-Korsakoff, symphonic suite, "Scheherezade" (first time in Boston); Beethoven, pianoforte concerto No. 5, in E-flat major, opus 73; Haydn, symphony in D major (No. 2, Breitkopf & Härtel and Peters eds.). Mr Richard Burmeister will be the pianist.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, MARCH 17, 1897.

The program of the eighteenth concert of the Symphony Orchestra this season was as follows:

Overture to Iphigenia in Aulis……………………………Gluck
(Wagner's arrangement.)
Symphonie Espagnole, for violin and orchestra, in D minor, op. 21……………………………Lalo
Invitation to the Dance……………………………Weber
(Arranged for orchestra by Felix Weingartner.)
(First time in Boston.)
Symphony No. 3, in C minor, Scandinavian…………………Cowen

The arrangement by Berlioz of Weber's piano piece never seemed so beautiful as it did in the memory of last night, after the performance of Weingartner's clever trick. For the trick is clever; and if cleverness were the only thing in music hats should be tossed in air for Weingartner. I see him watching the audience. At the climax he exclaims: "And now, ladies and gentlemen, you have all the themes together. Listen. Do you not hear them distinctly? There is no deception, I assure you. Thank you for your attention and applause." This pitching of the themes from one instrument to another, and this polyphonic cleverness do not console me for the loss of the original flowing, continuous beauty and defined rhythmic elegance.

The Scandinavian Symphony, by Cowen, does not wear well. It is too amiable in its expression—too suggestive of Cook's tourists in its local color. The slow movement, with the distant horn quartet, always puts me in mind of a part-song for male voices, beginning:

"Come away, come away;
Oh, come where the silver waves break!
Come away, come away;
There's moonlight on the lake."

Do you remember it? It's a sweet thing.

On the other hand, Lalo's Symphonie Espagnole gains at each hearing. It is much more than a display piece for a virtuoso. The composer is something more than a folklorist. The ingenuity, the delicacy, and at the same time the firmness of the orchestration are delightful, and the embroidery of the themes is so free from that which is vulgar or for the selfish pleasure of the violinist! Mr. Adamowski at first was not at his best; he soon recovered himself, and then acquitted himself admirably unto the end. Warmth, brilliancy and personal elegance of delivery, as well a sympathetic appeal made his performance an uncommon pleasure.

Mr. Paur did not give way too much to Wagner's opinions concerning the proper place of the overture by Gluck. Mr. Apthorp's remarks in the program book on Wagner's views are well worth reading. He well says: "Wagner himself admits that Mozart's concert coda to the overture is unbearable, if played at his (Wagner's) slower tempo; this shows pretty plainly, as it seems to me, that Mozart had the conventional, quicker tempo in mind when he wrote his coda. Now, Mozart must almost of necessity have been more in touch with the musical spirit of Gluck's day than Wagner can have been, and known the traditions better. Mozart's evidently pitching upon the quicker tempo for the second part of Gluck's overture may be accepted as pretty strong authority therefor."

PHILIP HALE.

Boston Journal.

SUNDAY, MARCH 21, 1897.

The program of the 19th Symphony concert, given last evening in Music Hall, was as follows:

Symphony in G minor, No. 40……….Mozart
Concerto for pianoforte, No. 2, in F minor, op. 21………………………Chopin
Orchestration (and Cadenza for first movement) by R. Burmeister.
Symphony in D major (B. & H., No. 2)..Haydn

There is very little to be said about this concert, which was extraordinary only in the program. That Rimsky-Korsakoff's Suite, which had been announced, was found too difficult for performance after a few rehearsals, was no excuse for presenting a program so trite and with such insufficient contrasts. The G minor symphony is a delightful work, an immortal work if you please, but the performance of a Mozart Symphony and a Haydn Symphony in one evening is too much of an eminently respectable thing, even in Lent.

Mr. Burmeister played with conspicuous elegance. His tone was eminently agreeable, his performance was very clean and fluent. His emotion, however, did not rise above well-bred salon behavior. You admired, you congratulated and complimented the pianist, but you could not help feeling that there is more in the concerto than was brought to the smooth surface. Mr. Burmeister is a well-equipped musician as well as pianist, and his orchestration is far less objectionable than the work of several who have tinkered the two concertos of Chopin. The elegance of his playing and the quiet modesty of his bearing pleased the audience mightily, but there have been more soulful performances of the F minor Concerto in Music Hall.

PHILIP HALE.

OBSCURED TEXT

SATURDAY EVENING
Gazette

BOSTON, SUNDAY MORNING, MARCH 14.

The Symphony Concert.

The 18th concert of the Symphony Orchestra was given in Music Hall last evening. The programme was:

Overture, "Iphigenia in Aulis" ....Gluck
Spanish Symphony, D minor, op. 21.....Lals
"Invitation to the Dance" ....Weber
(Arranged for orchestra by F. Werngartner.)
Symphony No. 3, C minor..............Cowen
Soloist, Mr. T. Adamowski.

The novelty in the programme was the Werngartner arrangement of Weber's "Invitation to the Dance." The arrangement is undoubtedly brilliant and effective, but it is the brilliancy of the chromo lithograph, with its inherent tendency to vulgarity. One can almost imagine that one sees the broad lines of demarcation that separates Werngartner from Weber, and the difference in the qualities of the two works is unpleasantly apparent. Werngartner took a rare tropical fruit and sunk it out of sight in a pretty, but unappropriate, salad dressing, and the salad dressing robs the fruit of its savor and beauty. The work composed (?) by Mr. Werngartner would be heard at its best in an open-air beer garden, but it seems ashamed of itself in a symphony concert.

In the Lals symphony, Mr. Adamowski was heard to rare advantage; he has steadily improved in his art, and he plays with admirable broadness of style, dignity, refined taste and intelligence. He is to be heartily congratulated for his solid, honest and most artistic work.

The novelty for the next concert is the symphonic suite, "Scheherzade," by N. Rimsky Korsakow. Mr. Richard Burmeister will be the soloist.

Boston Courier.

SUNDAY MORNING, MARCH 14, 1897.

The eighteenth Symphony concert roamed Europe for its programme, with this result: Ancient Greece was represented by Gluck's "Iphigenia in Antis" overture; Spain, by Lalo's symphony for violin, in D minor, opus 21; Germany, by Weber's "Invitation to the Dance," in the orchestral arrangement of Felix Weingartner; and Scandinavia, by Cowen's third symphony, in C minor. Of these numbers only the third was new to Boston; and of course its subject matter must have been familiar to every hearer for this many a day. But this setting had more than mere novelty; it possessed ideality, sincerity, masterfulness and sympathy. As Weingartner says in his own explanation of his course, something more is required in the true transcription from the pianoforte than the scattering about of its measures to a larger number of voices than it possesses. Those voices should be so studied and so used that at every instant the orchestra shall be repeating in its own best way what the piano had first presented with the best of its resources. There should be a translation into a richer and fuller language of the thought and phrase of the first writer. Therefore Weingartuer had treated the brilliant old concert piece almost symphonically for the contrast and combination of themes, the adaptation of instruments and the elaborate blending of all the chief motives in the cumulative conclusion. The playing was superb and the audience expressed its pleasure by calling Mr. Paur forward again and again. The overture and the symphony were also altogether well played. Indeed the orchestra has now grown so responsive to Mr. Paur's lightest suggestion, that it executes with such precision and elasticity, [illegible] is almost impossible to find. Mr. Adamowski [illegible] the Lalo music to the heartily demonstrated acceptance of the audience and his associates. He grows in many excellent qualities. Sentimentality and romanticism have disappeared from his [illegible], and he has gained in broadened taste and greater manliness. One cannot help wishing [illegible]—as for about all the Boston violinists—a larger, [illegible] more noble tone and a sturdier approach [illegible] which either power or passion inheres. And he is still not always faithful [illegible], especially in the higher flights. He read the scherzando and andante movements delightfully, but in the opening allegro, and still more in the final rondo, he seemed to be making hard work of the music and to be so much engrossed with the mere execution as not to be able to give attention to fulness of tone or ample sweep of phrase. One could hardly help feeling some small sense of inadequacy and wishing that for these few minutes Sarasate (to whom the symphony is dedicated) could take up that rushing rondo and fill it with fire, strength, volume and speed. But Mr. Adamowski did himself honor nevertheless by choice and accomplishment.

The next programme: N. Rimsky Korsakow, Symphonic Suite, "Scheherazade," First time; Beethoven, Concerto for Pianoforte, No. 5, soloist, Mr. Burmeister; Haydn, Symphony in D major (B. & H., No. 2.)

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

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The other numbers on the programme were Gluck's overture to "Iphigenia in Aulis," which opened the concert, and Cowen's Scandinavian symphony in four movements, with which the programme ended.

At next week's concert Mr. Richard Burmeister will play the Beethoven concerto, No. 5, and a new symphonie suite by N. Rimsky Korsakow will be heard.

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(Wagner's arrangement.)
Symphonie Espagnole, for violin and orchestra, in D minor, Op. 21...........Lalo
"Invitation to the Dance".............Weber
(Arranged for orchestra by Felix Weingartner.)
(First time in Boston.)
Symphony No. 3, in C minor, "Scandanavian" ....Cowen

There is no question that the Weingartner arrangement of Weber's lovely waltz was the salient point of the concert, the feature which aroused the most genuine enthusiasm and around which revolved considerable after argument and discussion. Wahtever else the brilliant German conductor has done, in this transcription he has certainly shown originality and genius enough to awake critical attack of the earnest sort that is really a compliment.

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The Wagner arrangement of Gluck's beautiful overture is as impressive as ever, and it was read with great sympathy by Mr. Paur.

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Weber; "Aufforderung zum Tanz," opus 65.
(Arranged for orchestra by Felix Weingärtner.)
(First time in Boston.)
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Mr. T. Adamowski was the violinist.

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(First time in Boston.)
Symphony No. 3, in C minor, Scandinavian..................Cowen

The arrangement by Berlioz of Weber's piano piece never seemed so beautiful as it did in the memory of last night, after the performance of Weingartner's clever trick. For the trick is clever; and if cleverness were the only thing in music hats should be tossed in air for Weingartner. I see him watching the audience. At the climax he exclaims: "And now, ladies and gentlemen, you have all the themes together. Listen. Do you not hear them distinctly? There is no deception, I assure you. Thank you for your attention and applause." This pitching of the themes from one instrument to another, and this polyphonic cleverness do not console me for the loss of the original flowing, continuous beauty and defined rhythmic elegance.

The Scandinavian Symphony, by Cowen, does not wear well. It is too amiable in its expression—too suggestive of Cook's tourists in its local color. The slow movement, with the distant horn quartet, always puts me in mind of a part-song for male voices, beginning:

> "Come away, come away;
> Oh, come where the silver waves break!
> Come away, come away;
> There's moonlight on the lake."

Do you remember it? It's a sweet thing.

On the other hand, Lalo's Symphonie Espagnole gains at each hearing. It is much more than a display piece for a virtuoso. The composer is something more than a folklorist. The ingenuity, the delicacy, and at the same time the firmness of the orchestration are delightful, and the embroidery of the themes is so free from that which is vulgar or for the selfish pleasure of the violinist! Mr. Adamowski at first was not at his best; he soon recovered himself, and then acquitted himself admirably unto the end. Warmth, brilliancy and personal elegance of delivery, as well a sympathetic appeal made his performance an uncommon pleasure.

Mr. Paur did not give way too much to Wagner's opinions concerning the proper place of the overture by Gluck. Mr. Apthorp's remarks in the program book on Wagner's views are well worth reading. He well says: "Wagner himself admits that Mozart's concert coda to the overture is unbearable, if played at his (Wagner's) slower tempo; this shows pretty plainly, as it seems to me, that Mozart had the conventional, quicker tempo in mind when he wrote his coda. Now, Mozart must almost of necessity have been more in touch with the musical spirit of Gluck's day than Wagner can have been, and known the traditions better. Mozart's evidently pitching upon the quicker tempo for the second part of Gluck's overture may be accepted as pretty strong authority therefor."

PHILIP HALE.

Boston Journal.

SUNDAY, MARCH 21, 1897.

The program of the 19th Symphony concert, given last evening in Music Hall, was as follows:

Symphony in G minor, No. 40..........Mozart
Concerto for pianoforte, No. 2, in F minor, op. 21.........................Chopin
Orchestration (and Cadenza for first movement) by R. Burmeister.
Symphony in D major (B. & H., No. 2)..Haydn

There is very little to be said about this concert, which was extraordinary only in the program. That Rimsky-Korsakoff's Suite, which had been announced, was found too difficult for performance after a few rehearsals, was no excuse for presenting a program so trite and with such insufficient contrasts. The G minor symphony is a delightful work, an immortal work if you please, but the performance of a Mozart Symphony and a Haydn Symphony in one evening is too much of an eminently respectable thing, even in Lent.

Mr. Burmeister played with conspicuous elegance. His tone was eminently agreeable, his performance was very clean and fluent. His emotion, however, did not rise above well-bred salon behavior. You admired, you congratulated and complimented the pianist, but you could not help feeling that there is more in the concerto than was brought to the smooth surface. Mr. Burmeister is a well-equipped musician as well as pianist, and his orchestration is far less objectionable than the work of several who have tinkered the two concertos of Chopin. The elegance of his playing and the quiet modesty of his bearing pleased the audience mightily, but there have been more soulful performances of the F minor Concerto in Music Hall.

PHILIP HALE.

[96]

[illegible] Globe.
SUNDAY [illegible] 21, 1897.

Mr Burmeister Soloist at Symphony Concert.

"Carmen" at the Castle Sq Theater—Grand Opera Season.

Band Concerts at the Boston Today—Preludes ond Echoes.

The soloist at the 19th symphony concert was Mr Richard Burmeister, who played the piano part of Chopin's F minor concerto. The orchestral numbers were Mozart's G minor symphony and Haydn's symphony in D major. In the Chopin selection Mr Burmeister's orchestration and cadenza for the first movement were used instead of the more familiar original score.

The wonderful Mozart symphony was admirably played throughout, the work of the strings in the chief figure in the first movement making a graceful introduction that gave promise of a very enjoyable interpretation; an intimation that was fully realized. The phrases given out by the cellos and basses in the opening of the second movement were richly sonorous, and the work of the light strings formed a harmonizing figuration of great delicacy. The contrasts between the minuet and the trio in the third part were not too broadly shown, and the dance-like measures and fantasia of the finale were each given its relative characteristics, the cantabel themes by the woodwinds and strings being sung with a beautiful tonality.

Mr Burmeister's orchestration for the Chopin concerto sounds somewhat strange to those accustomed to the lighter scoring of the original work. The new writing is skilfully arranged and proportioned, although the elaboration, at times, is not to the advantage of the pianist, the instrumental background being much heavier than that scored by the Polish composer.

The orchestral work was very commendable and Mr Burmeister sustained his portion of the performance in a manner that won many plaudits. The introductory movement was played with authority and in the brilliant passages succeeding the pianist gave the embellishments gracefully, delicately and with apparent ease.

In the climax of the second part of the movement the piano work glowed brilliantly against the more sonorous working out by the orchestra, and the finale was also admirable for its vivid interpretation. The swing of the chief theme in the second movement was notably Chopinesque, and in the beautiful intermezzo the melody was charmingly sustained. The bassoon here played an important part, and played it well. The feature of the closing movement was the so-called waltz, which Mr Burmeister gave with splendid effect. The odd violin accompaniment, made by striking the strings with the wooden part of the bow, was given without exaggeration by the orchestra. Mr Burmeister's chord runs were as smoothly and rapidly performed as one could wish, and his whole interpretation was that of a gifted pianist heartily in spirit with the composer's ideas. The pianist was rapturously recalled at the close of his performance.

The performance of the orchestra in the Haydn symphony was up to the usual standard. The flute and the oboes are worthy of special mention for their work in the first movement, and the violins were notably good in the allegro spiritoso. The next rehearsal and concert will take place April 2 and 3. Mr Leo Schultz, cellist, will be the solo performer. The orchestral numbers will comprise Weber's "Oberon" overture, Tschaikowsky's sixth symphony and Wagner's "Tannhauser" overture.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, MARCH 21, 1897.
(Copyright, 1897, Post Publishing Company.)

SYMPHONY CONCERT.

The programme of the Symphony concert last night was a classical one throughout, presenting Mozart, Chopin and Haydn. The soloist, Mr. Richard Burmeister, is also not a novice to Boston audiences, and demonstrated anew the strong hold he has on their affection, for round after round of applause compelled him to bow again and again, a well deserved tribute for his masterly execution of Chopin's piano concerto No. 2 in F minor.

The first number on the programme was Mozart's symphony in G minor, which has been heard in Boston oft before, and calls for no comment.

Haydn's symphony in D major is not so well known, and its overflowing humor was appreciated by a delighted audience. It is brilliant throughout, especially the last movement, which is in a regular and very fully developed sonata form, not a rondo, as was usual with Haydn. The coda is quite extended and elaborate, which is also a departure with Haydn.

Nothing need be said of the playing of the orchestra, which, thanks to Mr. Paur's painstaking care, did full justice to its grand task.

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State.
The Official Paper of the City.

MONDAY MORNING, MARCH 22, 1897.

Saturday's Symphony Concert and Its Familiar Programme.

There has probably been no programme given since the symphony concerts were founded that has required less of critical comment than the one given at Saturday's concert. Not that the numbers were not enjoyable; they were both agreeable and well played, but every part of the performance was "familiar in our mouths as household words."

The concert began with the ever beautiful, but very well known, G minor symphony by Mozart, which was followed by the equally well worn F minor concerto by Chopin, and the closing number was a Haydn symphony, one of the English set, not recently performed here, but as like its familiar brethren as one pea resembles another.

These works were all of them well under the technical limitations of our orchestra, and it would be a waste of adjectives to tell of the flawless performance. The G minor symphony can never wear out its welcome, but to add a Hydn symphony to its simple measures seemed to be pushing matters too far in the direction of Watteau-like simplicity, and crowding the shepherds.

Mr. Richard Burmeister was the pianist. His playing of the Chopin concerto was imbued with a surety that was not without its charm, but scarcely made full amends for a lack of passion; intellectuality rather than poetry seemed to dominate the interpretation. It was good and manly playing, however, and won three recalls at the close of the performance.

The Larghetto of this work, one must remember, was composed under the influence of the tender passion, and Chopin intended it almost for a love-dream; therefore, in this, the clear and precise performance was not quite in place.

Mr. Burmeister's orchestration was masterly. Musicians know how necessary it is to revise the orchestral thoughts of Chopin. Here is a solitary instance, among the great masters, of a composer achieving all his real greatness upon a single instrument. Beethoven, Bach, Schumann, in fact all the other great masters have won their laurels in every musical field from opera or oratorio to piano compositions; Chopin alone made his success solely upon the piano. It is but a few days since we were called upon to mention the dryness of his trio; if his concertos are not dry it is only because they are not true concertos—they are piano works with a weak orchestral accompaniment.

Taussig has led the way towards rectifying this error by giving them new settings, and Mr. Burmeister has done a good work in rescoring the flimsy orchestration which the composer originally gave to this concerto. He has retained the composer's chief effects even to the "frappe" of the violins in the finale, and has not been too audacious in retouching the score. His cadenza, too, is musicianly in a high degree and deserves its meed of praise. But we would much rather have heard Mr. Burmeister in the Beethoven selection originally chosen, than in this ultra-poetical school; the memories of De Pachmann and of Paderewski are too recent for anyone but the Chopinzee to the manner born to undertake the Polish tone poems.

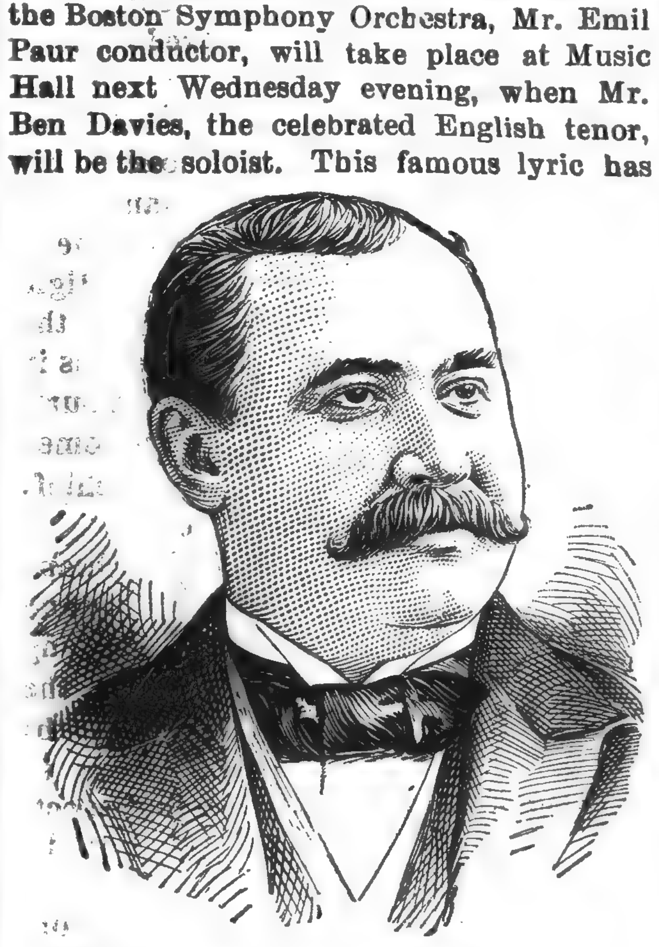
The Haydn symphony with which the concert closed was given a broad and dignified reading in its first movement, avoiding that prettiness with which too many conductors invest this composer.

The other movements call for no special comment but were pleasing all the same. "Happy are those nations which have no histories"—and pleasant are those concerts which require no reviews.

Louis C. Elson.

Boston Symphony Orchestra Last Concert.

The fifth and last concert of the season by the Boston Symphony Orchestra, Mr. Emil Paur conductor, will take place at Music Hall next Wednesday evening, when Mr. Ben Davies, the celebrated English tenor, will be the soloist. This famous lyric has electrified two continents. His tour in this country has been eminently successful and there has been but one impression of his ability. His voice is of that rich, resonance admirably suited to the concert stage. The programme will be exclusively devoted to numbers from Wagner, an always enjoyable treat, when rendered by this admirable organization. It comprises Prelude to "Parsifal;" Lohengrin's Legend; a Faust Overture; Preludes to Acts I, and III., "Lohengrin;" a Siegfried Idyl; Overture, "Rienzi;" "Wotan's Farewell" and "Fire Charm;" "Siegmund's Love-song" and "Ride of the Walkyries," from "Die Walkure."


MR. BEN DAVIES.

Tickets now on sale at ALBERT'S.

Boston Courier.

SUNDAY MORNING, MARCH 21, 1897.

As the expected "Scheherazade" suite could not be got ready in time for the nineteenth Symphony concert, there was substituted for it in the first place on the programme Mozart's beautiful-thoughted and exquisitely adorned symphony in G minor, opus 40, which enjoys the reputation of being among the truly perfect compositions in the world. One can never cease wondering that the master should have attained so much strength and decision with the orchestra which modern notions would think adequate for little more than grace, daintiness, fancy and poetic rapture. For the string choir has for all its assistance and diversity only a single flute and a pair each of oboes, bassoons and horns. And yet what fresh, alluring and delightful effects are produced by Mozart's use of this small choir, especially in the airy trio of the minuet!

Another symphony ended the programme—Haydn in D major, numbered as the second in the Breitkopf and Hartel list. This has a more nearly modern apportionment, although the wind instruments still remain in pairs, and there are no trombones; a pair of kettledrums help along with the more vigorous parts, however. The general temper of the work is not dissonant from that of the Mozart, but its greater sturdiness and the busy haste of its livelier movements make it more appropriate for a final number. Both were admirably played.

The middle number was Chopin's second pianoforte concerto, played by Mr. Richard Burmeister, who had also revised the orchestration and written the cadenza for the first movement. There cannot be a great deal done to Chopin's scoring of his concertos without coming out just where Weingartner did with his orchestration of Webers "Invitation to the Dance," and making something which, in spite of cleverness, power, brilliancy and excitement, would be quite another composition from the original. Chopin wrote thinly and baldly for the orchestra, because his thought and affection were concentrated on the pianoforte and he only wanted the other instruments to keep along with that somehow—pretty much as if he felt forced to have them because he could not make the concertos which he ambitioned without them. Mr. Burmeister has enhanced, enriched and enforced the primary treatment, but reasonably and consistently, preserving the desired prominence of the solo instrument throughout. His cadenza was difficult enough, in all conscience; but it was accordant with Chopin's style and sentiment and fell naturally into its place. His playing was exceedingly fine at all points,—dignified and broad or scintillant and light, as occasion required, equable in feeling, quiet but firm in exposition, and elegant in finish.

This is the blank week, but a week later on the programme will be: Weber's "Oberon" overture, Tschaikowsky's sixth symphony, Wagner's "Tannhauser" overture, and a violoncello solo by Mr. Leo Schulz.

HOWARD MALCOM TICKNOR.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CI., NO. 80.

SUNDAY, MARCH 21, 1897.

THE SYMPHONY CONCERT.

A Programme of Familiar Selections—Mr. Richard Burmeister, Soloist.

The 19th concert of the season by the Boston Symphony orchestra was given in Music Hall last evening, with the following programme:

Symphony in G minor, No. 40..........Mozart
Concerto for pianoforte, in F minor....Chopin
Symphony in D, B. and H. No. 2........Haydn

The soloist was Mr. Richard Burmeister. The selections are so thoroughly familiar that it would be puzzling indeed to say anything about them that has not been said over and over again during the past 16 years. The Mozart symphony, which continues to hold its own among the immortal masterpieces in its class, was gloriously interpreted from beginning to end. Mr. Paur's tempi were sympathetically just, and the pace at which he took the andante, somewhat faster than is customary, brought the movement closer together and heightened its effect. The work was perfectly played.

Like justice was done the Haydn symphony. It is one of the symphonies he wrote for the Salomon concerts in London, which are the best of the very many works he wrote of that species. Oddly enough, there are none of Haydn's symphonies that have been qualified as great; none that stand out from his others as do the last three written by Mozart, and yet he continued to compose seven or eight years after Mozart's death, the symphony in question having been produced four years after that date.

Mr. Burmeister's performance of the concerto was exceedingly thoughtful, smooth and brilliant. He played without seeming effort, and in a style free from affectation and with artistic purity of taste. His technique responded freely and charmingly to the demands made on it, and if the interpretation was wanting somewhat in regard to warmth of sentiment in the more cantabile moments of the work, it was nevertheless well considered and interesting as a whole. The high worth of the effort received a cordial recognition in long-continued plaudits and four irresistible recalls.

There will be no rehearsal and no concert this week. The next programme is: Overture, "Oberon," Weber; solo for 'cello, not yet named, with Mr. Leo Schulz as soloist; Symphony No. 6, Tschaikowsky, and Overture "Tannhauser," Wagner.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, MARCH 24, 1897.

The program of the nineteenth Symphony concert, given last night in Music Hall, was as follows:

Symphony in G minor, No. 40..Mozart
Concerto for piano, No. 2, in F minor..........................Chopin
Orchestration (and cadenza for first movement) by R. Burmeister.
Symphony in D major (Breitkopf & Härtel, No. 2)..............Haydn

A very dull program. A program without sufficient contrasts. Yet Mr. Burmeister played with unusual fluency and elegance, and for the clearness and the easy brilliancy of his performance he was recalled several times.

Someone spoke to me last night concerning the pace of the andante in the G minor symphony. Mr. Paur took it perhaps a little quicker than is customary. He might well have taken it still faster. Mottl astonished Brussels lately by turning the whole andante into a gentle Sicilienne, and, as Kuffarth aptly observed, the movement gained in conciseness and clarity and it lost nothing of its grace. "The melody of Mozart, so caressing, so enveloping, is not suited to the broad reading which the slow movements of Beethoven demand."

PHILIP HALE.

Itinerary Boston Symphony.

THE following is the immediate itinerary of the Boston Symphony Orchestra:

Concert in Music Hall, Mount Royal avenue and Cathedral street, Baltimore, to-night, March 24, at 8 P.M.

Leave Baltimore, Camden street station, B. & O. RR., Wednesday, March 24, at midnight.

Arrive New York, depot Central RR. of N. J., Thursday, March 25, at 7 A.M.
New York Address, Schuberth's Music Store, 23 Union Square.

Concert in Metropolitan Opera House, at 8 P.M. to-morrow.

Concert in Academy of Music, Brooklyn, Friday, March 26, at 8 P.M.

Concert (matinée) in Academy of Music, Brooklyn, Saturday, March 27, at 3 P.M.

Leave New York, Grand Central Depot, Saturday, March 27, at midnight.

Arrive Boston Sunday, March 28, at 7 A.M. Providence Depot.

THE SUN. BALTIMORE.
MORNING, MARCH 25, 1897

BOSTON SYMPHONY CONCERT.

Lovers of Wagner Heard a Splendid Performance at Music Hall Last Night.

A Wagner concert is always a make-shift. The Baireuth master did not write, except in a very few instances, purely orchestral works. But the musical public has gotten to the place where it demands Wagner. The "music of the future" has become the music of the day, with the result that if operatic representations are impossible or infrequent, Wagner concerts must be given.

The one which was given last night by the Boston Symphony Orchestra at Music Hall was memorable, and it is safe to say that none of the series of which it was the final concert has given as much pleasure. The programme was familiar, so that the magnificent work of the orchestra was apparent to all. Enthusiasm was universal, and expressions of regret that the end of the series was at hand were heard on all sides. The programme was as follows:

Prelude to Parsifal; Lohengrin's Narrative from "Lohengrin;" a Faust overture; preludes to acts first and third of "Lohengrin;" a Siegfried Idyl; overture to Rienzi; Siegmund's Love Song from "Die Walkuere," and Wotan's Farewell and Fire Charm, and the Ride of the Valkyries from "Die Walkuere."

The soloist was Ben Davies, a well-known English tenor, who appeared at the Wagner concert last season. Mr. Davies is an unconventional Wagnerian singer, but the impression made last night was much stronger than that at his former appearance. The applause at the conclusion of both his solos was spontaneous and prolonged.

Mr. Paur's appreciative rending of the several numbers was intelligent and inspiring. There was at times a notable tendency to retard, especially in the preludes to "Lohengrin," but the reckless abandon with which the other "Lohengrin" prelude was played more than compensated for the sluggishness of the preceding number.

The audience was the largest of the season, the double card of a vocalist and a Wagnerian programme being very attractive.

The work of the orchestra during the past season has been of the highest kind, and its close finds the Boston organization more firmly fixed than ever in the musical life of Baltimore.

A WAGNER PROGRAMME.

Symphony Concert Season to Close Tonight.

The series of concerts of the Boston Symphony Orchestra for the season of 1896-'7 will close with tonight's performance at Music Hall. The Orchestra is in the city today ready to make the last concert the best of the season. The programme will be devoted entirely to the compositions of Wagner, and the admirers of the great German composer will have an opportunity to hear Conductor Paur's interpretation of the works which are so much admired and equally disliked by various classes. The soloist will be Mr. Ben Davies, the English tenor. He appeared last year also with the Symphony. The concerts of last season closed with a Wagner evening, and its success induced Conductor Paur to end this season the same way. It will probably become a permanent feature.

Boston Sunday Globe.

SUNDAY, MARCH 21, 1897.

Mr Burmeister Soloist at Symphony Concert.

"Carmen" at the Castle Sq Theater—Grand Opera Season.

Band Concerts at the Boston Today—Preludes and Echoes.

The soloist at the 19th symphony concert was Mr Richard Burmeister, who played the piano part of Chopin's F minor concerto. The orchestral numbers were Mozart's G minor symphony and Haydn's symphony in D major. In the Chopin selection Mr Burmeister's orchestration and cadenza for the first movement were used instead of the more familiar original score.

The wonderful Mozart symphony was admirably played throughout, the work of the strings in the chief figure in the first movement making a graceful introduction that gave promise of a very enjoyable interpretation; an intimation that was fully realized. The phrases given out by the cellos and basses in the opening of the second movement were richly sonorous, and the work of the light strings formed a harmonizing figuration of great delicacy. The contrasts between the minuet and the trio in the third part were not too broadly shown, and the dance-like measures and fantasia of the finale were each given its relative characteristics, the cantabel themes by the woodwinds and strings being sung with a beautiful tonality.

Mr Burmeister's orchestration for the Chopin concerto sounds somewhat strange to those accustomed to the lighter scoring of the original work. The new writing is skilfully arranged and proportioned, although the elaboration, at times, is not to the advantage of the pianist, the instrumental background being much heavier than that scored by the Polish composer.

The orchestral work was very commendable and Mr Burmeister sustained his portion of the performance in a manner that won many plaudits. The introductory movement was played with authority and in the brilliant passages succeeding the pianist gave the embellishments gracefully, delicately and with apparent ease.

In the climax of the second part of the movement the piano work glowed brilliantly against the more sonorous working out by the orchestra, and the finale was also admirable for its vivid interpretation. The swing of the chief theme in the second movement was notably Chopinesque, and in the beautiful intermezzo the melody was charmingly sustained. The bassoon here played an important part, and played it well. The feature of the closing movement was the so-called waltz, which Mr Burmeister gave with splendid effect. The odd violin accompaniment, made by striking the strings with the wooden part of the bow, was given without exaggeration by the orchestra. Mr Burmeister's chord runs were as smoothly and rapidly performed as one could wish, and his whole interpretation was that of a gifted pianist heartily in spirit with the composer's ideas. The pianist was rapturously recalled at the close of his performance.

The performance of the orchestra in the Haydn symphony was up to the usual standard. The flute and the oboes are worthy of special mention for their work in the first movement, and the violins were notably good in the allegro spiritoso. The next rehearsal and concert will take place April 2 and 3. Mr Leo Schultz, cellist, will be the solo performer. The orchestral numbers will comprise Weber's "Oberon" overture, Tschaikowsky's sixth symphony and Wagner's "Tannhauser" overture.

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Haydn's symphony in D major is not so well known, and its overflowing humor was appreciated by a delighted audience. It is brilliant throughout, especially the last movement, which is in a regular and very fully developed sonata form, not a rondo, as was usual with Haydn. The cada is quite extended and elaborate, which is also a departure with Haydn.

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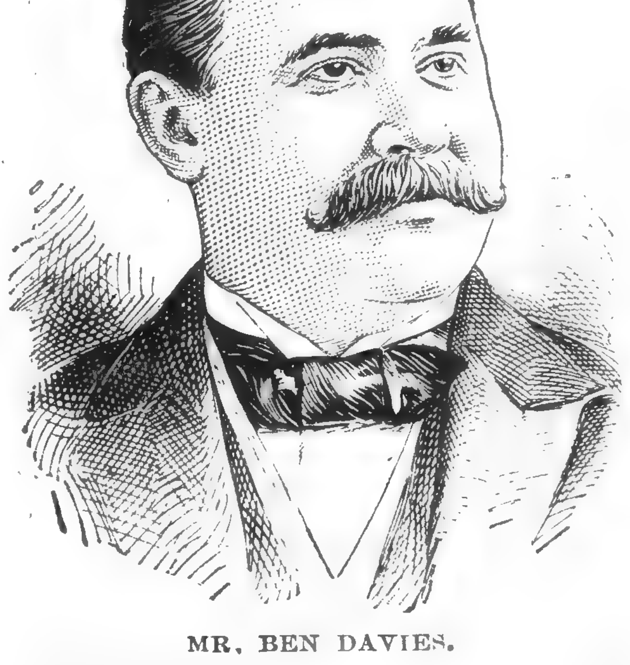

MR. BEN DAVIES.

Tickets now on sale at ALBERT'S.

Boston Courier.

SUNDAY MORNING, MARCH 21, 1897.

As the expected "Scheherazade" suite could not be got ready in time for the nineteenth Symphony concert, there was substituted for it in the first place on the programme Mozart's beautiful-thoughted and exquisitely adorned symphony in G minor, opus 40, which enjoys the reputation of being among the truly perfect compositions in the world. One can never cease wondering that the master should have attained so much strength and decision with the orchestra which modern notions would think adequate for little more than grace, daintiness, fancy and poetic rapture. For the string choir has for all its assistance and diversity only a single flute and a pair each of oboes, bassoons and horns. And yet what fresh, alluring and delightful effects are produced by Mozart's use of this small choir, especially in the airy trio of the minuet!

Another symphony ended the programme—Haydn in D major, numbered as the second in the Breitkopf and Hartel list. This has a more nearly modern apportionment, although the wind instruments still remain in pairs, and there are no trombones; a pair of kettledrums help along with the more vigorous parts, however. The general temper of the work is not dissonant from that of the Mozart, but its greater sturdiness and the busy haste of its livelier movements make it more appropriate for a final number. Both were admirably played.

The middle number was Chopin's second pianoforte concerto, played by Mr. Richard Burmeister, who had also revised the orchestration and written the cadenza for the first movement. There cannot be a great deal done to Chopin's scoring of his concertos without coming out just where Weingartner did with his orchestration of Webers "Invitation to the Dance," and making something which, in spite of cleverness, power, brilliancy and excitement, would be quite another composition from the original. Chopin wrote thinly and baldly for the orchestra, because his thought and affection were concentrated on the pianoforte and he only wanted the other instruments to keep along with that somehow—pretty much as if he felt forced to have them because he could not make the concertos which he ambitioned without them. Mr. Burmeister has enhanced, enriched and enforced the primary treatment, but reasonably and consistently, preserving the desired prominence of the solo instrument throughout. His cadenza was difficult enough, in all conscience; but it was accordant with Chopin's style and sentiment and fell naturally into its place. His playing was exceedingly fine at all points,—dignified and broad or scintillant and light, as occasion required, equable in feeling, quiet but firm in exposition, and elegant in finish.

This is the blank week, but a week later on the programme will be: Weber's "Oberon" overture, Tschaikowsky's sixth symphony, Wagner's "Tannhauser" overture, and a violoncello solo by Mr. Leo Schulz.

HOWARD MALCOM TICKNOR.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CI., NO. 80.

SUNDAY, MARCH 21, 1897.

THE SYMPHONY CONCERT.

A Programme of Familiar Selections—Mr. Richard Burmeister, Soloist.

The 19th concert of the season by the Boston Symphony orchestra was given in Music Hall last evening, with the following programme:

Symphony in G minor, No. 40..........	Mozart
Concerto for pianoforte, in F minor....	Chopin
Symphony in D, B. and H. No. 2.......	Haydn

The soloist was Mr. Richard Burmeister. The selections are so thoroughly familiar that it would be puzzling indeed to say anything about them that has not been said over and over again during the past 16 years. The Mozart symphony, which continues to hold its own among the immortal masterpieces in its class, was gloriously interpreted from beginning to end. Mr. Paur's tempi were sympathetically just, and the pace at which he took the andante, somewhat faster than is customary, brought the movement closer together and heightened its effect. The work was perfectly played.

Like justice was done the Haydn symphony. It is one of the symphonies he wrote for the Salomon concerts in London, which are the best of the very many works he wrote of that species. Oddly enough, there are none of Haydn's symphonies that have been qualified as great; none that stand out from his others as do the last three written by Mozart, and yet he continued to compose seven or eight years after Mozart's death, the symphony in question having been produced four years after that date.

Mr. Burmeister's performance of the concerto was exceedingly thoughtful, smooth and brilliant. He played without seeming effort, and in a style free from affectation and with artistic purity of taste. His technique responded freely and charmingly to the demands made on it, and if the interpretation was wanting somewhat in regard to warmth of sentiment in the more cantabile moments of the work, it was nevertheless well considered and interesting as a whole. The high worth of the effort received a cordial recognition in long-continued plaudits and four irresistible recalls.

There will be no rehearsal and no concert this week. The next programme is: Overture, "Oberon," Weber; solo for 'cello, not yet named, with Mr. Leo Schulz as soloist; Symphony No. 6, Tschaikowsky, and Overture "Tannhauser," Wagner.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, MARCH 24, 1897

The program of the nineteenth Symphony concert, given last night in Music Hall, was as follows:

Symphony in G minor, No. 40....................................	Mozart
Concerto for piano, No. 2, in F minor..........................	Chopin
Orchestration (and cadenza for first movement) by R. Burmeister.	
Symphony in D major (Breitkopf & Härtel, No. 2)............	Haydn

A very dull program. A program without sufficient contrasts. Yet Mr. Burmeister played with unusual fluency and elegance, and for the clearness and the easy brilliancy of his performance he was recalled several times.

Someone spoke to me last night comcerning the pace of the andante in the G minor symphony. Mr. Paur took it perhaps a little quicker than is customary. He might well have taken it still faster. Mottl astonished Brussels lately by turning the whole andante into a gentle Sicilienne, and, as Kuffarth aptly observed, the movement gained in conciseness and clarity and it lost nothing of its grace. "The melody of Mozart, so caressing, so enveloping, is not suited to the broad reading which the slow movements of Beethoven demand."

PHILIP HALE.

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Itinerary Boston Symphony.

THE following is the immediate itinerary of the Boston Symphony Orchestra:

Concert in Music Hall, Mount Royal avenue and Cathedral street, Baltimore, to-night, March 24, at 8 P.M.
Leave Baltimore, Camden street station, B. & O. RR., Wednesday, March 24, at midnight.
Arrive New York, depot Central RR. of N. J., Thursday, March 25, at 7 A.M.
New York Address, Schuberth's Music Store, 23 Union Square.
Concert in Metropolitan Opera House, at 8 P.M. to-morrow.
Concert in Academy of Music, Brooklyn, Friday, March 26, at 8 P.M.
Concert (matinée) in Academy of Music, Brooklyn, Saturday, March 27, at 3 P.M.
Leave New York, Grand Central Depot, Saturday, March 27, at midnight.
Arrive Boston Sunday, March 28, at 7 A.M. Providence Depot.

THE SUN, BALTIMORE.
MORNING, MARCH 25, 1897

BOSTON SYMPHONY CONCERT.

Lovers of Wagner Heard a Splendid Performance at Music Hall Last Night.

A Wagner concert is always a make-shift. The Baireuth master did not write, except in a very few instances, purely orchestral works. But the musical public has gotten to the place where it demands Wagner. The "music of the future" has become the music of the day, with the result that if operatic representations are impossible or infrequent, Wagner concerts must be given.

The one which was given last night by the Boston Symphony Orchestra at Music Hall was memorable, and it is safe to say that none of the series of which it was the final concert has given as much pleasure. The programme was familiar, so that the magnificent work of the orchestra was apparent to all. Enthusiasm was universal, and expressions of regret that the end of the series was at hand were heard on all sides. The programme was as follows:

Prelude to Parsifal; Lohengrin's Narrative from "Lohengrin;" a Faust overture; preludes to acts first and third of "Lohengrin;" a Siegfried Idyl; overture to Rienzi; Siegmund's Love Song from "Die Walkuere," and Wotan's Farewell and Fire Charm, and the Ride of the Valkyries from "Die Walkuere."

The soloist was Ben Davies, a well-known English tenor, who appeared at the Wagner concert last season. Mr. Davies is an unconventional Wagnerian singer, but the impression made last night was much stronger than that at his former appearance. The applause at the conclusion of both his solos was spontaneous and prolonged.

Mr. Paur's appreciative rending of the several numbers was intelligent and inspiring. There was at times a notable tendency to retard, especially in the preludes to "Lohengrin," but the reckless abandon with which the other "Lohengrin" prelude was played more than compensated for the sluggishness of the preceding number.

The audience was the largest of the season, the double card of a vocalist and a Wagnerian programme being very attractive.

The work of the orchestra during the past season has been of the highest kind, and its close finds the Boston organization more firmly fixed than ever in the musical life of Baltimore.

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A WAGNER PROGRAMME.

Symphony Concert Season to Close Tonight.

The series of concerts of the Boston Symphony Orchestra for the season of 1896-'7 will close with tonight's performance at Music Hall. The Orchestra is in the city today ready to make the last concert the best of the season. The programme will be devoted entirely to the compositions of Wagner, and the admirers of the great German composer will have an opportunity to hear Conductor Paur's interpretation of the works which are so much admired and equally disliked by various classes. The soloist will be Mr. Ben Davies, the English tenor. He appeared last year also with the Symphony. The concerts of last season closed with a Wagner evening, and its success induced Conductor Paur to end this season the same way. It will probably become a permanent feature.

Boston Transcript

MONDAY, MARCH 22, 1897.

Boston Symphony Orchestra.

The programme of the nineteenth Symphony concert, given in the Music Hall last Saturday evening, was as follows:

Mozart: Symphony in G minor, No. 40.
Chopin: Concerto for Pianoforte, No. 2, in F minor, opus 21.
(Cadenza to first movement, and orchestration, by R. Burmeister.)
Haydn: Symphony in D major (B. & H., No. 2).
Mr. Richard Burmeister was the pianist.

Rimsky-Korsakoff's symphonic suite "Scheherezade" had been announced for this concert; but it was found at rehearsal that the work contained peculiar difficulties and that it would be impossible to prepare it adequately for performance in time; so it was postponed to a future concert, and Mozart's G-minor symphony substituted for it.

The programme, as it stood, was one of the best and most enjoyable we have had: the two kindred geniuses, Mozart and Haydn, each represented by one of his greatest symphonies, with Chopin—the modern romanticist par excellence, in the best acceptation of the term, the romanticist who never spoils sport for the classicists in whose company he may be—coming between them with one of his two great concertos! The concert had an atmosphere to it; there was enough of contrast, with no rude disruption of musical mood.

Both the symphonies were admirably played in the main. Mr. Paur took the wonderful first movement of the Mozart G minor at a tempo which allowed of all duly graceful and expressive treatment of the theme, and at the same time complied with Mozart's marking, "allegro molto." In both symphonies there was an occasional over-finical toying with the rhythm that we could not like; for instance, in the trio of the scherzo in Haydn's D major, that holding back the beat on the little beckoning D-F figure, whenever it was unaccompanied with running contrapuntal figuration, seemed unnecessary, and, by association, rather trivial; it reminded one too much of the traditional ritenuto at the beginning of certain phrases in Strauss waltzes. Then, why should second themes always go slower? But these tricks are by no means idiosyncrasies of Mr. Paur's; they, and their like, have the vote of the majority in the musical world today, and we are in the protesting minority. As we have said, the two symphonies were, for the most part, admirably played; we enjoyed them to the top of our bent.

In rewriting the orchestral part of Chopin's F-minor concerto, Mr. Burmeister has attempted a task the performance of which has long been deemed a desideratum. He has had the example of Tausig and Klindworth; for the former rewrote the E-minor concerto, and the latter this one in F minor. How needful, or superfluous, Mr. Burmeister's work on the F minor was, we hardly know; Klindworth's version is not published, and the MS. seems not easily obtainable; we, for one, have never been able to get any satisfactory account of its character or quality. We doubt whether Mr. Burmeister ever saw it. Still, considering Klindworth's affiliations, it is not impossible that his version of the F minor may be guilty of sins like those committed by Tausig in his version of the E minor—sins of the blackest dye, if the truth be told. At all events, it was worth Mr. Burmeister's while to try his hand at the task. Before considering how he has succeeded in it, let us first consider what the task itself properly is.

As a writer for the pianoforte, Chopin still carries off the palm for sympathetic and always euphonious treatment of that instrument. In this one matter of constant euphony he has never been equalled; neither by his predecessors nor by any of his contemporaries or followers. Neither Liszt nor Tausig—the two modern men whose Klaviersatz is most individual—can vie with him in this single particular. One may say without hyperbole that whatever Chopin wrote for the pianoforte, it invariably showed off the instrument at its best and never overstepped its best and finest capabilities. But of the orchestra Chopin knew next to nothing; at most, as much as a fairly intelligent pupil who had taken one term in orchestration. He was not only orchestrally ignorant, like Schumann when he began to write, but he did not feel orchestrally—as Schumann certainly did; he had no orchestral picture, so to speak, before his mind's ear, and scored by rote, like a schoolboy. His treatment of the orchestra had only one distinguished merit: his accompaniments not only give the solo instrument the fullest fair play, but, what is still more important in this connection, they are perfectly adapted to letting his peculiar treatment of the pianoforte gain its ends with absolute sureness. Such accompaniments might be sheer nonsense to a pianoforte part written by Mozart, or Beethoven, or Liszt, or Brahms; but they suit Chopin's individual pianoforte style to a T. Chopin's orchestral accompaniments are accompaniments, for the most part, and nothing more: they very seldom take any active part in the musical business in hand, seldom allow themselves to expatiate or enlarge upon what the solo instrument has to say; they furnish a delicate background of orchestral color, that is all.

Now, it has long been lamented that, whereas the accompaniments in Chopin's concertos are in perfect harmony with his peculiar style of pianoforte writing, the tuttis are scored in a pallid, slovenly style that forms the most unwelcome, inartistic contrast with the exquisite and glowing coloring of the pianofore passages. One commonly looks to the tuttis in a concerto to step in at moments and say things more strongly, more warmly and glowingly, than the pianoforte can. But in Chopin's concertos they do nothing of the sort; his tuttis are the cold, weak, gray moments, thin and ineffectual, with a coarse undercurrent of clumsily used trombone. No one in his senses can imagine for a moment that Chopin said what he wished to in these tuttis of his, for he had as fine a sense of color and proportion as any man going; he said in them only what his orchestral ignorance and clumsiness would let him say, and no more.

[illegible] question of rescoring the orchestral part of Chopin's concertos, the tutti passages most surely claim the remodeller's attention. And we are free to say that we should by no means care to have these tuttis rescored in the extreme modern style; say, in the style of Saint-Saëns or Richard Strauss. That would make them start out from the general frame of the work too noticeably, and sever their ideal connection with the rest. A style of orchestration like that employed by Weber in his Conzertstück would, it seems to us, fill the bill. And note that Weber in his Conzertstück writes for precisely the same orchestra that Chopin does in his concertos; only he treats it with the consummate skill of a master.

As for rescoring Chopin's accompaniments, that seems to us unnecessary—save in a very few sporadic cases—and even impertinent. No matter what opinion one may hold about the proper relations of pianoforte and orchestra in concertos in general; no matter whether one agrees with Berlioz about the faultiness of this relation in Chopin's concertos in particular. This has, to our thinking, little to do with the question in hand. Berlioz wrote:

"In Chopin's compositions the whole interest is centred in the pianofore part, the orchestra in his concertos is nothing more than a cold and almost useless accompaniment. . . . . . To make the solo instrument reign, without requiring the abdication of the orchestra, such was the problem which Beethoven was the first to solve triumphantly. And even Beethoven perhaps made the orchestra predominate too much, to the detriment of the solo part."

This may all be true enough on general principles, save that one word, "cold," applied to Chopin's accompaniments; modest and unobtrusive they are, but we can find no coldness in them. Only we cannot find that it applies to the question in hand, And this question, to our mind, is not whether Chopin ought by rights to have made his orchestra say more, or not; the fact is that he actually made it say next to nothing at all, and that this was part and parcel of his style and artistic point of view (remember, we are now speaking only of his accompaniments, not of his tuttis). And any attempt to make the orchestra say more, to make it take a more active part in the musical development than he has is a direct cutting into his peculiar style. We can almost say that it cannot be done without prejudice to the effect of his individual treatment of the solo instrument, without distracting the attention of the listener from more important matter. To elaborate—contrapuntally or otherwise—a Chopin accompaniment is much like elaborating the accompaniment to an aria by Bellini. And, whether the thing is artistically possible or not, we can surely say that we have not seen it well done. On the whole, this matter of elaborating the accompaniments in Chopin's concertos forms no part of what is properly called rescoring. Even admitting, for the sake of argument, that Chopin was so little of a master of orchestration that his accompaniments can be legitimately improved by a more skilful use of instruments, he was certainly master enough of musical composition to make his accompaniments plastically just what he wanted them to be. His concertos are not like the incomplete scores of Bach and Handel, which have to be filled out contrapuntally and harmonically, in which the arranger has to do actual additional composing before they are in condition to be performed. The scores of his concertos are perfectly complete in themselves, and the question whether you or I, or Tom, Dick or Harry wishes he had made them more elaborate is not worth considering. None of us has any artistic right to interfere with him in this matter. To lend him a helping hand (in the one matter of orchestration) where he was acknowledgedly weak, and could not do what he in all probability wished to do, is one thing; but to step in and do for him what he plainly did not care to do is quite another.

Mr. Burmeister has not only rescored the tuttis in Chopin's F minor concerto, but has also rescored and considerably elaborated many passages in the accompaniments, making the orchestra take active part in the musical development where Chopin had given it a merely passive part to play. In the first matter—that of the tuttis—we think he might well have gone to work more boldly; he might have remodelled the orchestration de fond en comble with good effect, instead of retaining some of what seems to us Chopin's weakest scoring, especially of his use of the wind instruments. In his rescoring of some passages in the accompaniments we think he has been injudicious; he has given the orchestra too great a prominence, and too much strength for the pianoforte part. His figural and quasi-contrapuntal elaboration of the accompaniments shows the hand of a trained musician; this part of the work he has done undeniably well. Only, as we have said, we think it should by rights not have been done at all; it changes the peculiar physiognomy of much of the concerto, and makes it too plainly un-Chopinesque. Now and then even his coloring is anachronistic; for instance, when he gives the beautiful bassoon response in the Larghetto to the 'celli and horn; it sounds well, if you please, but out of place. But this is not all; his undue swelling of the accompaniment has necessitated a tampering with Chopin's pianoforte part in certain places—so as to make the part heard. Taking his inch has, as it were, forced him to take his ell, too! Now, changing Chopin's pianoforte writing is like altering Wagner's instrumentation; a thing no sensible artist would care to undertake. His cadenza strikes us as wholly bad; in the first place, there is no room for one in the concerto; in the next place, the first half of the cadenza is but a needless repetition of matter already heard in the course of the movement, and the second half runs to contrapuntal developments that fit Chopin as the fist fits the eye.

Mr. Burmeister played the concerto with fluent, facile, sure technique, and with a beauty of tone and touch that was a constant charm to the ear. His phrasing was constantly artistic and graceful, his feeling warm and steadily musical. What one felt to be a drawback was a certain monotony, a lack of what the Italians call "disinvoltura;" one phrase sounded pretty much like another; there was little emphasis, and a certain academic strictness of time that gave little notion of the Chopin rubato. There was little of the poetic atmosphere in which Chopin lived and moved and had his being. He was warmly applauded and recalled.

[illegible] Weber, overture to "O[illegible]"; [illegible] for 'cello, to be announced; Tschaikowsky, symphony No. 6, in B minor, "Pathetique," opus 74; Wagner, overture to "Tannhäuser." Mr. Leo Schulz will be the 'cellist. There is no rehearsal nor concert this week.

THE WILKES-BARRE RECORD
WILKES-BARRE.
F. C. JOHNSON. J. C. POWELL.
THURSDAY .... MARCH 25, 1897

A HIGH CLASS CONCERT.

The Boston Symphony and Ben Davies at the Academy in Philadelphia,

That superb orchestra, the Boston Symphony, gave its last concert of the current season in Philadelphia on Monday evening last. The soloist was Ben Davies, one of the very first of the great concert singers of the world.

The Academy of Music, big as it is, was packed from top to bottom with as fine and distinguished an audience as the Quaker City is capable of attracting under any possible circumstances.

The program interpreted was made up entirely of the creations of Wagner, and it is certainly a tribute to his masterful genius that so many people could sit a whole evening listening to the harmonies that teemed through his great mind without feeling somewhat tired or wishing that some relief might be afforded by the substitution here and there in the program of excerpts of the inspirations of some of the other masters.

The "Parsifal" prelude was given first and the orchestra had scarcely played four bars of the faith motive, following the "Call to Prayer," when the audience began to grow cold and warm alternately and from then on till the end of the concert the power of the music was of such a superior character, so full of deep, noble feeling, that every one must have felt they were really capable of great things after listening to it.

The Lohengrin selections were interpreted with such a brilliancy and charm that the whole house burst into tremendous applause lasting for several minutes. Mr. Paur, the conductor, with a face that seemed illuminated with spirituality, bowed and bowed as the storm of hand clapping raged throughout the big Academy. This tribute, and the others that followed, for everything was played with such great ability that the audience was in a perpetual state of delight, must have convinced him that Philadelphia at least thinks that the orchestra is doing nobly under his baton and that, in fact, the management could have scoured Europe and not secured a greater conductor. In some quarters the idea has been entertained that the Boston Symphony reached its climax of greatness under Nikisch, and that after he left deterioration would naturally follow, but time has shown this to be a mistake, for musical people now think the orchestra has played better this season than ever. Mr. Paur has thus vindicated the wisdom of his selection and the profession is glad to acknowledge it, as it always is glad to acknowledge superiority when clearly manifested.

Of the other selections the "Siegfried Idyl" was played with wonderful feeling and poetic finish and the Rienzi overture with great breadth and dash.

Ben Davies sang "Lohengrin's Farewell" and "Siegmund's Love Song." He did full justice to both numbers, receiving five recalls for the first and four for the second. This is the fourth season he has sung with the orchestra, meeting with so much success each time that Mr. Ellis, the manager, promptly engages him for the following season. His voice is broadening all the while, his upper tones being very trumpety in character. His art, too, increases with the improvement in the quality of his voice and it was a treat to hear him in Lohengrin's farewell to Elsa. The words were pronounced so distinctly and the atmosphere of the music was preserved so well that the mystical character of Lohengrin was vividly suggested. The suave flowing melody of the "Spring Song" was rendered with a beauty of tone, a clearness of expression and with a smoothness of phasing that won him fresh laurels. He remains in this country eight weeks and will be heard in nearly all of the big spring festivals throughout the country between now and June.

MUSIC AND MUSICIANS.

Concluding Concert of the Boston Symphony Orchestra.

The last concert of this season of the Boston Orchestra was given last night in Music Hall before a large audience. All the music was Wagner's. This was the program: Prelude to "Parsifal," the Lohengrin legend, A "Faust" overture, preludes to Act I. and III. of "Lohengrin," the "Siegfried Idyl," the overture to "Rienzi," and Wotan's farewell and fire charm, Siegmund's love song, and the Ride of the Walkyries from "Die Walkure." The concert was a genuine treat from beginning to end. The orchestra was on a high plane throughout, and rendered the music in a manner that, no doubt, would have delighted Wagner himself. Every number was heartily applauded, and Director Paur was compelled to come forward and bow his thanks again and again. Mr. Ben Davies was the soloist. He rendered the legend and the love song in an artistic and charming manner. The concerts have been greatly enjoyed by our people. This is the twelfth season the orchestra has been playing in Baltimore. Its work has been thoroughly appreciated. As a body of players, they have never been surpassed by any similar organization that has ever performed in Baltimore. The music-loving people cannot do without the orchestra and Kneisel quartet.

THE LAST SYMPHONY CONCERT.

The musical season was practically brought to a close last evening by the final concert of the Boston Symphony Orchestra. Each season the work of the orchestra is better than that of the preceding year, though its perfection seems almost to preclude the possibility of further improvement. Perhaps the only drawback to these concerts is Mr. Paur's style of making programmes. Novelties figure rarely. He gives practically the same works year after year. His programme last night was almost identical with the Wagner programme of last season. From three of the greatest works of this composer, "Tristan and Isolde," "Meistersinger" and "Gotterdammerung," nothing was selected. The "Parsifal" prelude, with which the concert opened, although beautifully played, was marred by the unusually slow tempo in which it was taken by Mr. Paur; this was also the case in the first "Lohengrin" prelude and the "Abschied" from the "Walkure."

The audience was aroused to its greatest enthusiasm by the magnificent playing of the second "Lohengrin" prelude, which it would gladly have had repeated. The real gem of the concert was the "Siegfried Idyl," which was given a most artistic performance. The programme was brought to a tremendous climax by the "Ride of the Walkuries," which was the final number. It was taken with a sweep and breadth which were stirring, even exceeding in brilliancy the "Rienzi" overture, which, being a great favorite with Mr. Paur, is always conducted by him with inspiring enthusiasm.

Mr. Ben Davies, the English tenor, who appeared at the last Wagner concert, was again the soloist. He has a most beautiful voice, and, barring his inability to sing legato, possesses an intelligent, musicianally style. His voice production, however, is very throaty and his tones not properly supported. Otherwise it would not be difficult for him to sing higher than A flat. The "Lohengrin" narrative gave the impression of being too high for his voice throughout and he was therefore more at home in the "Spring Song" from "Walkure," which has a lower tessitura. His climaxes failed of their proper effect because they were just out of reach, which ought not to be, as Mr. Davies' voice is undoubtedly a pure tenor and capable of fulfilling the most exacting demands which can be made upon it.

A WAGNER CONCERT.

Director Paur and the Boston Symphony Orchestra Give the "Music of the Future" in Fine Style.

The programme of the fifth and last concert this season by the Boston Symphony Orchestra was devoted exclusively to Wagner compositions. It did not, however, on this account become monotonous. On the contrary, it was highly interesting, presenting, as it did, three distinct periods in Wagner's career, with the unfolding of genius characteristic thereof.

The early period was represented by a Faust overture, rarely given and not heard here for a long time, and the "Rienzi" overture, that brilliant tone work, in which Wagner is so unlike the maestro of Bayreuth that there appears to be no connection between the two, the only common trait being a stupendous energy, which manifests itself in almost every bar. To the intermediate period may be said to belong the "Lohengrin Legend," the preludes to acts one and three, and the "Siegfried" idyl, the latter especially with the beautiful slumber air appealing to the fancy of the audience. The compositions of the last period rendered were the "Parsifal" prelude, and three numbers from "Die Walkure"—"Wotan's Farewell" and "Fire Charm," Siegmund's love song, and the "Ride of the Walkyries."

The love song and the "Lohengrin Legend" were vocal numbers, acceptably sung by Mr. Ben Davies. His voice has the merit of being true, although his enunciation is sometimes indistinct. The high notes lack fullness. The orchestra acquitted itself admirably. Excepting some unevenness in the Faust overture, which is full of most difficult passages, the entire programme was distinguished by smoothness. Pianissimo passages and crescendoes were given with marked delicacy and finish. The brasses and drums were well handled. Altogether, the concert was most enjoyable.

A large number of Wagnerites had turned out to pay homage to the memory of their prophet, and there was a good attendance of others, to whom the interpretation the compositions received afforded new light and revealed beauties previously unnoticed. Director Paur was rewarded with liberal applause.

Boston Symphony Orchestra at Music Hall.

The fourth concert in the series by the Boston Symphony Orchestra at the Music Hall is announced for Wednesday evening, February 24, with Madame Teresa Carreno as soloist, who will play the Gregg Concerto for Pianoforte in a minor. The programme opens with Beethoven's first symphony, ranking as an almost unsurpassed example of perfect musical form. The second number by the orchestra is a novelty, the prelude to part III. of the opera by Karl Goldmark, "The Cricket on the Hearth," adapted from Dickens' Christmas story. This opera was first brought out at the Court Opera in Vienna on March 21, 1896, and its success was instantaneous. The concert closes with the Hungarian Rhapsody, No. 6, by List. Mme. Carreno has not been heard in Baltimore in many years and a return of the great exponent of compositions for the piano will be received with more than ordinary enthusiasm, particularly as she has always been an esteemed favorite with Baltimore patrons of music.

Boston Transcript

MONDAY, MARCH 22, 1897.

Music Hall: Boston Symphony Orchestra.

The programme of the nineteenth Symphony concert, given in the Music Hall last Saturday evening, was as follows:

Mozart: Symphony in G minor, No. 40.
Chopin: Concerto for Pianoforte, No. 2, in F minor, opus 21.
(Cadenza to first movement, and orchestration, by R. Burmeister.)
Haydn: Symphony in D major (B. & H., No. 2).
Mr. Richard Burmeister was the pianist.

Rimsky-Korsakoff's symphonic suite "Scheherezade" had been announced for this concert; but it was found at rehearsal that the work contained peculiar difficulties and that it would be impossible to prepare it adequately for performance in time; so it was postponed to a future concert, and Mozart's G-minor symphony substituted for it.

The programme, as it stood, was one of the best and most enjoyable we have had: the two kindred geniuses, Mozart and Haydn, each represented by one of his greatest symphonies, with Chopin — the modern romanticist par excellence, in the best acceptation of the term, the romanticist who never spoils sport for the classicists in whose company he may be—coming between them with one of his two great concertos! The concert had an atmosphere to it; there was enough of contrast, with no rude disruption of musical mood.

Both the symphonies were admirably played in the main. Mr. Paur took the wonderful first movement of the Mozart G minor at a tempo which allowed of all duly graceful and expressive treatment of the theme, and at the same time complied with Mozart's marking, "allegro molto." In both symphonies there was an occasional over-finical toying with the rhythm that we could not like; for instance, in the trio of the scherzo in Haydn's D major, that holding back the beat on the little beckoning D-F figure, whenever it was unaccompanied with running contrapuntal figuration, seemed unnecessary, and, by association, rather trivial; it reminded one too much of the traditional ritenuto at the beginning of certain phrases in Strauss waltzes. Then, why should second themes always go slower? But these tricks are by no means idiosyncrasies of Mr. Paur's; they, and their like, have the vote of the majority in the musical world today, and we are in the protesting minority. As we have said, the two symphonies were, for the most part, admirably played; we enjoyed them to the top of our bent.

In rewriting the orchestral part of Chopin's F-minor concerto, Mr. Burmeister has attempted a task the performance of which has long been deemed a desideratum. He has had the example of Tausig and Klindworth; for the former rewrote the E-minor concerto, and the latter this one in F minor. How needful, or superfluous, Mr. Burmeister's work on the F minor was, we hardly know; Klindworth's version is not published, and the MS. seems not easily obtainable; we, for one, have never been able to get any satisfactory account of its character or quality. We doubt whether Mr. Burmeister ever saw it. Still, considering Klindworth's affiliations, it is not impossible that his version of the F minor may be guilty of sins like those committed by Tausig in his version of the E minor—sins of the blackest dye, if the truth be told. At all events, it was worth Mr. Burmeister's while to try his hand at the task. Before considering how he has succeeded in it, let us first consider what the task itself properly is.

As a writer for the pianoforte, Chopin still carries off the palm for sympathetic and always euphonious treatment of that instrument. In this one matter of constant euphony he has never been equalled; neither by his predecessors nor by any of his contemporaries or followers. Neither Liszt nor Tausig—the two modern men whose Klaviersatz is most individual—can vie with him in this single particular. One may say without hyperbole that, whatever Chopin wrote for the pianoforte, it invariably showed off the instrument at its best and never overstepped its best and finest capabilities. But of the orchestra Chopin knew next to nothing; at most, as much as a fairly intelligent pupil who had taken one term in orchestration. He was not only orchestrally ignorant, like Schumann when he began to write, but he did not feel orchestrally—as Schumann certainly did; he had no orchestral picture, so to speak, before his mind's ear, and scored by rote, like a schoolboy. His treatment of the orchestra had only one distinguished merit: his accompaniments not only give the solo instrument the fullest fair play, but, what is still more important in this connection, they are perfectly adapted to letting his peculiar treatment of the pianoforte gain its ends with absolute sureness. Such accompaniments might be sheer nonsense to a pianoforte part written by Mozart, or Beethoven, or Liszt, or Brahms; but they suit Chopin's individual pianoforte style to a T. Chopin's orchestral accompaniments are accompaniments, for the most part, and nothing more: they very seldom take any active part in the musical business in hand, seldom allow themselves to expatiate or enlarge upon what the solo instrument has to say; they furnish a delicate background of orchestral color, that is all.

Now, it has long been lamented that, whereas the accompaniments in Chopin's concertos are in perfect harmony with his peculiar style of pianoforte writing, the tuttis are scored in a pallid, slovenly style that forms the most unwelcome, inartistic contrast with the exquisite and glowing coloring of the pianofore passages. One commonly looks to the tuttis in a concerto to step in at moments and say things more strongly, more warmly and glowingly, than the pianoforte can. But in Chopin's concertos they do nothing of the sort; his tuttis are the cold, weak, gray moments, thin and ineffectual, with a coarse undercurrent of clumsily used trombone. No one in his senses can imagine for a moment that Chopin said what he wished to in these tuttis of his, for he had as fine a sense of color and proportion as any man going; he said in them only what his orchestral ignorance and clumsiness would let him say, and no more.

So it seems to us that, when there is a question of rescoring the orchestral part of Chopin's concertos, the tutti passages most surely claim the remodeller's attention. And we are free to say that we should by no means care to have these tuttis rescored in the extreme modern style; say, in the style of Saint-Saëns or Richard Strauss. That would make them start out from the general frame of the work too noticeably, and sever their ideal connection with the rest. A style of orchestration like that employed by Weber in his Conzertstück would, it seems to us, fill the bill. And note that Weber in his Conzertstück writes for precisely the same orchestra that Chopin does in his concertos; only he treats it with the consummate skill of a master.

As for rescoring Chopin's accompaniments, that seems to us unnecessary—save in a very few sporadic cases—and even impertinent. No matter what opinion one may hold about the proper relations of pianoforte and orchestra in concertos in general; no matter whether one agrees with Berlioz about the faultiness of this relation in Chopin's concertos in particular. This has, to our thinking, little to do with the question in hand. Berlioz wrote:

"In Chopin's compositions the whole interest is centred in the pianofore part; the orchestra in his concertos is nothing more than a cold and almost useless accompaniment. . . . . . To make the solo instrument reign, without requiring the abdication of the orchestra, such was the problem which Beethoven was the first to solve triumphantly. And even Beethoven perhaps made the orchestra predominate too much, to the detriment of the solo part."

This may all be true enough on general principles, save that one word, "cold," applied to Chopin's accompaniments; modest and unobtrusive they are, but we can find no coldness in them. Only we cannot find that it applies to the question in hand. And this question, to our mind, is not whether Chopin ought by rights to have made his orchestra say more, or not; the fact is that he actually made it say next to nothing at all, and that this was part and parcel of his style and artistic point of view (remember, we are now speaking only of his accompaniments, not of his tuttis). And any attempt to make the orchestra say more, to make it take a more active part in the musical development than he has is a direct cutting into his peculiar style. We can almost say that it cannot be done without prejudice to the effect of his individual treatment of the solo instrument, without distracting the attention of the listener from more important matter. To elaborate—contrapuntally or otherwise—a Chopin accompaniment is much like elaborating the accompaniment to an aria by Bellini. And, whether the thing is artistically possible or not, we can surely say that we have not seen it well done. On the whole, this matter of elaborating the accompaniments in Chopin's concertos forms no part of what is properly called rescoring. Even admitting, for the sake of argument, that Chopin was so little of a master of orchestration that his accompaniments can be legitimately improved by a more skilful use of instruments, he was certainly master enough of musical composition to make his accompaniments plastically just what he wanted them to be. His concertos are not like the incomplete scores of Bach and Handel, which have to be filled out contrapuntally and harmonically, in which the arranger has to do actual additional composing before they are in condition to be performed. The scores of his concertos are perfectly complete in themselves, and the question whether you or I, or Tom, Dick or Harry wishes he had made them more elaborate is not worth considering. None of us has any artistic right to interfere with him in this matter. To lend him a helping hand (in the one matter of orchestration) where he was acknowledgedly weak, and could not do what he in all probability wished to do, is one thing; but to step in and do for him what he plainly did not care to do is quite another.

Mr. Burmeister has not only rescored the tuttis in Chopin's F minor concerto, but has also rescored and considerably elaborated many passages in the accompaniments, making the orchestra take active part in the musical development where Chopin had given it a merely passive part to play. In the first matter—that of the tuttis—we think he might well have gone to work more boldly; he might have remodelled the orchestration de fond en comble with good effect, instead of retaining some of what seems to us Chopin's weakest scoring, especially of his use of the wind instruments. In his rescoring of some passages in the accompaniments we think he has been injudicious; he has given the orchestra too great a prominence, and too much strength for the pianoforte part. His figural and quasi-contrapuntal elaboration of the accompaniments shows the hand of a trained musician; this part of the work he has done undeniably well. Only, as we have said, we think it should by rights not have been done at all; it changes the peculiar physiognomy of much of the concerto, and makes it too plainly un-Chopinesque. Now and then even his coloring is anachronistic; for instance, when he gives the beautiful bassoon response in the Larghetto to the 'celli and horn; it sounds well, if you please, but out of place. But this is not all; his undue swelling of the accompaniment has necessitated a tampering with Chopin's pianoforte part in certain places—so as to make the part heard. Taking his inch has, as it were, forced him to take his ell, too! Now, changing Chopin's pianoforte writing is like altering Wagner's instrumentation; a thing no sensible artist would care to undertake. His cadenza strikes us as wholly bad; in the first place, there is no room for one in the concerto; in the next place, the first half of the cadenza is but a needless repetition of matter already heard in the course of the movement, and the second half runs to contrapuntal developments that fit Chopin as the fist fits the eye.

Mr. Burmeister played the concerto with fluent, facile, sure technique, and with a beauty of tone and touch that was a constant charm to the ear. His phrasing was constantly artistic and graceful, his feeling warm and steadily musical. What one felt to be a drawback was a certain monotony, a lack of what the Italians call "disinvoltura;" one phrase sounded pretty much like another; there was little emphasis, and a certain academic strictness of time that gave little notion of the Chopin rubato. There was little of the poetic atmosphere in which Chopin lived and moved and had his being. He was warmly applauded and recalled.

The next programme (for [illegible]) is: Weber, overture to "Oberon;" solo for 'cello, to be announced; Tschaikowsky, symphony No. 6, in B minor, "Pathétique," opus 74; Wagner, overture to "Tannhäuser." Mr. Leo Schulz will be the 'cellist. There is no rehearsal nor concert this week.

THE WILKES-BARRE RECORD
WILKES-BARRE.
F. C. JOHNSON. J. C. POWELL.
THURSDAY .... MARCH 25, 1897

A HIGH CLASS CONCERT.

The Boston Symphony and Ben Davies at the Academy in Philadelphia.

That superb orchestra, the Boston Symphony, gave its last concert of the current season in Philadelphia on Monday evening last. The soloist was Ben Davies, one of the very first of the great concert singers of the world.

The Academy of Music, big as it is, was packed from top to bottom with as fine and distinguished an audience as the Quaker City is capable of attracting under any possible circumstances.

The program interpreted was made up entirely of the creations of Wagner, and it is certainly a tribute to his masterful genius that so many people could sit a whole evening listening to the harmonies that teemed through his great mind without feeling somewhat tired or wishing that some relief might be afforded by the substitution here and there in the program of excerpts of the inspirations of some of the other masters.

The "Parsifal" prelude was given first and the orchestra had scarcely played four bars of the faith motive, following the "Call to Prayer," when the audience began to grow cold and warm alternately and from then on till the end of the concert the power of the music was of such a superior character, so full of deep, noble feeling, that every one must have felt they were really capable of great things after listening to it.

The Lohengrin selections were interpreted with such a brilliancy and charm that the whole house burst into tremendous applause lasting for several minutes. Mr. Paur, the conductor, with a face that seemed illuminated with spirituality, bowed and bowed as the storm of hand clapping raged throughout the big Academy. This tribute, and the others that followed, for everything was played with such great ability that the audience was in a perpetual state of delight, must have convinced him that Philadelphia at least thinks that the orchestra is doing nobly under his baton and that, in fact, the management could have scoured Europe and not secured a greater conductor. In some quarters the idea has been entertained that the Boston Symphony reached its climax of greatness under Nikisch, and that after he left deterioration would naturally follow, but time has shown this to be a mistake, for musical people now think the orchestra has played better this season than ever. Mr. Paur has thus vindicated the wisdom of his selection and the profession is glad to acknowledge it, as it always is glad to acknowledge superiority when clearly manifested.

Of the other selections the "Siegfried Idyl" was played with wonderful feeling and poetic finish and the Rienzi overture with great breadth and dash.

Ben Davies sang "Lohengrin's Farewell" and "Siegmund's Love Song." He did full justice to both numbers, receiving five recalls for the first and four for the second. This is the fourth season he has sung with the orchestra, meeting with so much success each time that Mr. Ellis, the manager, promptly engages him for the following season. His voice is broadening all the while, his upper tones being very trumpety in character. His art, too, increases with the improvement in the quality of his voice and it was a treat to hear him in Lohengrin's farewell to Elsa. The words were pronounced so distinctly and the atmosphere of the music was preserved so well that the mystical character of Lohengrin was vividly suggested. The suave flowing melody of the "Spring Song" was rendered with a beauty of tone, a clearness of expression and with a smoothness of phasing that won him fresh laurels. He remains in this country eight weeks and will be heard in nearly all of the big spring festivals throughout the country between now and June.

MUSIC AND MUSICIANS.

Concluding Concert of the Boston Symphony Orchestra.

The last concert of this season of the Boston Orchestra was given last night in Music Hall before a large audience. All the music was Wagner's. This was the program: Prelude to "Parsifal," the Lohengrin legend, A "Faust" overture, preludes to Act I. and III. of "Lohengrin," the "Siegfried Idyl," the overture to "Rienzi," and Wotan's farewell and fire charm, Siegmund's love song, and the Ride of the Walkyries from "Die Walkure." The concert was a genuine treat from beginning to end. The orchestra was on a high plane throughout, and rendered the music in a manner that, no doubt, would have delighted Wagner himself. Every number was heartily applauded, and Director Paur was compelled to come forward and bow his thanks again and again. Mr. Ben Davies was the soloist. He rendered the legend and the love song in an artistic and charming manner. The concerts have been greatly enjoyed by our people. This is the twelfth season the orchestra has been playing in Baltimore. Its work has been thoroughly appreciated. As a body of players, they have never been surpassed by any similar organization that has ever performed in Baltimore. The music-loving people cannot do without the orchestra and Kneisel quartet.

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THE LAST SYMPHONY CONCERT.

The musical season was practically brought to a close last evening by the final concert of the Boston Symphony Orchestra. Each season the work of the orchestra is better than that of the preceding year, though its perfection seems almost to preclude the possibility of further improvement. Perhaps the only drawback to these concerts is Mr. Paur's style of making programmes. Novelties figure rarely. He gives practically the same works year after year. His programme last night was almost identical with the Wagner programme of last season. From three of the greatest works of this composer, "Tristan and Isolde," "Meistersinger" and "Gotterdammerung," nothing was selected. The "Parsifal" prelude, with which the concert opened, although beautifully played, was marred by the unusually slow tempo in which it was taken by Mr. Paur; this was also the case in the first "Lohengrin" prelude and the "Abschied" from the "Walkure."

The audience was aroused to its greatest enthusiasm by the magnificent playing of the second "Lohengrin" prelude, which it would gladly have had repeated. The real gem of the concert was the "Siegfried Idyl," which was given a most artistic performance. The programme was brought to a tremendous climax by the "Ride of the Walkuries," which was the final number. It was taken with a sweep and breadth which were stirring, even exceeding in brilliancy the "Rienzi" overture, which, being a great favorite with Mr. Paur, is always conducted by him with inspiring enthusiasm.

Mr. Ben Davies, the English tenor, who appeared at the last Wagner concert, was again the soloist. He has a most beautiful voice, and, barring his inability to sing legato, possesses an intelligent, musicianally style. His voice production, however, is very throaty and his tones not properly supported. Otherwise it would not be difficult for him to sing higher than A flat. The "Lohengrin" narrative gave the impression of being too high for his voice throughout and he was therefore more at home in the "Spring Song" from "Walkure," which has a lower tessitura. His climaxes failed of their proper effect because they were just out of reach, which ought not to be, as Mr. Davies' voice is undoubtedly a pure tenor and capable of fulfilling the most exacting demands which can be made upon it.

A WAGNER CONCERT.

Director Paur and the Boston Symphony Orchestra Give the "Music of the Future" in Fine Style.

The programme of the fifth and last concert this season by the Boston Symphony Orchestra was devoted exclusively to Wagner compositions. It did not, however, on this account become monotonous. On the contrary, it was highly interesting, presenting, as it did, three distinct periods in Wagner's career, with the unfolding of genius characteristic thereof.

The early period was represented by a Faust overture, rarely given and not heard here for a long time, and the "Rienzi" overture, that brilliant tone work, in which Wagner is so unlike the maestro of Bayreuth that there appears to be no connection between the two, the only common trait being a stupendous energy, which manifests itself in almost every bar. To the intermediate period may be said to belong the "Lohengrin Legend," the preludes to acts one and three, and the "Siegfried" idyl, the latter especially with the beautiful slumber air appealing to the fancy of the audience. The compositions of the last period rendered were the "Parsifal" prelude, and three numbers from "Die Walkure"—"Wotan's Farewell" and "Fire Charm," Siegmund's love song, and the "Ride of the Walkyries."

The love song and the "Lohengrin Legend" were vocal numbers, acceptably sung by Mr. Ben Davies. His voice has the merit of being true, although his enunciation is sometimes indistinct. The high notes lack fullness. The orchestra acquitted itself admirably. Excepting some unevenness in the Faust overture, which is full of most difficult passages, the entire programme was distinguished by smoothness. Pianissimo passages and crescendoes were given with marked delicacy and finish. The brasses and drums were well handled. Altogether, the concert was most enjoyable.

A large number of Wagnerites had turned out to pay homage to the memory of their prophet, and there was a good attendance of others, to whom the interpretation the compositions received afforded new light and revealed beauties previously unnoticed. Director Paur was rewarded with liberal applause.

Boston Symphony Orchestra at Music Hall.

The fourth concert in the series by the Boston Symphony Orchestra at the Music Hall is announced for Wednesday evening, February 24, with Madame Teresa Carreno as soloist, who will play the Gregg Concerto for Pianoforte in a minor. The programme opens with Beethoven's first symphony, ranking as an almost unsurpassed example of perfect musical form. The second number by the orchestra is a novelty, the prelude to part III. of the opera by Karl Goldmark, "The Cricket on the Hearth," adapted from Dickens' Christmas story. This opera was first brought out at the Court Opera in Vienna on March 21, 1896, and its success was instantaneous. The concert closes with the Hungarian Rhapsody, No. 6, by List. Mme. Carreno has not been heard in Baltimore in many years and a return of the great exponent of compositions for the piano will be received with more than ordinary enthusiasm, particularly as she has always been an esteemed favorite with Baltimore patrons of music.

3/20 Courier

JEWISH

The Boston Symphony Orchestra.

The Boston Symphony Orchestra, under the direction of Mr. Emil Paur, will give its fifth and last concert for the season at the Music Hall Wednesday evening, March 24, when the programme will be exclusively composed of selections from the works of Richard Wagner. The orchestral numbers will include the overture to "Parsifal," a "Faust" overture, the preludes to the first and third acts of "Lohengrin," the "Siegfried Idyll," the overture to "Rienzi" and the "Fire Charm" and "Ride of the Valkyries," from "Die Walkure." Mr. Ben Davies will be the soloist, and will sing the "Legend" from "Lohengrin" and the famous "Spring" song of Siegmund, from "Die Walkure." Last year the all-Wagner concert, with pretty much the came programme, was the most popular of the season, and this induced the repetition of what looked like a doubtful experiment.

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Life

The programme for the last concert of the Boston Symphony Orchestra, at the Music Hall, Wednesday, will be exclusively devoted to Wagner. The best and most popular selections from the great composer's works have been selected for the occasion.

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Life

The fifth and last concert of the Boston Symphony Orchestra, Emil Paur, conductor, takes place at the Music Hall Wednesday evening. Ben Davies will be the soloist, and a fine Wagner programme has been arranged for the final one of these always enjoyable musical events.

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The Wagner programme for the final symphony concert on Wednesday is announced as follows: Prelude to "Parsifal;" Lohengrin's Legend; a Faust Overture; Preludes to Acts I. and III., "Lohengrin;" a Siegfried Idyl; Overture, "Rienzi;" "Wotan's Farewell" and "Fire-Charm;" "Siegmund's Love-song" and "Ride of the Walkyries," from "Die Walkure."

Philadelphia Inquirer

ESDAY MARCH 23, 1897

BOSTON SYMPHONY ORCHESTRA

The Last Concert of the Season at the Academy of Music.

The Boston Symphony Orchestra closed its twelfth season in this city last night at the Academy of Music. It was a Wagner night and this was the program:

"Parsifal," prelude; "Lohengrin," Lohengrin's Legend;" a Faust overture; "Lohengrin," a, prelude to Act I; b, prelude to Act III; a "Siegfried" idyl; "Rienzi," overture; "Die Walkure," "Wotan's Farewell' and 'Fire Charm;" "Siegmund's Love Song," "Ride of the Walkyries." Soloist, Mr. Ben Davies.

There are people who undoubtedly thought that a Wagner program could not be complete without the "Tannhauser" overture and the Siegfried Funeral March from "Gotterdammerung;" and yet, although there were probably hundreds of persons in the Academy last night who would have agreed with them, what was given was interpreted in such translucence, delicacy, rare dramatic feeling and musical intelligence that the audience were at once made willing captives, and gave themselves up to the witchery of the hour. The prelude to "Parsifal," the only part of that music drama which can be given in this country, showed not only in its interpretation the trained skill of the players, but the deep sympathy of the conductor with the meaning of the composer. In no other number on the program save, perhaps, in the "Faust" overture were the brasses and wood winds heard in greater richness of tone and phrasing than in this prelude, and if nothing else had been played the work of the orchestra would have been a distinct triumph. The dainty, child-like and fairy beauty of the "Siegfried" idyl was deliciously pictured, as also were the motives in the two "Lohengrin" preludes, the one full of dreamy mysticism and presaging the tragedy with which the drama ends, the other sparkling, joyous and almost bacchanalian in its unrestrained buoyancy. The "Wotan Farewell" and the "Fire Charm" music had bestowed upon them the lusciousness, sadness, strength and color that the composer surrounded them with, and the ride of the Valkyries was depicted with all its weird storm and tumult.

Mr. Ben Davies sang Lohengrin's legend from "Lohengrin" and Siegmund's "Love Song" from "Die Walkure." He was in excellent voice, and while it is difficult to picture either Lohengrin or Siegmund without a mystic background, yet the effect that he produced by his artistic method, admirable finish and sympathetic touch was satisfying.

By the way, will some philosopher who has studied small things, explain why certain men and women who can sit until midnight watching a drama are irresistibly compelled to leave a concert [illegible] o'clock, and that during the [illegible] a number which demands ab- [illegible]

The Philadelphia Press.

TUESDAY, MARCH 23, 1897.

BOSTON SYMPHONY CONCERT.

The Final Programme Devoted Exclusively to Wagneriana.

As before—and it was a popular move—the Boston Symphony Orchestra closed one of its succesful seasons last night at the Academy of Music with a Wagner programme that showed the master at his best, and perhaps at his worst, if the tawdry bombast of the 'Rienzi Overture" be taken into account. It was a varied and interesting programme, in which, as was fitting, Mr. Paur selected two of Wagner's compositions which belong to the concert hall, "A Faust Overture," and the "Siegfried Idyll," and then, in handling his excerpts from the Bayreuth master's operatic works, he treated them more from the point of view of musical compositions than as preludes and overtures of anticipatory dramatic value or as purely dramatic accompaniments to action on the stage, and so gave them all a true concert touch.

Consequently the reading of the "Lohengrin" prelude to Act I was not, and with reason, as one would hear it from Seidl or Damrosch. Under Paur it has a concert effect and suggests such a drawing out of sentiment as would hardly be allowable with four hours of opera yet to come, but the beauty of the rendering is unquestioned. Curiously enough, the very noisy "Rienzi" overture—and Mr. Paur gave all the noise—which made Wagner's evil reputation as a man of brass and musical bluster, seemed to please the audience most of all, as it rather endured than enjoyed the "Parsifal" prelude, which was rendered with much dignity. The audience, however, put its stamp of approval also on what was the best work of the evening in the shorter pieces, the spirited handling of the "Lohengrin" prelude to Act III, while all the "Die Walkure" music gave great delight, as it came in for a particularly fine interpretation, the orchestra rendering the "Ride of the Valkyries" with splendid force and masterly characterization. The "Faust Overture" and "Siegfried Idyll" were much refined in handling, the latter gaining, probably, the former losing by this treatment. The soloist of the evening was Mr. Ben Davies, who sang the two old favorites, the "Lohengrin Legend" and "Siegmund's Love Song," but in neither case with notable success.

The North American

PHILADELPHIA, PA.

TUESDAY, MARCH 23, 1897.

MUSIC AT THE ACADEMY.

The Last Concert for the Season of the Boston Symphony Orchestra.

There was the usual crowded and brilliant audience at the Academy of Music last evening, when the Boston Symphony Orchestra, under the direction of Mr. Emil Paur, gave its fifth and last concert for the season. The programme upon this occasion consisted exclusively of selections from the compositions of Wagner, but so judicious had the selections been chosen and so superbly were they played that the monotony which might have been apprehended from this arrangement was agreeably absent, and the evening was one of great interest and enjoyment. It can hardly be necessary to say how worthty of all praise was the work of the orchestra. Mr. Paur is in everything much more sure of his effects and clearer in his purposes than he was a few seasons ago, and he rarely fails to evoke the meaning and express the beauty of any composition which he undertakes to interpret. But undoubtedly it is as a conductor of Wagner's music that he is at his best, and last night's concert was superlatively notable for its tonal beauty and illuminative. It illustrated with matchless eloquence and art every phase of Wagner's many-sided genius, and whether it was the ecstatic serenity of the "Parsifal" prelude, the mystical soarings of the "Lohergrin" vorspiel, the tender grace and sylvan poetry of the "Siegfried Idyll," the passionate romanticism of the "Rienzi" ovrture, or the epic grandeus of t he "Firc-charm" and Valkyrie's Ride" music, each quality of the score found a most appreciative and impressive embodiment. The soloist was that admirable artist, Mr. Ben Davies, who delivered Lohengrin's "Legend" and the "Spring Song" from Die Walkare with a smoothness of phasing a clearness of enunciation and a beauty of tone which were wholly admirable. There will be general regret that this unsurpassable series of concerts is at an end.

Academy of Music—Boston Symphony Orchestra.

The fifth and last concert of the season of the Boston Symphony Orchestra drew to the Academy of Music last evening an audience that taxed the seating capacity of the house. It was a Wagner programme, and the great gathering of devotees of music was a convincing proof that Wagner's genius is not fading in the popular estimation as the years pass. It was also a fine tribute, and one eminently deserved, to the uncommon ability of the orchestra and to the conspicuous talents of Mr. Paur as a leader. Not an instrument but felt the mastery of his baton, not a conception of his mind but was instantly caught up by the efficient corps of musicians under his guidance. The critics may fight it out among themselves as to the relative merits of Wagner and other composers, and the supporters of the Italian school may deride his later operas as soporific rather than kindling in their tendencies. But there was nothing somniferous about last night's programme, as interpreted by Mr. Paur's skillful performers. Even Wagner admits of contrasts with himself, and the bill of fare was so discreetly adjusted as to make it ever interesting, sometimes delightful, and occasionally inspiring.

The prelude to "Parsifal" served as an introduction, and was given with that precision and fineness of phrasing for which the orchestra is famous. The "Faust" overture, eminently Wagnerian, though written before he had freed himself from the influence of other composers, was given with equal facility. The preludes to the first and third acts of "Lohengrin" were rendered to fine effect, the familiar wedding march eliciting enthusiastic applause for the brilliancy of its execution. The "Siegfried" idyl was essayed with equal success. It is one of the few examples in which the composer is gentle even to playfulness, and it has a tender and melodic charm which was admirably set forth by Mr. Paur's musicians. The noble overture to "Rienzi" followed, and possibly was the most popular number of the evening, a fact which excites an expression of regret that this opera is not more conspicuous in the repertory of modern impresarios. The "Ride of the Walkyries" concluded the bill. Mr. Ben Davies was the soloist, and his singing in English of *Lohengrin's* legend and *Siegmund's* love song was worthy of unstinted praise. He was in excellent voice, and his style and method left little lacking. The entire performance was in fine keeping with the high standing of the orchestra.

The Times

TEN PAGES

PHILADELPHIA, MARCH 23, 1897.

Boston Symphony Orchestra.

The Boston Symphony Orchestra gave its last concert of the season at the Academy of Music last evening. As at the closing concert of last year, Mr. Paur had arranged his programme entirely of excerpts from the works of Wagner. They were all familiar, but it was a great pleasure to hear them with the clear tone and smooth execution of this noble orchestra. Ben Davies was, as before, the soloist, and renewed the impression he had made as a firm, clear, intelligent tenor singer. The audience was large and very enthusiastic.

THE RECORD

Philadelphia, March 23, 1897.

The Last Boston Symphony Concert.

The last Boston Symphony concert of the twelfth as of the eleventh Philadelphia was devoted to a Wagner programme. This second Wagnerian evening was even more delightful than the first, being much more elaborate and better arranged than the original. The little "Siegfried Idyl," composed by the master in honor of his wife's birthday, and his decidedly enigmatical "Faust" overture were repeated, and almost all the actual concert numbers of the Wagnerian repertoire not before performed were given. The interpretation throughout was magnificent, and the audience was sincerely enthusiastic. The opening number was the "Parsifal" interlude, which was listened to with deep interest. Mr. Ben Davies sang once again Siegmund's spring song, and also Lohengrin's Legend. He has a saccharine tenor which lacks the highest Wagnerian qualities, but imparted an enjoyable, sugary sweetness to his songs.

The Morning Advertiser.

FRIDAY, MARCH 26, 1897.

WAGNER IN PLENTY.

BOSTON SYMPHONY PROGRAMME.

Ben Davies, Soloist, Sang Legend from "Lohengrin" and Siegfried's Love Song.

New Yorkers are taking their Wagner in large doses this season. Notwithstanding that we have had Wagner twice this week and are to have him twice again, the Boston Symphony Orchestra drew one of the largest houses it has had in New York this season, last night, to hear a "Wagner programme." And it was in every way a programme worthy of the patronage it received. Mr. Paur's scholarly conducting was never more satisfactory, and the beautiful finish with which the famous band played was a triumph of orchestral art.

Ben Davies was the soloist. He sang the legend from "Lohengrin" and Siegfried's love song. In the latter he did much better than in the former, his high notes going all to pieces in the selection from "Lohengrin."

The rest of the programme consisted of the prelude from "Parciful," the "Faust" overture, the "Siegfried" idyll and the Ride of the Valkyries.

New-York Daily Tribune.

FOUNDED BY HORACE GREELEY.

FRIDAY, MARCH 26, 1897.

THE BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra closed its eleventh annual series of concerts in New-York at the Metropolitan Opera House with a concert devoted wholly to the music of Wagner. Ten pieces were on the programme, eight of which were excerpts from operas and dramas, arranged without regard to chronological sequence. The two exceptions were the "Siegfried Idyl" and "A Faust Overture." There were three numbers from "Lohengrin" (the preludes to Acts I and III and the narrative from the third act sung by Mr. Ben Davies), the prelude to "Parsifal," the overture to "Rienzi," the forest music from Act II of "Siegfried," Siegmund's love song from "Die Walküre" (sung by Mr. Davies) and the Ride of the Valkyrior from the same drama. The same programme will be repeated at the Academy of Music in Brooklyn this afternoon, except that the finale from "Die Walküre" will take the place of the fragment from "Siegfried." This programme has occupied the attention of Mr. Paur and his men all the week, and they were of course expected to be letter-perfect in it. Nevertheless, it seemed last night as if it required some time to warm them to their work. The "Parsifal" prelude was played somewhat perfunctorily, and lacked elevation, to say nothing of that mystical feeling of consecration which is so essential to it. Ragged entrances of the wind choir also weakened the effect of the second and third themes, with their burden of aspiration and sturdy faith. In the subsequent numbers the orchestra grew better and better, and the concert came to a brilliant close. Mr. Davies, who was warmly received, seemed to be a bit under the weather, all the high notes in the "Lohengrin" narrative being emitted with a care bordering on timidity. His singing in the other number, however, won him several hearty recalls. The audience was the most numerous that the orchestra has had here this season—a fact that may be set down to the credit of Wagner.

3/20 Commwlth

JEWISH

The Boston Symphony Orchestra.

The Boston Symphony Orchestra, under the direction of Mr. Emil Paur, will give its fifth and last concert for the season at the Music Hall Wednesday evening, March 24, when the programme will be exclusively composed of selections from the works of Richard Wagner. The orchestral numbers will include the overture to "Parsifal," a "Faust" overture, the preludes to the first and third acts of "Lohengrin," the "Siegfried Idyll," the overture to "Rienzi" and the "Fire Charm" and "Ride of the Valkyries," from "Die Walkure." Mr. Ben Davies will be the soloist, and will sing the "Legend" from "Lohengrin" and the famous "Spring" song of Siegmund, from "Die Walkure." Last year the all-Wagner concert, with pretty much the came programme, was the most popular of the season, and this induced the repetition of what looked like a doubtful experiment.

* * *

Life

The programme for the last concert of the Boston Symphony Orchestra, at the Music Hall, Wednesday, will be exclusively devoted to Wagner. The best and most popular selections from the great composer's works have been selected for the occasion.

* * *

Life

The fifth and last concert of the Boston Symphony Orchestra, Emil Paur, conductor, takes place at the Music Hall Wednesday evening. Ben Davies will be the soloist, and a fine Wagner programme has been arranged for the final one of these always enjoyable musical events.

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The Wagner programme for the final symphony concert on Wednesday is announced as follows: Prelude to "Parsifal;" Lohengrin's Legend; a Faust Overture; Preludes to Acts I. and III., "Lohengrin;" a Siegfried Idyl; Overture, "Rienzi;" "Wotan's Farewell" and "Fire-Charm;" "Siegmund's Love-song" and "Ride of the Walkyries," from "Die Walkure."

Philadelphia Inquirer

TUESDAY - - - - - MARCH 23, 1897

BOSTON SYMPHONY ORCHESTRA

The Last Concert of the Season at the Academy of Music.

The Boston Symphony Orchestra closed its twelfth season in this city last night at the Academy of Music. It was a Wagner night and this was the program:

"Parsifal," prelude; "Lohengrin," Lohengrin's Legend;" a Faust overture; "Lohengrin," a, prelude to Act I; b, prelude to Act III; a "Siegfried" idyl; "Rienzi," overture; "Die Walkure," "Wotan's Farewell' and "Fire Charm;" "Siegmund's Love Song," "Ride of the Walkyries." Soloist, Mr. Ben Davies.

There are people who undoubtedly thought that a Wagner program could not be complete without the "Tannhauser" overture and the Siegfried Funeral March from "Gotterdammerung;" and yet, although there were probably hundreds of persons in the Academy last night who would have agreed with them, what was given was interpreted in such translucence, delicacy, rare dramatic feeling and musical intelligence that the audience were at once made willing captives, and gave themselves up to the witchery of the hour. The prelude to "Parsifal," the only part of that music drama which can be given in this country, showed not only in its interpretation the trained skill of the players, but the deep sympathy of the conductor with the meaning of the composer. In no other number on the program save, perhaps, in the "Faust" overture were the brasses and wood winds heard in greater richness of tone and phrasing than in this prelude, and if nothing else had been played the work of the orchestra would have been a distinct triumph. The dainty, child-like and fairy beauty of the "Siegfried" idyl was deliciously pictured, as also were the motives in the two "Lohengrin" preludes, the one full of dreamy mysticism and presaging the tragedy with which the drama ends, the other sparkling, joyous and almost bacchanalian in its unrestrained buoyancy. The "Wotan Farewell" and the "Fire Charm" music had bestowed upon them the lusciousness, sadness, strength and color that the composer surrounded them with, and the ride of the Valkyries was depicted with all its weird storm and tumult.

Mr. Ben Davies sang Lohengrin's legend from "Lohengrin" and Siegmund's "Love Song" from "Die Walkure." He was in excellent voice, and while it is difficult to picture either Lohengrin or Siegmund without a mystic background, yet the effect that he produced by his artistic method, admirable finish and sympathetic touch was satisfying.

By the way, will some philosopher who has studied small things, explain why certain men and women who can sit until midnight watching a drama are irresistibly compelled to leave a concert before 10 o'clock, and that during the playing of a number which demands absolute quiet? There must be some reason. [illegible] physical or mental weakness was [illegible] evidence last night.

The Philadelphia Press.

TUESDAY, MARCH 23, 1897.

BOSTON SYMPHONY CONCERT.

The Final Programme Devoted Exclusively to Wagneriana.

As before—and it was a popular move—the Boston Symphony Orchestra closed one of its succesful seasons last night at the Academy of Music with a Wagner programme that showed the master at his best, and perhaps at his worst, if the tawdry bombast of the 'Rienzi Overture" be taken into account. It was a varied and interesting programme, in which, as was fitting, Mr. Paur selected two of Wagner's compositions which belong to the concert hall, "A Faust Overture," and the "Siegfried Idyll," and then, in handling his excerpts from the Bayreuth master's operatic works, he treated them more from the point of view of musical compositions than as preludes and overtures of anticipatory dramatic value or as purely dramatic accompaniments to action on the stage, and so gave them all a true concert touch.

Consequently the reading of the "Lohengrin" prelude to Act I was not, and with reason, as one would hear it from Seidl or Damrosch. Under Paur it has a concert effect and suggests such a drawing out of sentiment as would hardly be allowable with four hours of opera yet to come, but the beauty of the rendering is unquestioned. Curiously enough, the very noisy "Rienzi" overture—and Mr. Paur gave all the noise—which made Wagner's evil reputation as a man of brass and musical bluster, seemed to please the audience most of all, as it rather endured than enjoyed the "Parsifal" prelude, which was rendered with much dignity. The audience, however, put its stamp of approval also on what was the best work of the evening in the shorter pieces, the spirited handling of the "Lohengrin" prelude to Act III, while all the "Die Walkure" music gave great delight, as it came in for a particularly fine interpretation, the orchestra rendering the "Ride of the Valkyries" with splendid force and masterly characterization. The "Faust Overture" and "Siegfried Idyll" were much refined in handling, the latter gaining, probably, the former losing by this treatment. The soloist of the evening was Mr. Ben Davies, who sang the two old favorites, the "Lohengrin Legend" and "Siegmund's Love Song," but in neither case with notable success.

The North American

PHILADELPHIA, PA.

TUESDAY, MARCH 23, 1897.

MUSIC AT THE ACADEMY.

The Last Concert for the Season of the Boston Symphony Orchestra.

There was the usual crowded and brilliant audience at the Academy of Music last evening, when the Boston Symphony Orchestra, under the direction of Mr. Emil Paur, gave its fifth and last concert for the season. The programme upon this occasion consisted exclusively of selections from the compositions of Wagner, but so judicious had the selections been chosen and so superbly were they played that the monotony which might have been apprehended from this arrangement was agreeably absent, and the evening was one of great interest and enjoyment. It can hardly be necessary to say how worthty of all praise was the work of the orchestra. Mr. Paur is in everything much more sure of his effects and clearer in his purposes than he was a few seasons ago, and he rarely fails to evoke the meaning and express the beauty of any composition which he undertakes to interpret. But undoubtedly it is as a conductor of Wagner's music that he is at his best, and last night's concert was superlatively notable for its tonal beauty and illuminative. It illustrated with matchless eloquence and art every phase of Wagner's many-sided genius, and whether it was the ecstatic serenity of the "Parsifal" prelude, the mystical coarings of the "Lohergrin" vorspiel, the tender grace and sylvan poetry of the "Siegfried Idyll," the passionate romanticism of the "Rienzi" ovrture, or the epic grandeus of t he "Fire-charm" and Valkyrie's Ride" music, each quality of the score found a most appreciative and impressive embodiment. The soloist was that admirable artist, Mr. Ben Davies, who delivered Lohengrin's "Legend" and the "Spring Song" from Die Walkare with a smoothness of phasing a clearness of enunciation and a beauty of tone which were wholly admirable. There will be general regret that this unsurpassable series of concerts is at an end.

PUBLIC LEDGER

Philadelphia, Tuesday, March 23, 1897.

Academy of Music—Boston Symphony Orchestra.

The fifth and last concert of the season of the Boston Symphony Orchestra drew to the Academy of Music last evening an audience that taxed the seating capacity of the house. It was a Wagner programme, and the great gathering of devotees of music was a convincing proof that Wagner's genius is not fading in the popular estimation as the years pass. It was also a fine tribute, and one eminently deserved, to the uncommon ability of the orchestra and to the conspicuous talents of Mr. Paur as a leader. Not an instrument but felt the mastery of his baton, not a conception of his mind but was instantly caught up by the efficient corps of musicians under his guidance. The critics may fight it out among themselves as to the relative merits of Wagner and other composers, and the supporters of the Italian school may deride his later operas as soporific rather than kindling in their tendencies. But there was nothing somniferous about last night's programme, as interpreted by Mr. Paur's skillful performers. Even Wagner admits of contrasts with himself, and the bill of fare was so discreetly adjusted as to make it ever interesting, sometimes delightful, and occasionally inspiring.

The prelude to "Parsifal" served as an introduction, and was given with that precision and fineness of phrasing for which the orchestra is famous. The "Faust" overture, eminently Wagnerian, though written before he had freed himself from the influence of other composers, was given with equal facility. The preludes to the first and third acts of "Lohengrin" were rendered to fine effect, the familiar wedding march eliciting enthusiastic applause for the brilliancy of its execution. The "Siegfried" idyl was essayed with equal success. It is one of the few examples in which the composer is gentle even to playfulness, and it has a tender and melodic charm which was admirably set forth by Mr. Paur's musicians. The noble overture to "Rienzi" followed, and possibly was the most popular number of the evening, a fact which excites an expression of regret that this opera is not more conspicuous in the repertory of modern impresarios. The "Ride of the Walkyries" concluded the bill. Mr. Ben Davies was the soloist, and his singing in English of *Lohengrin's* legend and *Siegmund's* love song was worthy of unstinted praise. He was in excellent voice, and his style and method left little lacking. The entire performance was in fine keeping with the high standing of the orchestra.

The Times

TEN PAGES

PHILADELPHIA, MARCH 23, 1897.

Boston Symphony Orchestra.

The Boston Symphony Orchestra gave its last concert of the season at the Academy of Music last evening. As at the closing concert of last year, Mr. Paur had arranged his programme entirely of excerpts from the works of Wagner. They were all familiar, but it was a great pleasure to hear them with the clear tone and smooth execution of this noble orchestra. Ben Davies was, as before, the soloist, and renewed the impression he had made as a firm, clear, intelligent tenor singer. The audience was large and very enthusiastic.

THE RECORD

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The Last Boston Symphony Concert.

The last Boston Symphony concert of the twelfth as of the eleventh Philadelphia was devoted to a Wagner programme. This second Wagnerian evening was even more delightful than the first, being much more elaborate and better arranged than the original. The little "Siegfried Idyl," composed by the master in honor of his wife's birthday, and his decidedly enigmatical "Faust" overture were repeated, and almost all the actual concert numbers of the Wagnerian repertoire not before performed were given. The interpretation throughout was magnificent, and the audience was sincerely enthusiastic. The opening number was the "Parsifal" interlude, which was listened to with deep interest. Mr. Ben Davies sang once again Siegmund's spring song, and also Lohengrin's Legend. He has a saccharine tenor which lacks the highest Wagnerian qualities, but imparted an enjoyable, sugary sweetness to his songs.

The Morning Advertiser.

FRIDAY, MARCH 26, 1897.

WAGNER IN PLENTY.

BOSTON SYMPHONY PROGRAMME.

Ben Davies, Soloist, Sang Legend from "Lohengrin" and Siegfried's Love Song.

New Yorkers are taking their Wagner in large doses this season. Notwithstanding that we have had Wagner twice this week and are to have him twice again, the Boston Symphony Orchestra drew one of the largest houses it has had in New York this season, last night, to hear a "Wagner programme." And it was in every way a programme worthy of the patronage it received. Mr. Paur's scholarly conducting was never more satisfactory, and the beautiful finish with which the famous band played was a triumph of orchestral art.

Ben Davies was the soloist. He sang the legend from "Lohengrin" and Siegfried's love song. In the latter he did much better than in the former, his high notes going all to pieces in the selection from "Lohengrin."

The rest of the programme consisted of the prelude from "Parciful," the "Faust" overture, the "Siegfried" idyll and the Ride of the Valkyries.

New-York Daily Tribune.

FOUNDED BY HORACE GREELEY.

FRIDAY, MARCH 26, 1897.

THE BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra closed its eleventh annual series of concerts in New-York at the Metropolitan Opera House with a concert devoted wholly to the music of Wagner. Ten pieces were on the programme, eight of which were excerpts from operas and dramas, arranged without regard to chronological sequence. The two exceptions were the "Siegfried Idyl" and "A Faust Overture." There were three numbers from "Lohengrin" (the preludes to Acts I and III and the narrative from the third act sung by Mr. Ben Davies), the prelude to "Parsifal," the overture to "Rienzi," the forest music from Act II of "Siegfried," Siegmund's love song from "Die Walküre" (sung by Mr. Davies) and the Ride of the Valkyrior from the same drama. The same programme will be repeated at the Academy of Music in Brooklyn this afternoon, except that the finale from "Die Walküre" will take the place of the fragment from "Siegfried." This programme has occupied the attention of Mr. Paur and his men all the week, and they were of course expected to be letter-perfect in it. Nevertheless, it seemed last night as if it required some time to warm them to their work. The "Parsifal" prelude was played somewhat perfunctorily, and lacked elevation, to say nothing of that mystical feeling of consecration which is so essential to it. Ragged entrances of the wind choir also weakened the effect of the second and third themes, with their burden of aspiration and sturdy faith. In the subsequent numbers the orchestra grew better and better, and the concert came to a brilliant close. Mr. Davies, who was warmly received, seemed to be a bit under the weather, all the high notes in the "Lohengrin" narrative being emitted with a care bordering on timidity. His singing in the other number, however, won him several hearty recalls. The audience was the most numerous that the orchestra has had here this season—a fact that may be set down to the credit of Wagner.

Sun.

1897.

WAGNER MUSIC PLAYED.

Fifth and Last Concert of the Boston Symphony Orchestra.

Any one chancing to visit this great metropolis of ours during this week might reasonably conclude that the musical portion of our community had gone quite Wagner mad. Four performances of the great German's operas, and a concert devoted entirely to the playing of extracts from his works, all within the space of six days, would surely furnish ample ground for such suspicions.

Before last night's concert by the Boston Symphony Orchestra one might have felt inclined to think that Mr. Paur had erred in presenting his Wagner programme in the midst of the Bayreuthian deluge with which we are at present being overwhelmed; but after hearing the Boston men all is forgotten save the intense delight which their playing invariably inspires.

The virtuosity of this wonderful orchestra is never more favorably displayed than in the music of Wagner, and no one was disposed to complain even when they found that last evening's programme was almost the exact duplicate of the one offered by Mr. Paur at last year's Wagner concert.

No music played with such perfection of tone, such brilliancy of technique and such sincere musical feeling as the Boston men bring to their work can become tiresome from too frequent repetition.

The only selections on the list of last night which were not given a year ago were the "Parsifal" prelude and the "Lohengrin" narrative. Mr. Ben Davies sang the narrative, but not with the effect he might have created had he not been evidently suffering from the epidemic of throat trouble which has made a universal victim of the whole community. Later Mr. Davies gave the "Spring Song" from "Die Walküre" with much greater success, the latter music not demanding so lavish a use of high notes as the narrative.

The audience was large and demonstrative and had the unwritten law of the Boston Orchestra not forbidden encores it is safe to say that almost every selection would have been redemanded.

Following is the programme in full of this memorably fine concert. It well merits being recorded in print.

Prelude	"Parsifal"
Narrative	"Lohengrin"
A Faust overture.	
(a) Prelude to Act I. (b) Prelude to Act III.	"Lohengrin"
A Siegfried Idyl.	
Overture	"Rienzi"
Waldmeben	"Siegfried"
Siegmund's Love Song	"Die Walküre"
Ride of the Walkyries	"Die Walküre"

The New York Times

NEW YORK, FRIDAY, MARCH 26, 1897.

THE BOSTON ORCHESTRA.

A Wagner Programme Played Before a Large Audience.

That the Boston Symphony Orchestra is growing in popularity in this city is an undoubted fact. It is one, too, on which music lovers are to be felicitated, for it shows that they know a good thing, and intend to cherish it. It would be fortunate if the success of the gentlemen of Boston should bestir our local musicians to better performances; but, as most of them deny that the Boston Symphony Orchestra is any better than our own orchestras, we need not hope for much improvement. Last night's concert, which was devoted to the performance of Wagner's music, was unfortunately prolific in technical slips, but it was a very admirable concert for all that.

Mr. Paur chose from Wagner's works the "Parsifal" prelude, the "Lohengrin" narrative and preludes to the first and third acts, the "Faust" overture, "Siegfried Idyll," Siegmund's love song, "Rienzi" overture, "Waldweben," from "Siegfried," and "Ride of the Valkyries." Mr. Ben Davies, the popular English tenor, was the vocalist. His work may be dismissed very briefly. His lovely voice was suffering from the vagaries of our March weather, and his "Lohengrin" excerpt was sung in a labored manner; but Siegmund's song, which is easier, he sang delightfully.

In the early part of the programme the orchestra did not quite do itself justice; even the "Lohengrin" prelude, magnificently played as a whole, was marred by some small slips. But after that particular number had warmed the players to their work, they played superbly. The introduction to the third act of "Lohengrin" was full of spirit and color, and the Idyll was read by Mr. Paur in a much more animated style than it usually is here. The "Rienzi" overture brought out the power of the orchestra, while its delicacy was beautifully displayed in the "Waldweben." The "Ride of the Valkyries" was notably well done, the "Hojotoho" passage in the strings coming out with unwonted eloquence, and the rhythmic strength and instrumental color of the whole number being well shown.

NEW YORK HERALD.

NEW YORK, FRIDAY, MARCH 26, 1897.

BOSTON SYMPHONY CONCERT.

The Boston Symphony Orchestra gave the final concert of their New York season last night. It is not saying too much to pronounce it the best of the series, notwithstanding the fact that each of the nine numbers was a Wagner composition. The superb manner in which Mr. Paur's orchestra interpreted the master's ideas must have been a revelation to any doubting Thomas who may have strayed into the Metropolitan Opera House. Mr. Ben Davies, the English tenor, who was the soloist, sang Siegmund's love song from "Die Walkure" and "Lohengrin's Legend." He was not in good voice, which was a pity, for he is an excellent artist.

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New York.

FRIDAY, MARCH 26, 1897.

WAGNER AT THE METROPOLITAN.

Boston Symphony Orchestra Closes the Season with a Brilliant Programme.

It might have been thought that an exclusively Wagner programme coming in the midst of an operatic season devoted exclusively to Wagner opera would be neither judicious nor well-timed from a popular standpoint.

But not at all! What the public wants is beyond guessing and past finding out, for the audience at the concert of the Boston Symphony Orchestra at the Metropolitan last night, the final one of the series, was one of the best of the season and the rather long Wagner request programme was highly appreciated. What with the "Parsifal" and "Lohengrin" preludes, the overture to "Rienzi," the Siegfried Idyl and "Waldweben," "Eine Faust Overture" and the "Ride of the Valkyries," together with two vocal selections, the Lohengrin's Legend and Siegmund's Love Song from the Walkuere," sung by that admirable English tenor, Ben Davies, Mr. Paur succeeded in presenting a many-sided and sufficiently varied view of the work of the master.

And yet I have heard more interesting Wagner programmes. Mr. Paur seemed last night to be seeking to give us Wagner when most subtle, inward and spiritual and not when most majestic and impressive. I thought the programme might have shown more contrast, but perhaps that was not Mr. Paur's intention.

The orchestra certainly played magnificently; with an authority and precision which brought out the intricacies and contrasted color and effects of Wagner's wonderful orchestration with a clarity and balance of tonal values as admirable as it is uncommon.

But superlatives are unavoidable in speaking of the playing of the Boston Symphony Orchestra, for in their particular province they stand alone.

I have heard Mr. Davies sing the Lohengrin Legend better than he did last night. He was a tifle husky at first and his high notes suffered thereby. Mr. Paur also dragged the tempo somewhat. The Siegmund Love Song went far better. Mr. Davis always sings with refinement, taste and feeling, and his voice is certainly one of charming quality. But how funny and strange Wagner sounds in English.

The high lights of the programme for me were the Prelude to "Lohengrin," Act III., played with magnificent dash; the Rienzi Overture, whose brilliancy was almost lurid, and the "Walkuerenritt," replete with fire and fury. Both the Idyl and the "Waldweben" struck me as a trifle cold and unpoetic, though rendered with absolute finish. The finish and precision of the "Faust" Overture, too, were marvelous, while the Parsifal Prelude was given with due reverence and respect. Indeed, all Mr. Paur's readings were in the main spirited, intelligent and appreciative, and the concert certainly brought the eleventh season of the Boston Symphony Orchestra in New York to a brilliant close. One only regretted that the concert should be the last one.

REGINALD DE KOVEN.

The New York Press

DAILY EDITION.

NEW YORK, FRIDAY, MARCH 26, 1897.

LAST CONCERT THE BEST

Boston Symphony Orchestra Says Adieu with Wagner.

It is with much regret that music lovers bid adieu to the Boston Symphony Orchestra for this season. This admirable artistic organization gave its fifth and last concert last night at the Metropolitan Opera House, the programme consisting entirely of Wagner's works. It was the most enjoyable concert of the Boston Symphony's season, and a large audience attested its delight by hearty applause.

The numbers were: Prelude to "Parsifal," "Lohengrin's Legend," "A Faust Overture," preludes to acts I. and III., "Lohengrin," "A 'Siegfried' Idyl," the overture of "Rienzi," the "Forest Sounds" from the second act of "Siegfried," Siegmund's love song (usually known as the "Spring Song") from "Die Walkure" and the "Ride of the Valkyries."

Ben Davies sang "Lohengrin's Legend" and the "Spring Song," and gave as much pleasure as he did last year. He was more successful in the excerpt from "Die Walkure" than in the "Legend," as its exquisite, flowing melody is better suited to his voice. He sang this entrancing song in a way which gave genuine pleasure.

It is said of Wagner that toward the close of his life he became ashamed of his early opera, "Rienzi," but the audience last night appeared to enjoy the spirited overture more than any other number, with the exception of Siegmund's song; and in truth it is a stirring composition, if it has few touches of Wagner as he is known in his music-dramas. The orchestra played with that perfection which has placed it at the head of instrumental organizations in this country, and which is the marvel of all concert goers. Mr. Paur, however, might study pianissimo effects with advantage. He is a great success, at any rate, so far as fortissimo is concerned.

From The Standard Union March 27 189

Compliments H. L. Bridgman,
Business Manager.

LAST BOSTON ORCHESTRA CONCERT.

It was little short of an inspiration for Mr. Paur to close the series of concerts under the auspices of the Institute with a full Wagner programme. Last year in New York this same thing was done before a great house, but Brooklyn had to be satisfied with something very different. The size and appreciation of the audience last night at the Academy proved conclusively that Wagner can be as acceptable under one conductor, if the conditions are propitious, as under another. Certainly the splendor and finesse of the Boston Symphony Orchestra brought out those "Lohengrin" and "Walkure" numbers as they never were by the little band of scarcely fifty under the leadership of Seidl. Even a conductor of acknowledged power in certain lines cannot outbalance insufficient brasses, wide gaps in the wood wind, and a paucity of strings. In fact, such insufficient orchestral strength is apt to take the heart out of the leader, and to cause him to conduct with a listlessness not conducive to artistic results, as was the case at not a few of the Seidl concerts this winter. It was, therefore, a delight last evening just to look at the orchestra, ample to the verge of magnificence, and, after warming to its work, full of zeal, vigor and enthusiasm. The "Parsifal" prelude, possibly because it was the first number, and the audience as tardy as ever, but more likely because Mr. Paur lacks something in delicacy and tenderness, failed to convey the full measure of spiritual longing, aspiration and faith, for which it stands to the musical world almost as conclusively as the Gospel to the orthodox Christian. Yet, on the other hand, the "Lohengrin" prelude, containing the Grail motive in a different form, but even more subtle in meaning and fine in effect, was given as never before in that auditorium—the violins in their perfect pianissimo seeming only a shade removed from those angelic spheres, the going-forth and home-coming of whose messengers they are supposed to accompany and depict. The prelude to the third act of "Lohengrin," the joyful music of the wedding, was given with that electric precision and lusty vigor in which Mr. Paur delights, and in which one hundred well-disciplined men support him with enthusiasm.

There were two overtures last evening—those to "Faust" and "Rienzi." The former, as is well known, is not an overture at all, but the first movement to an uncompleted symphony, while the latter represents Wagner in his "salad days," so to speak. Yet there is a martial opulence about the Rienzi work, which in conjunction with the Boston orchestra and Mr. Paur is capable of producing quite a sensation, though generally speaking it is one of the least satisfactory of the Wagnerian overtures. Preceding it on the programme was the "Siegfried Idyl," that monotonous composition which is too long by half, and which so easily gets on one's nerves—like the old torture of the constant drop of water on the prisoner's head. Why always this tiresome "idyl," when there is the exquisite "Waldweben," a far more lovely idyl than the other can ever hope to be, a genuine echo of the forests, instead of this manufactured thing of boredom, as tiresome as it is tormenting. But the audience lived through it, and eventually came those two precious gems, "Wotani Farewell and Fire Charm," and the "Ride of the Valkyries." Few who have listened to the Magic Fire Scene at midnight, under the manipulation of a tired orchestra, and after four hours of bad ventilation, can conceive how fascinating, despite the absence of flames and the sleeping Brunnhilde, this rare piece of musical color can become. Last evening it received all the resources of one of the finest orchestras in the world; almost overpowering was that wealth of tonal beauty as brought out by some of the best musicians of the day. The flood of melody gained every instant from the sombre notes of the "Farewell" to the warm and flowing rhythm of the fire scene, till the flames seemed literally to leap and quiver before one as they performed their office of protection to the fallen goddess. Last of all came the "Ride of the Valkyries," full of stirring animal life and the fresh north wind—always an ideal composition on which to send an audience home.

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Yet the real triumph of the evening lay with Mr. Paur and his men. Some of the numbers were so wonderfully performed—with such absolute accuracy as well as uncommon dash and fire, with crescendos as perfectly attuned as the law of gravitation, and fortissimos as sure as a clap of thunder—that it seemed almost as if we now heard them for the first time. To a certain extent the audience appreciated this fact, and Mr. Paur had his happy moment. So also did the Brooklyn Institute, with every seat occupied, and four rows of boxes filled to the guards. Today marks the last matinee, at which a new symphony, by Mrs. H. H. A. Beach, is in progress.

From The Standard Union Mar. 29 189

Compliments H. L. Bridgman,
Business Manager.

LAST BOSTON ORCHESTRA MATINEE.

Brooklyn music lovers must all regret that the last concert and matinee of the season have been given by the Boston Symphony Orchestra. Mr. Paur knows how to group attractive programmes. That on Saturday afternoon was listened to with great interest by an audience composed largely of women, who were, no doubt, especially desirous of hearing the "Gaelic" Symphony in E minor by Mrs. H. H. A. Beach of Boston. This woman is not yet 30 years of age, but she is a composer of whom we may be proud. She has, of course, had musical training, but she is largely self-taught. Still, she has pursued her studies under most favorable circumstances, having always had the leisure and freedom from care given by the possession of wealth. Her husband, Dr. Beach, is also musical and an artist, and closely in sympathy with her pursuit. This symphony is one of her most ambitious works, and is truly able. There is nothing feminine about the writing; all her work is strong and brilliant. The first movement, "Allegro con fuoco" in E minor, has a beautiful Gaelic folk-song interwoven with the theme, played in canon form by the oboe, flute and strings, where it dies away in a pianissimo. There is also a beautiful pizzicato for the strings. The second movement, Alla Siciliana," in F major, has a charming melody, tranquil and sweet, alternating with a fascinating scherzo. The third movement, "Lento con Molto expressione" in E minor, is composed of three themes, each beginning with a short prelude for the wind instruments, kettle drums and basses. All three themes resemble folk-songs, and have the strongly marked closing minor cadence of Gaelic music. The fourth movement, "Allegro Molto" in E minor is also a development of a folk-song theme, but a song of more brilliant style, that goes with the wild dash of a slogan. The second and third movements are the most pleasing. All the parts are well scored, and the orchestra played with a brilliancy and perfection of attack that almost surprised their previous work this winter. Their playing was superb all through the programme. The other numbers were a concert overture by our townsman, E. C. Phelps, dedicated "To the Memory of Augustus Graham, Founder of the Brooklyn Academy of Arts and Sciences." This opened the programme, and was well received. It is a graceful composition written in a smooth style. The second number was, (a), Adagio, Op. 38 by Bargiel, and (b), a Rondo, Op. 49. Dvorak, for violoncello and orchestra, the soloist being Leo Schultz, of the orchestra, who played finely, as he always does, and was rewarded with much applause. The first is a dinty piece of writing, in which the flute and 'cello alternate on a pleasing little melody, and which ends in a full chord wherein the flute note is prominent, then diminishes to the faintest pianissimo. The second is in part like a little hornpipe, with a soft accompaniment of running chords for the violins, and is as quaint as an English madrigal. The programme closed with Liszt's Hungarian Rhapsodie, No. 6 (Pesther Carnival), the first time it has been given at these concerts. Brilliant as all Liszt's Rhapsodies, it makes rather more of the Magyr melody, forming its theme, which is worked out with varied orchestration.

One of the most interested listeners was a bright-eyed little Japanese lady in the box at the right of the stage. Miss Joshi Kajaro, from Tokio, a student at Mount Holyoke Seminary, and now visiting friends in this city.

The Sun.

FRIDAY, MARCH 26, 1897.

WAGNER MUSIC PLAYED.

Fifth and Last Concert of the Boston Symphony Orchestra.

Any one chancing to visit this great metropolis of ours during this week might reasonably conclude that the musical portion of our community had gone quite Wagner mad. Four performances of the great German's operas, and a concert devoted entirely to the playing of extracts from his works, all within the space of six days, would surely furnish ample ground for such suspicions.

Before last night's concert by the Boston Symphony Orchestra one might have felt inclined to think that Mr. Paur had erred in presenting his Wagner programme in the midst of the Bayreuthian deluge with which we are at present being overwhelmed; but after hearing the Boston men all is forgotten save the intense delight which their playing invariably inspires.

The virtuosity of this wonderful orchestra is never more favorably displayed than in the music of Wagner, and no one was disposed to complain even when they found that last evening's programme was almost the exact duplicate of the one offered by Mr. Paur at last year's Wagner concert.

No music played with such perfection of tone, such brilliancy of technique and such sincere musical feeling as the Boston men bring to their work can become tiresome from too frequent repetition.

The only selections on the list of last night which were not given a year ago were the "Parsifal" prelude and the "Lohengrin" narrative.

Mr. Ben Davies sang the narrative, but not with the effect he might have created had he not been evidently suffering from the epidemic of throat trouble which has made a universal victim of the whole community. Later Mr. Davies gave the "Spring Song" from "Die Walküre" with much greater success, the latter music not demanding so lavish a use of high notes as the narrative.

The audience was large and demonstrative and had the unwritten law of the Boston Orchestra not forbidden encores it is safe to say that almost every selection would have been redemanded.

Following is the programme in full of this memorably fine concert. It well merits being recorded in print.

Prelude	"Parsifal"
Narrative	"Lohengrin"
A Faust overture.	
(a) Prelude to Act I. (b) Prelude to Act III.	"Lohengrin"
A Siegfried Idyl.	
Overture	"Rienzi"
Waldmeben	"Siegfried"
Siegmund's Love Song	"Die Walküre"
Ride of the Walkyries	"Die Walküre"

The New York Times

NEW YORK, FRIDAY, MARCH 26, 1897.

THE BOSTON ORCHESTRA.

A Wagner Programme Played Before a Large Audience.

That the Boston Symphony Orchestra is growing in popularity in this city is an undoubted fact. It is one, too, on which music lovers are to be felicitated, for it shows that they know a good thing, and intend to cherish it. It would be fortunate if the success of the gentlemen of Boston should bestir our local musicians to better performances; but, as most of them deny that the Boston Symphony Orchestra is any better than our own orchestras, we need not hope for much improvement. Last night's concert, which was devoted to the performance of Wagner's music, was unfortunately prolific in technical slips, but it was a very admirable concert for all that.

Mr. Paur chose from Wagner's works the "Parsifal" prelude, tne "Lohengrin" narrative and preludes to the first and third acts, the "Faust" overture, "Siegfried Idyll," Siegmund's love song, "Rienzi" overture, "Waldweben," from "Siegfried," and "Ride of the Valkyries." Mr. Ben Davies, the popular English tenor, was the vocalist. His work may be dismissed very briefly. His lovely voice was suffering from the vagaries of our March weather, and his "Lohengrin" excerpt was sung in a labored manner; but Siegmund's song, which is easier, he sang delightfully.

In the early part of the programme the orchestra did not quite do itself justice; even the "Lohengrin" prelude, magnificently played as a whole, was marred by some small slips. But after that particular number had warmed the players to their work, they played superbly. The introduction to the third act of "Lohengrin" was full of spirit and color, and the Idyll was read by Mr. Paur in a much more animated style than it usually is here. The "Rienzi" overture brought out the power of the orchestra, while its delicacy was beautifully displayed in the "Waldweben." The "Ride of the Valkyries" was notably well done, the "Hojotoho" passage in the strings coming out with unwonted eloquence, and the rhythmic strength and instrumental color of the whole number being well shown.

NEW YORK HERALD.

NEW YORK, FRIDAY, MARCH 26, 1897.

BOSTON SYMPHONY CONCERT.

The Boston Symphony Orchestra gave the final concert of their New York season last night. It is not saying too much to pronounce it the best of the series, notwithstanding the fact that each of the nine numbers was a Wagner composition. The superb manner in which Mr. Paur's orchestra interpreted the master's ideas must have been a revelation to any doubting Thomas who may have strayed into the Metropolitan Opera House. Mr. Ben Davies, the English tenor, who was the soloist, sang Siegmund's love song from "Die Walkure" and "Lohengrin's Legend." He was not in good voice, which was a pity, for he is an excellent artist.

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New York.

FRIDAY, MARCH 26, 1897.

WAGNER AT THE METROPOLITAN.

Boston Symphony Orchestra Closes the Season with a Brilliant Programme.

It might have been thought that an exclusively Wagner programme coming in the midst of an operatic season devoted exclusively to Wagner opera would be neither judicious nor well-timed from a popular standpoint.

But not at all! What the public wants is beyond guessing and past finding out, for the audience at the concert of the Boston Symphony Orchestra at the Metropolitan last night, the final one of the series, was one of the best of the season and the rather long Wagner request programme was highly appreciated. What with the "Parsifal" and "Lohengrin" preludes, the overture to "Rienzi," the Siegfried Idyl and "Waldweben," "Eine Faust Overture" and the "Ride of the Valkyries," together with two vocal selections, the Lohengrin's Legend and Siegmund's Love Song, from the Walkuere," sung by that admirable English tenor, Ben Davies, Mr. Paur succeeded in presenting a many-sided and sufficiently varied view of the work of the master.

And yet I have heard more interesting Wagner programmes. Mr. Paur seemed last night to be seeking to give us Wagner when most subtle, inward and spiritual and not when most majestic and impressive. I thought the programme might have shown more contrast, but perhaps that was not Mr. Paur's intention.

The orchestra certainly played magnificently; with an authority and precision which brought out the intricacies and contrasted color and effects of Wagner's wonderful orchestration with a clarity and balance of tonal values as admirable as it is uncommon.

But superlatives are unavoidable in speaking of the playing of the Boston Symphony Orchestra, for in their particular province they stand alone.

I have heard Mr. Davies sing the Lohengrin Legend better than he did last night. He was a trifle husky at first and his high notes suffered thereby. Mr. Paur also dragged the tempo somewhat. The Siegmund Love Song went far better. Mr. Davis always sings with refinement, taste and feeling, and his voice is certainly one of charming quality. But how funny and strange Wagner sounds in English.

The high lights of the programme for me were the Prelude to "Lohengrin," Act III., played with magnificent dash; the Rienzi Overture, whose brilliancy was almost lurid, and the "Walkuerenritt," replete with fire and fury. Both the Idyl and the "Waldweben" struck me as a trifle cold and unpoetic, though rendered with absolute finish. The finish and precision of the "Faust" Overture, too, were marvelous, while the Parsifal Prelude was given with due reverence and respect. Indeed, all Mr. Paur's readings were in the main spirited, intelligent and appreciative, and the concert certainly brought the eleventh season of the Boston Symphony Orchestra in New York to a brilliant close. One only regretted that the concert should be the last one.

REGINALD DE KOVEN.

The New York Press

DAILY EDITION.

NEW YORK, FRIDAY, MARCH 26, 1897.

LAST CONCERT THE BEST

Boston Symphony Orchestra Says Adieu with Wagner.

It is with much regret that music lovers bid adieu to the Boston Symphony Orchestra for this season. This admirable artistic organization gave its fifth and last concert last night at the Metropolitan Opera House, the programme consisting entirely of Wagner's works. It was the most enjoyable concert of the Boston Symphony's season, and a large audience attested its delight by hearty applause.

The numbers were: Prelude to "Parsifal," "Lohengrin's Legend," "A Faust Overture," preludes to acts I. and III., "Lohengrin," "A 'Siegfried' Idyl," the overture of "Rienzi," the "Forest Sounds" from the second act of "Siegfried," Siegmund's love song (usually known as the "Spring Song") from "Die Walkure" and the "Ride of the Valkyries."

Ben Davies sang "Lohengrin's Legend" and the "Spring Song," and gave as much pleasure as he did last year. He was more successful in the excerpt from "Die Walkure" than in the "Legend," as its exquisite, flowing melody is better suited to his voice. He sang this entrancing song in a way which gave genuine pleasure.

It is said of Wagner that toward the close of his life he became ashamed of his early opera, "Rienzi," but the audience last night appeared to enjoy the spirited overture more than any other number, with the exception of Siegmund's song; and in truth it is a stirring composition, if it has few touches of Wagner as he is known in his music-dramas. The orchestra played with that perfection which has placed it at the head of instrumental organizations in this country, and which is the marvel of all concert goers. Mr. Paur, however, might study pianissimo effects with advantage. He is a great success, at any rate, so far as fortissimo is concerned.

From The Standard Union March 27 189

Compliments H. L. Bridgman,
Business Manager.

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There were two overtures last evening—those to "Faust" and "Rienzi." The former, as is well known, is not an overture at all, but the first movement to an uncompleted symphony, while the latter represents Wagner in his "salad days," so to speak. Yet there is a martial opulence about the Rienzi work, which in conjunction with the Boston orchestra and Mr. Paur is capable of producing quite a sensation, though generally speaking it is one of the least satisfactory of the Wagnerian overtures. Preceding it on the programme was the "Siegfried Idyl," that monotonous composition which is too long by half, and which so easily gets on one's nerves—like the old torture of the constant drop of water on the prisoner's head. Why always this tiresome "idyl," when there is the exquisite "Waldweben," a far more lovely idyl than the other can ever hope to be, a genuine echo of the forests, instead of this manufactured thing of boredom, as tiresome as it is tormenting. But the audience lived through it, and eventually came those two precious gems, "Wotani Farewell and Fire Charm," and the "Ride of the Valkyries." Few who have listened to the Magic Fire Scene at midnight, under the manipulation of a tired orchestra, and after four hours of bad ventilation, can conceive how fascinating, despite the absence of flames and the sleeping Brunnhilde, this rare piece of musical color can become. Last evening it received all the resources of one of the finest orchestras in the world; almost overpowering was that wealth of tonal beauty as brought out by some of the best musicians of the day. The flood of melody gained every instant from the sombre notes of the "Farewell" to the warm and flowing rhythm of the fire scene, till the flames seemed literally to leap and quiver before one as they performed their office of protection to the fallen goddess. Last of all came the "Ride of the Valkyries," full of stirring animal life and the fresh north wind—always an ideal composition on which to send an audience home.

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One of the most interested listeners was a bright-eyed little Japanese lady in the box at the right of the stage. Miss Joshi Kajaro, from Tokio, a student at Mount Holyoke Seminary, and now visiting friends in this city.

Daily [illegible] News.

FALL RIVER, Mass.

TUESDAY, MARCH 30.

THE SYMPHONY.

A Concert That Pleased All Auditors.

The Boston Symphony Orchestra gave at the Academy, Monday night, a concert that may justly be classed as the most generally enjoyable ever given by that great organization in this city. It is safe to say that there was not a person in the big audience who did not enjoy some portion of the concert, and that is something that cannot always be said of a symphony concert. Excepting the symphony number the music was of a lighter character than is usually played in symphony music. There was a dash and catch to it that made it very attractive. It was still, however, thoroughly good music and of a very high class, but it was less complicated and elaborate in orchestration than most symphony concert selections, and in consequence more musical, and more enjoyable for the musically uneducated who compose the great part of a concert audience in this city. These people do not know music technically, and they make no pretense of doing so, but they do thoroughly enjoy hearing good music, and when the program is made up of numbers that do not require an exhausting effort to follow them, the pleasure and appreciation of the audience is constantly evident.

The popularity of the concert last night was evident in the manner of the audience as it went out. No one was wearied, and all carried away with them pleasant memories of the sweet, full tones of the closing number, the overture from "William Tell." One symphony number is enough for an evening, and last night it was well placed first on the program, when people were fresh and could follow it with enjoyment. It is good evidence of the wholly satisfactory character of the whole concert, that the comparatively few people present who are sufficiently trained in music to be able to criticise technically such a concert, were as much pleased with it as any of the others.

There is much satisfaction to be derived from the statement that the audience was a large one. It was the largest for a symphony concert in four years and the third largest that the city has turned out for such a concert. The receipts were large enough to warrant a hope of a continuance of the annual concert, though that all expenses were cleared, as the running expense of the organization are enormous, is not certain. The audience was enthusiastic as well as large, and it must have been a pleasure for the musicians to play. Certainly Mr. Emil Pain, the conductor, showed in is fine, strong face a strong pleasure in the applause.

There was a great curiosity to see Madam Szumowska, Paderewski's only and celebrated pupil and much anticipation of pleasure in hearing her play. No one was disappointed. Her playing is remarkable for the brilliancy and delicacy of its execution. Her playing is in power that of a woman, not of a man, but there is a dash of playing and perfection of execution that aroused the enthusiasm of the audience. It is very seldom that her equal as a performer on the pianoforte is to be found. Madame Szumowska is a woman of stately carriage and figure and she has a fine face. She won the sympathy of the spectators by her appearance before she aroused their enthusiasm as an audience by her playing. She was called out three times by the long continued and insistent applause, in which the musicians joined heartily. The rule barring encores was adhered to.

Seventy-five men were brought down, and there were on the stage for one selection 68 of them. The orchestra appeared, if possible, to be better balanced than it ever was before. The control of Mr. Paur is always something remarkable, and it is always apparent in the perfect time of his orchestra. He was given a very warm welcome when he came out. The first number was the symphony, No. 4 in B-flat major, opus 60, by Beethoven, came first. It is in four movements. The symphony had never been given here before. Other symphonies that have been given here were perhaps more generally enjoyed, but the number brought out with great distinctness the power and control of the orchestra, and the very great ability of the musicians included in it. A musical authority says that the characteristic feature of this symphony which distinguishes it from the rest of the nine that Beethoven wrote is its unceasing, irrepressible brightness and cheerfulness. There is a transient gloom in the introductory adagio and a rough burst in the finale, but aside from these hardly a sombre bar. The symphony was written in 1806 and first performed in 1807 at a subscription concert for Beethoven's benefit. It is known as his Spring symphony. The first movement specially is one of singing and unbroken happiness, indicating a capricious humor which Beethoven never exceeded. The second movement, the adagio, was probably the most enjoyed.

The pianoforte selection, the concerto, No. 2 in G minor, by Saint-Saens, was the second number. There were three movements of which the third, the presto, was perhaps the most brilliant. Madame Szumowska's playing is marked more by the brilliancy and delicacy of expression than by its expression. The instrument appeared to lack something in melody.

There were in her playing touches of delicate expressions and some feeling, but they were not frequent nor did they mark the number.

The little suite from Bizet, "Children's Games," opus 22, was probably the most enjoyed. The first was the march, trumpet and drums. The sweetest was the berceuse, the cradle song carried by the strings. The impromptu, the top, was short as the spinning of the top, whose humming could be easily distinguished. The duo between the violins and heavier strings was odd and taking, and the lively galop at the close brought the strings and reeds out in great power. There was a beautiful swing all through this number. The selection was new here.

Weber's "Invitation to the Dance," opus 65, arranged for the orchestra by Felix Weingartner, gained a new interest in this arrangement and every one welcomed an old acquaintance in new dress.

The overture from Rossini's "William Tell" was put in the program by request. Every one delights in it and as it is of course best heard when played by the symphony orchestra every one was left in a pleasant mood by the closing number.

The Daily Globe

MARCH 30, 1897.

GRAND MUSICAL EVENT.

Boston Symphony Orchestra Attracts a Large and Fashionable Audience.

"It was the finest I ever heard, by long odds." This remark, made by a gentleman coming out of the Academy last night after the concert by the Boston Symphony orchestra, voices the sentiment of probably every one in the large audience which greeted the finest orchestra in America. From the Beethoven symphony to Rossini's grand overture to "William Tell," the last number on the programme, it was a delightful musical treat. The orchestra never played better in any previous concert given in this city. The audience was the largest that ever listened to a symphony here before. There were some vacant seats, but not many.

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The orchestra was heard at its best in the "William Tell" overture. The cello solo in the first part was skilfully played and the duet for flute and oboe was fine. The full strength of the orchestra was heard in the last part and it was grand.

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Fall River Daily Herald

MARCH 30, 1897

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The Independent

130 FULTON STREET,

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Daily Evening News.

FALL RIVER, Mass.

TUESDAY, MARCH 30.

THE SYMPHONY.

A Concert That Pleased All Auditors.

The Boston Symphony Orchestra gave at the Academy, Monday night, a concert that may justly be classed as the most generally enjoyable ever given by that great organization in this city. It is safe to say that there was not a person in the big audience who did not enjoy some portion of the concert, and that is something that cannot always be said of a symphony concert. Excepting the symphony number the music was of a lighter character than is usually played in symphony music. There was a dash and catch to it that made it very attractive. It was still, however, thoroughly good music and of a very high class, but it was less complicated and elaborate in orchestration than most symphony concert selections, and in consequence more musical, and more enjoyable for the musically uneducated who compose the great part of a concert audience in this city. These people do not know music technically, and they make no pretense of doing so, but they do thoroughly enjoy hearing good music, and when the program is made up of numbers that do not require an exhausting effort to follow them, the pleasure and appreciation of the audience is constantly evident.

The popularity of the concert last night was evident in the manner of the audience as it went out. No one was wearied, and all carried away with them pleasant memories of the sweet, full tones of the closing number, the overture from "William Tell." One symphony number is enough for an evening, and last night it was well placed first on the program, when reople were fresh and could follow it with enjoyment. It is good evidence of the wholly satisfactory character of the whole concert, that the comparatively few people present who are sufficiently trained in music to be able to criticise technically such a concert, were as much pleased with it as any of the others.

There is much satisfaction to be derived from the statement that the audience was a large one. It was the largest for a symphony concert in four years and the third largest that the city has turned out for such a concert. The receipts were large enough to warrant a hope of a continuance of the annual concert, though that all expenses were cleared, as the running expense of the organization are enormous, is not certain. The audience was enthusiastic as well as large, and it must have been a pleasure for the musicians to play. Certainly Mr. Emil Pain, the conductor, showed in his fine, strong face a strong pleasure in the applause.

There was a great curiosity to see Madam Szumowska, Paderewski's only and celebrated pupil and much anticipation of pleasure in hearing her play. No one was disappointed. Her playing is remarkable for the brilliancy and delicacy of its execution. Her playing is in power that of a woman, not of a man, but there is a dash of playing and perfection of execution that aroused the enthusiasm of the audience. It is very seldom that her equal as a performer on the pianoforte is to be found. Madame Szumowska is a woman of stately carriage and figure and she has a fine face. She won the sympathy of the spectators by her appearance before she aroused their enthusiasm as an audience by her playing. She was called out three times by the long continued and insistent applause, in which the musicians joined heartily. The rule barring encores was adhered to.

Seventy-five men were brought down, and there were on the stage for one selection 68 of them. The orchestra appeared, if possible, to be better balanced than it ever was before. The control of Mr. Paur is always something remarkable, and it is always apparent in the perfect time of his orchestra. He was given a very warm welcome when he came out. The first number was the symphony, No. 4 in B-flat major, opus 60, by Beethoven, came first. It is in four movements. The symphony had never been given here before. Other symphonies that have been given here were perhaps more generally enjoyed, but the number brought out with great distinctness the power and control of the orchestra, and the very great ability of the musicians included in it. A musical authority says that the characteristic feature of this symphony which distinguishes it from the rest of the nine that Beethoven wrote is its unceasing, irrepressible brightness and cheerfulness. There is a transient gloom in the introductory adagio and a rough burst in the finale, but aside from these hardly a sombre bar. The symphony was written in 1806 and first performed in 1807 at a subscription concert for Beethoven's benefit. It is known as his Spring symphony. The first movement specially is one of singing and unbroken happiness, indicating a capricious humor which Beethoven never exceeded. The second movement, the adagio, was probably the most enjoyed.

The pianoforte selection, the concerto, No. 2 in G minor, by Saint-Saens, was the second number. There were three movements of which the third, the presto was perhaps the most brilliant. Madame Szumowska's playing is marked more by the brilliancy and delicacy of expression than by its expression. The instrument appeared to lack something in melody.

There were in her playing touches of delicate expressions and some feeling, but they were not frequent nor did they mark the number.

The little suite from Bizet, "Children's Games," opus 22, was probably the most enjoyed. The first was the march, trumpet and drums. The sweetest was the berceuse, the cradle song carried by the strings. The impromptu, the top, was short as the spinning of the top, whose humming could be easily distinguished. The duo between the violins and heavier strings was odd and taking, and the lively galop at the close brought the strings and reeds out in great power. There was a beautiful swing all through this number. The selection was new here.

Weber's "Invitation to the Dance," opus 65, arranged for the orchestra by Felix Weingartner, gained a new interest in this arrangement and every one welcomed an old acquaintance in new dress.

The overture from Rossini's "William Tell" was put in the program by request. Every one delights in it and as it is of course best heard when played by the symphony orchestra every one was left in a pleasant mood by the closing number.

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BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, APRIL 5, 1897.

The Symphony Concert—A Brilliant Performance.

It was high-water mark with the symphony orchestra Saturday night; if ever the organization won a triumph it was at this concert, and the audience was not slow in perceiving that there was a musical electricity in the air and the applause was continuous.

Weber's "Oberon" overture began the programme, and although there was a bit of false intonation in the opening horn phrase, the performance was as brilliant as any we have ever heard. That fearfully loud chord (Weber always wanted it so) was given with an explosion strong enough to shock the Boston Gas Co. within its walls, and the clarinette solo which followed was excellently played. Weber loved horns and clarinettes and constantly brought these instruments to the front. Both instruments deserve praise for their work in this overture. The applause at the end of the number was absolutely enthusiastic, and it was deserved.

Now followed that sterling artist, Mr. Leo Schulz, in two interesting violoncello numbers. Bargiel's Adagio gave good chances for breadth of tone and sympathetic quality, and Mr. Schulz was easily adequate in these directions.

The Dvorak Rondo, which received its first performance in Boston on this occasion, makes heavier demands upon the performer; it is a composition half-virtuosity, half-expression, calling upon two diverse schools of work in its chief theme and its two counterthemes. It is a clear enough example of second-rondo form, with excellent contrasts between its divisions.

The chief theme brought in a copious display of harmonics and high position work. The work is thoroughly in the folk-music style, its first theme sounding as if an American negro had been shipwrecked on a seacoast in Bohemia. Its countertheme was the most expressive part of the composition, and Mr. Schulz played it with much feeling. The second countertheme was not far removed from an Irish jig, leading to still more varied contrasts. Clear in form and very melodic, the work will become a favorite with all violoncellists. Mr. Schulz was recalled over and over again at its end.

There probably is not an orchestra in the world that could perform Tschailowsky's "Pathetic Symphony" as well as it was given at this concert; it is difficult for the reviewer to hold the reins over his enthusiasm for the work and its noble interpretation. Mr. Paur is right to give the symphony many times, as he has done, for in this case familiarity only breeds greater respect for the composition.

It may not be the greatest "Symphony" of our generation, measured by the classical yardstick (this achievement belong to the man who died in Vienna on the very day of the concert), but it is certainly the most passionate, the most moving orchestral work of this half of the century. By frequent performance our symphony men have grown into its spirit, the great technical difficulties are relegated to the background, and the result is something memorable. The audience, too, seemed to have become inducted into its subtleties, and grew very demonstrative after each movement. It is something

> "More than light airs and recollected terms
> Of these most brisk and giddy-paced times,"

something that seems to have been written in the shadow of death (although there is not the slightest truth in the rumors of the composer's subsequent suicide) as Mozart's "Requiem" was, and that has moved the composer mightily, and therefore has mighty power upon the auditor.

The first movement, with its turbulence and struggle, the second (the longest instance of 5-4 rhythm that we know of) with its strange pedal point of kettledrum notes, the third taking the place of a Scherzo but by no means a playful movement, telling its tale of War and Glory ("The paths of Glory lead but to the Grave" would certainly be its fitting motto) and the final Threnody, with its muted horn tones telling of evil, disaster and death, its solemn gong stroke, and its throbbing heart gradually numbed to rest, all these points were brought out as never before—an indescribably great performance.

One would have thought that anything after this triumph would be in the nature of an anti-climax, but Mr. Ben Davies, who followed, for it was a concert with two soloists, managed to keep matters at a white heat by a very artistic interpretation of "Deeper and Deeper Still" and "Waft Her, Angels," from Handel's "Jephtha."

He overshaded a little, some of his pianissimo effects being almost inaudible, but his expression was well-fitted to his theme, the recitative being very dramatic, and he was clear in enunciation and sure in intonation, even in the highest register, his tone never appearing forced or unmusical even in the most trying passages, wherefore the recalls at the close of the aria were numerous and hearty, and the exceptional character of the concert was sustained.

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Of course the chief praise belongs to the violins who did splendid work in both camps, giving the high positions of the Venus music and the trying scales of the culmination of the Pilgrim's chorus with clearness and surety, but the horns and trombones also deserves much praise. The concert should be marked with a white stone, even among the many excellent concerts we have had from our Symphony Orchestra. Louis C. Elson.

Boston Journal.
SUNDAY, APRIL 4, 1897.

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There are moments, yea, hours in this too daily life when existence seems really worth while, and man appears a superb animal even in his death struggle. Such was the time spent in listening again to Tschaikowsky's Pathetic Symphony.

I am aware that there are estimable persons—excellent musicians, some of them, with many curious facts about the Sonata form—who insist that this work is a suite rather than a symphony. It makes little difference whether you call the marvelous masterpiece a symphony or a suite; the music is the same, the emotions are aroused in either case, the effect is as overwhelming.

I am also aware that there are persons restlessly critical, who complain of the "cheapness" of the second theme of the first movement. It is true that Tschaikowsky remembered well the long, flowing cantilena dear to Italian opera makers. Never mind in what country he found his tunes; the question is, "What did he do with them after he had found them?"

No, this symphony is not easily sniffed away. Each hearing enlarges the admiration excited by its first performance, and now admiration is akin to awe.

The work now seems firmly knit together, each part indispensable to the effect of the whole, whereas at first the relation of the third movement was not wholly clear. This strange, battle-drunk, delirious march must precede the wild lamentation of the finale. James Shirley long ago wrote the motto that might well stand between the triumph and the mourning.

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And at each hearing new harmonic beauties appear, as well as hitherto unnoticed passages of most ingenious orchestration. The very tune that some call "cheap" or "common" is the one necessary, inevitable tune in its place; any other tune would be incongruous, impertinent. It is the one sensuous streak in the powerful, sombre work. It is the voice of the young man, recalled by the man of experience who is about to die. It breathes the foolishness of youth that is often more than the wisdom of maturity. And he who cannot recall such foolishness is indeed unhappy, for he has not known the fullness of life.

I have spoken of this symphony at length and in rhapsodic speech before this in the Journal. Nor have I now the wish or the disposition to speak analytically or even coolly of such music. Here is a work that, without a hint or a suggestion of program, sums up in the most imaginative language the life of man, with his illusions, desires, loves, struggles, victories, unavoidable end. Tschaikowsky may have written this Requiem for himself (for they who were nearest to him do not deny that, wearied and disgusted, he took poison); but he also wrote it for the race itself.

The performance was one never to be forgotten. Conductor and players were as inspired men. No doubt the news of Brahm's death was not without influence in the impassioned result, for such a lamentation as the finale is an honor to any composer, poet, or potentate.

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The second movement, instead of being slow and romantic as usual, is again an allegro, this time in the remarkable rhythm of five-fourths; the third movement is also an allegro. This succession of movements in a symphony is unprecedented.

The fourth movement, Adajio lamentoso, is very mournful—almost a dirge. Coming, as it did, the last of the composer's writings, it is looked upon as his expression of foreboding—like Mozart's requiem.

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HOWARD MALCOM TICKNOR.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CI., NO. 94.
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Aria, "Waft Her, Angels"	Handel
Overture, "Tannhauser"	Wagner

The soloists were Mr. Ben Davies and Mr. Leo Schulz.

The noble symphony grows with every successive hearing. It is beyond all cavil the largest and greatest of modern works in its kind, an epic masterpiece of the first order, from whatever standpoint it may be viewed; lavishly prolific in musical beauties of every description, wonderful in its richness and variety of effect and sounding almost the whole gamut of lofty emotion, the finale being one of the most eloquent and searching expressions of majestic pathos that ever composer conceived. Mr. Paur's interpretation of it last night was magnificent, often thrilling, in its broad and spirited sweep, and its passionateness, and the performance by the orchestra was surpassing in its fire, its brilliant virtuosity and splendor and wealth of tone color.

Bargiel's beautiful and chaste adagio was played by Mr. Schulz with delighting tenderness and refinement, and artistic purity of taste, especially in its quieter phases, which were exquisitely rendered in an absolutely perfect cantabile style.

The Dvorak rondo, which is new here, is a pleasing work, graceful and flowing in its themes, and free from the eccentricities of rhythm and that monotonous excess of national character in which the composer so persistently indulges. Now and then it barely escapes lapsing into conventional commonplace, but that danger is skilfully avoided. This selection, also, was beautifully read and played by Mr. Schulz, who was applauded with great acclaim and recalled several times.

Mr. Davies, who was welcomed very cordially, declaimed the recitative, "Deeper and Deeper Still," with fine and just dramatic feeling, and with an enunciation that was faultless. The air was rendered with a keenly sympathetic sense of its meaning and possibilities of graceful expression. His sweet, smooth and perfectly trained voice, musicianly phrasing and purity of taste, as well as the flexible ease of his singing, were a constant pleasure, and had it not been for overmuch of aspirating in the more flowing figures of the second part of the air, the effort would have been without a flaw. He fully merited the enthusiastic recognition and the three vigorous recalls that rewarded him.

The programme for the next concert is: Overture, "Ruy Blas," Mendelssohn; aria from "The Taming of the Shrew," Goetz; concerto for violin, Gernsheim, and symphony No. 3, Schumann. The soloists are to be Miss Lena Little and Mr. Isidor Schnitzler.

BOSTON DAILY ADVERTISER.
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The Official Paper of the State.
The Official Paper of the City.

MONDAY MORNING, APRIL 5, 1897.

The Symphony Concert—A Brilliant Performance.

It was high-water mark with the symphony orchestra Saturday night; if ever the organization won a triumph it was at this concert, and the audience was not slow in perceiving that there was a musical electricity in the air and the applause was continuous.

Weber's "Oberon" overture began the programme, and although there was a bit of false intonation in the opening horn phrase, the performance was as brilliant as any we have ever heard. That fearfully loud chord (Weber always wanted it so) was given with an explosion strong enough to shock the Boston Gas Co. within its walls, and the clarinette solo which followed was excellently played. Weber loved horns and clarinettes and constantly brought these instruments to the front. Both instruments deserve praise for their work in this overture. The applause at the end of the number was absolutely enthusiastic, and it was deserved.

Now followed that sterling artist, Mr. Leo Schulz, in two interesting violoncello numbers. Bargiel's Adagio gave good chances for breadth of tone and sympathetic quality, and Mr. Schulz was easily adequate in these directions.

The Dvorak Rondo, which received its first performance in Boston on this occasion, makes heavier demands upon the performer; it is a composition half-virtuosity, half-expression, calling upon two diverse schools of work in its chief theme and its two counterthemes. It is a clear enough example of second-rondo form, with excellent contrasts between its divisions.

The chief theme brought in a copious display of harmonics and high position work. The work is thoroughly in the folk-music style, its first theme sounding as if an American negro had been shipwrecked on a seacoast in Bohemia. Its countertheme was the most expressive part of the composition, and Mr. Schulz played it with much feeling. The second countertheme was not far removed from an Irish jig, leading to still more varied contrasts. Clear in form and very melodic, the work will become a favorite with all violoncellists. Mr. Schulz was recalled over and over again at its end.

There probably is not an orchestra in the world that could perform Tschailowsky's "Pathetic Symphony" as well as it was given at this concert; it is difficult for the reviewer to hold the reins over his enthusiasm for the work and its noble interpretation. Mr. Paur is right to give the symphony many times, as he has done, for in this case familiarity only breeds greater respect for the composition.

It may not be the greatest "Symphony" of our generation, measured by the classical yardstick (this achievement belong to the man who died in Vienna on the very day of the concert), but it is certainly the most passionate, the most moving orchestral work of this half of the century. By frequent performance our symphony men have grown into its spirit, the great technical difficulties are relegated to the background, and the result is something memorable. The audience, too, seemed to have become inducted into its subtleties, and grew very demonstrative after each movement. It is something

> "More than light airs and recollected terms
> Of these most brisk and giddy-paced times,"

something that seems to have been written in the shadow of death (although there is not the slightest truth in the rumors of the composer's subsequent suicide) as Mozart's "Requiem" was, and that has moved the composer mightily, and therefore has mighty power upon the auditor.

The first movement, with its turbulence and struggle, the second (the longest instance of 5-4 rhythm that we know of) with its strange pedal point of kettle-drum notes, the third taking the place of a Scherzo but by no means a playful movement, telling its tale of War and Glory ("The paths of Glory lead but to the Grave" would certainly be its fitting motto) and the final Threnody, with its muted horn tones telling of evil, disaster and death, its solemn gong stroke, and its throbbing heart gradually numbed to rest, all these points were brought out as never before—an indescribably great performance.

One would have thought that anything after this triumph would be in the nature of an anti-climax, but Mr. Ben Davies, who followed, for it was a concert with two soloists, managed to keep matters at a white heat by a very artistic interpretation of "Deeper and Deeper Still" and "Waft Her, Angels," from Handel's "Jephtha."

He overshaded a little, some of his pianissimo effects being almost inaudible, but his expression was well-fitted to his theme, the recitative being very dramatic, and he was clear in enunciation and sure in intonation, even in the highest register, his tone never appearing forced or unmusical even in the most trying passages, wherefore the recalls at the close of the aria were numerous and hearty, and the exceptional character of the concert was sustained.

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Bargiel's beautiful and chaste adagio was played by Mr. Schulz with delighting tenderness and refinement, and artistic purity of taste, especially in its quieter phases, which were exquisitely rendered in an absolutely perfect cantabile style.

The Dvorak rondo, which is new here, is a pleasing work, graceful and flowing in its themes, and free from the eccentricities of rhythm and that monotonous excess of national character in which the composer so persistently indulges. Now and then it barely escapes lapsing into conventional commonplace, but that danger is skilfully avoided. This selection, also, was beautifully read and played by Mr. Schulz, who was applauded with great acclaim and recalled several times.

Mr. Davies, who was welcomed very cordially, declaimed the recitative, "Deeper and Deeper Still," with fine and just dramatic feeling, and with an enunciation that was faultless. The air was rendered with a keenly sympathetic sense of its meaning and possibilities of graceful expression. His sweet, smooth and perfectly trained voice, musicianly phrasing and purity of taste, as well as the flexible ease of his singing, were a constant pleasure, and had it not been for overmuch of aspirating in the more flowing figures of the second part of the air, the effort would have been without a flaw. He fully merited the enthusiastic recognition and the three vigorous recalls that rewarded him.

The programme for the next concert is: Overture, "Ruy Blas," Mendelssohn; aria from "The Taming of the Shrew," Goetz; concerto for violin, Gernsheim, and symphony No. 3, Schumann. The soloists are to be Miss Lena Little and Mr. Isidor Schnitzler.

Boston Sunday Globe.

SUNDAY, APRIL 4, 1897.

Twentieth Symphony Concert.

Two soloists assisted at the 20th symphony concert. Mr Leo Schulz, cellist, played an adagio by Woldemar Bargiel and a rondo by Dvorak, and Mr Ben Davies, the English tenor, sang a recitative and the aria "Waft her, angels," from Handel's oratorio "Jephtha." The orchestral pieces were the overture to Weber's "Oberon," Tschaikowsky's sixth symphony and Wagner's "Tannhauser" overture. Mr Davies' oratorio work scarcely needs more than a general commendation at this time, for the fame of the singer is familiar to concert patrons on both sides of the Atlantic. In the combination of the dramatic recitative and the joyous aria the extremes of musical expression are shown, and Mr Davies gave to each the proper shadings and degrees of intensity. Beautifully phrased, sweetly voiced and enunciated with notable distinctness every sentiment was artistically presented, the recitative being specially effective as an example of what might be called musical elocution. In the air the runs were given with flexibility and smoothness, the tonality was pure, even in the sustained high fortissimo notes. The singer was showered with applause at the close of the numbers, and returned several times to bow acknowledgments.

In Mr Schulz' selections the cello was almost continually in evidence, neither Bargiel nor Dvorak giving the soloist much orchestral relief. The adagio was played with an admirable breadth of tone. The chord passages were finely harmonized and the fingering in the rapid movements was true and incisive. In the Dvorak rondo the embellishments of the themes were dexterous and melodic and the upper chords and phrases over the body of the cello were given with violin effects, very sweet and clear. The performances elicited hearty applause.

Weber's delightful "Oberon" overture was played in a sympathetic manner by Mr Paur's men, the beautiful dance figures and melodious transition passages being given with all the grace and delicacy requisite for a proper interpretation of the work. The brilliant conclusion theme was notably effective. The "Tannhauser" overture was rendered with the necessary sonority. The recurring violin figures in the third part were magnificently played.

Tschaikowsky's sixth symphony was performed with great impressiveness. The tone colors were well preserved, and the passion and pathos of the great modern work were clearly illustrated and duly emphasized. The slow tempo of the finale remained unbroken, and the team work of the orchestra was never better shown than in the difficult united tones of the horns, which were kept to exact pitch against the somber musical background furnished by the other contingents. The wonderfully pictorial composition was splendidly interpreted throughout.

At this week's concerts Miss Lena Little and Mr Isidor Schnitzler will be the soloists. The program will be as follows: Overture, "Ruy Blas," Mendelssohn; aria from act three, "Taming of the Shrew," Goetz; concerto for violin, in D major, Gernsheim; symphony No. 3, in E flat major, Schumann.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, APRIL 7, 1897.

* *

The program of the twentieth Symphony concert (April 3) was as follows:

Overture to Oberon	Weber
Adagio for violoncello, op. 38	Bargiel
Rondo for violoncello, op. 94 (First time in Boston.)	Dvorák
Symphony No. 6, in B minor, Pathétique, op. 74	Tschaikowsky
Recitative, Deeper and Deeper Still, and air, Waft Her, Angels, from Jephthah	Händel
Overture to Tannhäuser	Wagner

Mr. Apthorp analyzed the Oberon overture con amore for four pages. He calls the attention of the audience to "the tremendous crash of the full orchestra on the dominant chord of A. The unexpected suddenness of this orchestral thunderbolt has quite as much to do with the effect it produces as the way in which it is scored; but the effect is unquestionable. Familiar as the overture is, it is hardly ever played anywhere, even to-day, without this chord's startling at least somebody in the audience, and the comic results of which this sudden shock has been productive on more than one occasion have given rise to many an anecdote. It is unquestionably one of the most tremendous surprises in all orchestral music."

These program books are educational. You will be pleased to learn that in consequence of Mr. Apthorp's efforts not a person jumped last night when the crash came; not a person shrieked or required the sustaining arm of an usher. Analytical program books, then, are not without excuse for their existence.

* * *

Mr. Paur and his men gave a wonderfully effective performance of Tschaikowsky's great work; a performance overwhelming, long, long to be remembered.

Bülow appreciated Tschaikowsky when to many he was only "that Russian." In 1874, at Milan, the pianist conductor praised the originality and flow of melody in the Romeo and Juliet fantaisie. In 1878, at London, he proclaimed Tschaikowsky to be an "Echter Tonpoet, sit venia verbo." And he explained a tone-poet as first of all a romantic, who when he develops himself to genius becomes also a classic.

* * *

Mr. Ben Davies declaimed the recitative of Händel with breadth, intelligence and passion. He sang the air with taste; but certain tones were veiled, and at times there was an exhibition of effort.

Mr. Schulz played with unusual beauty of tone and genuine feeling. The rondo by Dvorák is not without the Dvorákian-Congo-Krehbilian touch that is a sorry substitute for the romantic Bohemianism of his earlier works. It is a pleasing piece, however, and its rhythmic changes and capricious spirit were caught effectively by Mr. Schulz.

PHILIP HALE.

Boston [illegible]

MONDAY, APRIL 5, [illegible]

Music Hall: Boston Symphony Orchestra.

The programme of the twentieth Symphony concert, given in Music Hall last Saturday evening, was as follows:

Weber: Overture to Oberon.
Bargiel: Adagio for violoncello, op. 38.
Dvorak: Rondo for violoncello, op. 94.
(First time in Boston.)
Tschaikowsky: Symphony No. 6 in B minor, Pathetique, op. 74.
Handel: Recitative, "Deeper and Deeper Still," and air, "Waft Her, Angels," from "Jephthah."
Wagner: Overture to Tannhäusser.

Mr. Leo Schulz and Mr. Ben Davies were the soloists.

The narrow limits of the conventional concert repertory were but slightly widened by the first performance here of Dvorak's rondo for violoncello, which by constant, unexpected avoiding of the extravagant, sinks not infrequently into the commonplace. The composition is fluent and at times charming in the ease and grace of its rhythm, but we hardly think it worth the attention of Mr. Schulz, who played with perfect care and an emotional suggestion which fortunately was not covered up by his perfect technique. His rendering of the Bargiel adagio showed a much more fitting blending of the artist and his theme. Mr. Schulz would far better have left us a final impression from his playing of the latter work, which was exquisite in its quietly sensuous feeling and absence of all obvious technical pretence.

The great Tschaikowsky symphony grows greater with every performance, and not a little of this growth is due to the magnificent interpretation by Mr. Paur, who read the work last Saturday evening with astonishing breadth and emotional force. Virtually the last composition prior to its composer's death on Nov. 7, 1893, the symphony reflects the highest range of his genius, and contains, if it be not over-sentimental to imagine so much, in the dark shadow and tremendous sweep of its melancholy harmonies a portentous premonition of his impending death. At least it does no harm for the imagination to play around such a thought, for the temperamental effect of the symphony creates it, whether there originally or not. Impressive to the core, no auditor could fail to be moved in his inmost heart of heart by the solemn majesty of the requiem which serves so well for Tschaikowsky's own. The playing of this grand symphony will remain one of the grandest memories of the work of our Symphony Orchestra. Certainly it has never previously been given here in so great perfection, nor with such wonderful inspirational purpose and effect.

Mr. Davies's singing of the selection from Handel was well-nigh flawless, both in vocalization and in dramatic suggestion. His sympathetic voice, with plenty of reserve force behind it, gave in purity of expression an ideal rendering of both the recitative and aria.

And what a pleasure to hear the Tannhäuser overture even once more! It never becomes hackneyed, and in its original form is an ideal concert piece. The ordinary overture suffers when deprived of the atmosphere of the theatre; the curtain, the footlights, the performance for which it prepares the way are all necessary factors in its completeness, but the Tannhäuser overture may stand alone and be understood and appreciated without the opera, which is now linked solely to the revised Paris version. And for this reason we are unable to confess any very strong liking for the Oberon overture, with which the programme opened, even though it be a standard orchestral piece. The playing of each was excellent, although many of the audience evidently thought the Tannhäuser overture not worth waiting for, probably because of its pervasive old age! Yet there were some who did not regret that they sat through until the end.

The programme for the twenty-first rehearsal and concert is: Mendelssohn, "Overture to Ruy Blas"; Goetz, aria from third act of "Taming of the Shrew"; Gernsheim, concerto for violin, in D-major; Schumann, symphony No. 3, in E-flat major, Rhenish.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, APRIL 11, 1897.

(Copyright, 1897. Post Publishing Company.)

TWENTY-FIRST SYMPHONY.

It was a "Brahms night" at the Symphony last evening, as a sort of memorial service to the composer, who died April 3 last, and as if to accentuate the occasion the index page of the programme bore a mourning emblem and the members of the orchestra wore black ties.

Barring the composer's No. 4 symphony, which has many bright and enlivening spots, the programme befitted the occasion, for a general sombreness and gloom seemed to permeate every member. Even Mr. Max Heinrich, with his rich, mellow voice and exquisite interpretation of the group of songs allotted to him, failed to infuse much enthusiasm into the audience, many of whom left by the time the programme was half over.

The concert opened with Brahms's tragic overture, which is a long number of frequent and quaint developments and abounding in melodic figures. Mr. Heinrich followed with four songs, or rather oratorical selections, the words of which were scriptural. They were admirably sung, although, as already stated, were heavy and monotonous.

The A minor concerto for violin and cello, which followed, was played in its solo parts by Mr. Kneisel and Mr. Schroeder.

The programme was brought to a close with the E minor symphony, which was beautifully played under the very careful conductorship of Mr. Paur.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CI., NO. 101.

SUNDAY, APRIL 11, 1897.

THE SYMPHONY CONCERT.

Programme in Memoriam of Johannes Brahms.

Made up of the Late Composer's Compositions—The Selections Gloomy and Almost Without Relief—Max Heinrich, Franz Kneisel and Alwin Schroeder the Soloists.

The concert by the Boston Symphony Orchestra in Music Hall last evening was in memory of Johannes Brahms, and the programme was made up wholly of the late composer's compositions, as follows:

Tragic overture, op. 81.
Four Serious Songs, op. 121.
Concerto for violin and 'cello, op. 102.
Symphony in E minor, op. 98.

Mr. Max Heinrich, Mr. Franz Kneisel and Mr. Alvin Schroeder were the soloists.

The selections were gloomy almost without relief, but the occasion was a melancholy one, and it may have been considered felicitously appropriate to restrict the music as far as possible to that of a funereal cast. The success in this direction was as complete as it was depressing and slumber-wooing.

The "serious songs" proved to be the most effective opiate. The words of three of them are selected from "Ecclesiastes," and of the fourth from "Corinthians." They may possibly be set to very fine music, and in perfect sympathy with the text, but they are, nevertheless, exceedingly dull and dreary, not to say irritatingly uninteresting. Of beauty they are wholly barren, and it is difficult to understand their musical meaning. If there is anything of form in them it is not discoverable on a first hearing, nor did Mr. Heinrich's method of singing them render them any more attractive, while his enunciation of the noble text provided no special delight to an ear sensitive to a pure and refined delivery of English. These songs are not well suited to display him in his more agreeable mood, for they demand a large legato style which is not among his most characteristic artistic gifts. However, the songs and the singer were vigorously applauded, which potently verifies the fact that tastes differ, and the other fact that what is most incomprehensible in music is certain of winning at least an outward manifestation of approval from a Symphony concert audience on the ground that it is always safe to applaud that to which the name of a great composer is affixed.

The "Tragic" overture, one of Brahms' most perfect and most masterly works in its class, was splendidly read and played; in truth, the interpretation and performance brought out the beauties of the overture as they were never brought out before. The solo parts of the concert were rendered by Mons. Kneisel and Schroeder with rare elegance of technique, grace of style and warmth of sentiment, and the plaudits it commanded were fully merited. The orchestra seemed to do its work throughout con amore. The concert, however, as a whole, was not inspiriting. Perhaps it was not intended that it should be, and that it was meant to partake of the qualities of a funeral service, in which case it may have been somewhat indiscreet, not to say untimely, to have dwelt critically on either the programme or its performance.

A passing word of notice must be given to Mr. Paur's effective playing of the difficult accompaniments to the songs.

The programme for the next concert is: Symphonic Suite, "Scheherazade," N. Rimsky Korsakow, first time; concerto for pianoforte, Schumann, "Rhenish" symphony, Schumann. Mr. Rafael Joseffy is to be the soloist.

Boston Courier.

SUNDAY MORNING, APRIL 11, 1897.

The twenty-first Symphony programme was protracted and, if the truth must be told, somewhat fatiguing in performance. It had apparently been thought best that the orchestra and the audience should unite in performing some obsequies in memory of Brahms, who had given them both so much hard work in the past few years—the one in playing and the other in following his music. No other compositions were offered, and the instrumental selections were the "Tragic" overture, the A-minor concerto for violin and violoncello, opus 102, and the E-minor (fourth) symphony. The playing was all earnest, firm, appreciative and worthy of the mental and moral fibre of the music, recognizing its intellectuality, respecting its sincerity, bearing up its power and expressing its dignity. Mr. Kneisel and Mr. Schroeder led the concerto finely, maintaining the vigor of the complex first movement and delivering delicately the more gracious messages of the other two. Early in the programme Mr. Max Heinrich sang four biblical airs—set for two texts from Ecclesiastes, one from Ecclesiasticus and one from the first Corinthians—the verses upon charity. Not all equally interesting, and sometimes rugged and abstruse in form, there is a stately, forceful spirit in them all, which Mr. Heinrich rendered with broad nobility, calm gravity and deep meaning, as well as with unusual profundity and suavity of tone.

The next programme is announced thus: N. Rimsky Korsakow, Symphonic Suite, "Scheherazade" (first time); Schumann, Concerto for Pianoforte; Schumann, Symphony No. 3, in E-flat major, "Rhenish." Soloist, Mr. Rafael Joseffy.

HOWARD MALCOM TICKNOR.

Boston Sunday Globe.

SUNDAY, APRIL 11, 1897.

Symphony Concert.

On account of the recent death of the eminent composer, Johannes Brahms, the symphony selections originally announced for last week were changed and in place thereof Mr Paur's program was made up entirely from works of the dead composer. The numbers included the "Tragic" overture, a group of arias from "Vier Ernste Gesange," concerto in A minor for violin and cello and the fourth symphony. The soloists were Messrs Max Heinrich baritone, Franz Kneisel violin and Alwin Schroeder alto. It was specially appropriate to the occasion that Mr Kneisel was chosen to interpret the violin part in the concerto, as the symphony concert master enjoyed the friendship of Brahms and had been musically associated with him in Germany. The concerto was played by Messrs Kneisel and Schroeder at the symphony concert in November, 1893.

Mr Paur's program last week was of unusual length and of a somber nature befitting the event, "In memory of Johannes Brahms." The concerto was magnificently interpreted by the soloists whose artistic association for many years has developed a unity in sentiment and expression rarely attained by artists of their rank. The ensemble playing was all that could be desired, for with a sympathetic reading of the work was combined the perfect execution of the due and every phrase was given in the spirit of the composer, and not as individualized contributions to the different parts of the selection. The brilliant passages in unison were flawless in tone and where the so-called "dialogues" occurred the instruments harmonized perfectly. The finale was given with a vigorous tonality, and the orchestral assistance throughout was admirable in every particular. The soloists were many times recalled.

Mr Heinrich sang the group from "Vier Ernste Gesange," in his usual artistic and expressive manner. Few singers have the art of indicating the sentiments of songs more skilfully than Boston's popular baritone and the religious spirit of these selections were presented with great effect. Mr Paur assisted at the piano as accompanist and his work was admirable and in perfect harmony with the moods of the composer and interpretation of the singer. Mr Heinrich received many tributes of applause at the close of his singing.

The "Tragic" overture is a sonorous composition, bristling with orchestral difficulties in nature of rythmic progressions and contrasted themes pitted against each other. It appeals more to the musical expert and student than to the average auditor for the massiveness of the work, grand though it be, is at times so complex as to be almost chaotic to the general ear. The proper classic spirit of the work was well maintained by the orchestra.

The fourth symphony was sympathetically treated. Notably good was the performance of the martial theme by the wind instruments in the first part, the subsequent curios arpeggi effects by the strings and the working out of the coda. The variations of the second movement were strongly and smoothly presented by the different contingents, as also were the conflicting melody and harmony preceding the close of this part. The third movement was interpreted commendably. The wind instruments gave out the themes alloted them with an admirable tone and the complicated finale ran smoothly along to the end.

Mr Rafael Joseffy will be the soloist at this week's concerts. The program will comprise Korsakow's symphonic suite "Scheherazade," first time here, a Schumann pianoforte concerto and Schumann's "Rhenish" symphony.

Boston Sunday Globe.

SUNDAY, APRIL 4, 1897.

Twentieth Symphony Concert.

Two soloists assisted at the 20th symphony concert. Mr Leo Schulz, cellist, played an adagio by Woldemar Bargiel and a rondo by Dvorak, and Mr Ben Davies, the English tenor, sang a recitative and the aria "Waft her, angels," from Handel's oratorio "Jephtha." The orchestral pieces were the overture to Weber's "Oberon," Tschaikowsky's sixth symphony and Wagner's "Tannhauser" overture. Mr Davies' oratorio work scarcely needs more than a general commendation at this time, for the fame of the singer is familiar to concert patrons on both sides of the Atlantic. In the combination of the dramatic recitative and the joyous aria the extremes of musical expression are shown, and Mr Davies gave to each the proper shadings and degrees of intensity. Beautifully phrased, sweetly voiced and enunciated with notable distinctness every sentiment was artistically presented, the recitative being specially effective as an example of what might be called musical elocution. In the air the runs were given with flexibility and smoothness, the tonality was pure, even in the sustained high fortissimo notes. The singer was showered with applause at the close of the numbers, and returned several times to bow acknowledgments.

In Mr Schulz' selections the cello was almost continually in evidence, neither Bargiel nor Dvorak giving the soloist much orchestral relief. The adagio was played with an admirable breadth of tone. The chord passages were finely harmonized and the fingering in the rapid movements was true and incisive. In the Dvorak rondo the embellishments of the themes were dexterous and melodic and the upper chords and phrases over the body of the cello were given with violin effects, very sweet and clear. The performances elicited hearty applause.

Weber's delightful "Oberon" overture was played in a sympathetic manner by Mr Paur's men, the beautiful dance figures and melodious transition passages being given with all the grace and delicacy requisite for a proper interpretation of the work. The brilliant conclusion theme was notably effective. The "Tannhauser" overture was rendered with the necessary sonority. The recurring violin figures in the third part were magnificently played.

Tschaikowsky's sixth symphony was performed with great impressiveness. The tone colors were well preserved, and the passion and pathos of the great modern work were clearly illustrated and duly emphasized. The slow tempo of the finale remained unbroken, and the team work of the orchestra was never better shown than in the difficult united tones of the horns, which were kept to exact pitch against the somber musical background furnished by the other contingents. The wonderfully pictorial composition was splendidly interpreted throughout.

At this week's concerts Miss Lena Little and Mr Isidor Schnitzler will be the soloists. The program will be as follows: Overture, "Ruy Blas," Mendelssohn; aria from act three, "Taming of the Shrew," Goetz; concerto for violin, in D major, Gernsheim; symphony No. 3, in E flat major, Schumann.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, APRIL 7, 1897.

* *

The program of the twentieth Symphony concert (April 3) was as follows:

Overture to Oberon	Weber
Adagio for violoncello, op. 38	Bargiel
Rondo for violoncello, op. 94 (First time in Boston.)	Dvorák
Symphony No. 6, in B minor, Pathétique, op. 74	Tschaikowsky
Recitative, Deeper and Deeper Still, and air, Waft Her, Angels, from Jephthah	Händel
Overture to Tannhäuser	Wagner

Mr. Apthorp analyzed the Oberon overture con amore for four pages. He calls the attention of the audience to "the tremendous crash of the full orchestra on the dominant chord of A. The unexpected suddenness of this orchestral thunderbolt has quite as much to do with the effect it produces as the way in which it is scored; but the effect is unquestionable. Familiar as the overture is, it is hardly ever played anywhere, even to-day, without this chord's startling at least somebody in the audience, and the comic results of which this sudden shock has been productive on more than one occasion have given rise to many an anecdote. It is unquestionably one of the most tremendous surprises in all orchestral music."

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PHILIP HALE.

Boston Transcript

MONDAY, APRIL 5, 1897.

Music Hall: Boston Symphony Orchestra.

The programme of the twentieth Symphony concert, given in Music Hall last Saturday evening, was as follows:

Weber: Overture to Oberon.
Bargiel: Adagio for violoncello, op. 38.
Dvorak: Rondo for violoncello, op. 94.
(First time in Boston.)
Tschaikowsky: Symphony No. 6 in B minor, Pathétique, op. 74.
Handel: Recitative, "Deeper and Deeper Still," and air, "Waft Her, Angels," from "Jephthah."
Wagner: Overture to Tannhäusser.

Mr. Leo Schulz and Mr. Ben Davies were the soloists.

The narrow limits of the conventional concert repertory were but slightly widened by the first performance here of Dvorak's rondo for violoncello, which by constant, unexpected avoiding of the extravagant, sinks not infrequently into the commonplace. The composition is fluent and at times charming in the ease and grace of its rhythm, but we hardly think it worth the attention of Mr. Schulz, who played with perfect care and an emotional suggestion which fortunately was not covered up by his perfect technique. His rendering of the Bargiel adagio showed a much more fitting blending of the artist and his theme. Mr. Schulz would far better have left us a final impression from his playing of the latter work, which was exquisite in its quietly sensuous feeling and absence of all obvious technical pretence.

The great Tschaikowsky symphony grows greater with every performance, and not a little of this growth is due to the magnificent interpretation by Mr. Paur, who read the work last Saturday evening with astonishing breadth and emotional force. Virtually the last composition prior to its composer's death on Nov. 7, 1893, the symphony reflects the highest range of his genius, and contains, if it be not over-sentimental to imagine so much, in the dark shadow and tremendous sweep of its melancholy harmonies a portentous premonition of his impending death. At least it does no harm for the imagination to play around such a thought, for the temperamental effect of the symphony creates it, whether there originally or not. Impressive to the core, no auditor could fail to be moved in his inmost heart of heart by the solemn majesty of the requiem which serves so well for Tschaikowsky's own. The playing of this grand symphony will remain one of the grandest memories of the work of our Symphony Orchestra. Certainly it has never previously been given here in so great perfection, nor with such wonderful inspirational purpose and effect.

Mr. Davies's singing of the selection from Handel was well-nigh flawless, both in vocalization and in dramatic suggestion. His sympathetic voice, with plenty of reserve force behind it, gave in purity of expression an ideal rendering of both the recitative and aria.

And what a pleasure to hear the Tannhäuser overture even once more! It never becomes hackneyed, and in its original form is an ideal concert piece. The ordinary overture suffers when deprived of the atmosphere of the theatre; the curtain, the footlights, the performance for which it prepares the way are all necessary factors in its completeness, but the Tannhäuser overture may stand alone and be understood and appreciated without the opera, which is now linked solely to the revised Paris version. And for this reason we are unable to confess any very strong liking for the Oberon overture, with which the programme opened, even though it be a standard orchestral piece. The playing of each was excellent, although many of the audience evidently thought the Tannhäuser overture not worth waiting for, probably because of its pervasive old age! Yet there were some who did not regret that they sat through until the end.

The programme for the twenty-first rehearsal and concert is: Mendelssohn, "Overture to Ruy Blas"; Goetz, aria from third act of "Taming of the Shrew"; Gernsheim, concerto for violin, in D-major; Schumann, symphony No. 8, in E-flat major, Rhenish.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, APRIL 11, 1897.

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TWENTY-FIRST SYMPHONY.

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Barring the composer's No. 4 symphony, which has many bright and enlivening spots, the programme befitted the occasion, for a general sombreness and gloom seemed to permeate every member. Even Mr. Max Heinrich, with his rich, mellow voice and exquisite interpretation of the group of songs allotted to him, failed to infuse much enthusiasm into the audience, many of whom left by the time the programme was half over.

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The A minor concerto for violin and cello, which followed, was played in its solo parts by Mr. Kneisel and Mr. Schroeder.

The programme was brought to a close with the E minor symphony, which was beautifully played under the very careful conductorship of Mr. Paur.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CI., NO. 101.

SUNDAY, APRIL 11, 1897.

THE SYMPHONY CONCERT.

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Made up of the Late Composer's Compositions — The Selections Gloomy and Almost Without Relief — Max Heinrich, Franz Kneisel and Alwin Schroeder the Soloists.

The concert by the Boston Symphony Orchestra in Music Hall last evening was in memory of Johannes Brahms, and the programme was made up wholly of the late composer's compositions, as follows:

Tragic overture, op. 81.
Four Serious Songs, op. 121.
Concerto for violin and 'cello, op. 102.
Symphony in E minor, op. 98.

Mr. Max Heinrich, Mr. Franz Kneisel and Mr. Alvin Schroeder were the soloists.

The selections were gloomy almost without relief, but the occasion was a melancholy one, and it may have been considered felicitously appropriate to restrict the music as far as possible to that of a funereal cast. The success in this direction was as complete as it was depressing and slumber-wooing.

The "serious songs" proved to be the most effective opiate. The words of three of them are selected from "Ecclesiastes," and of the fourth from "Corinthians." They may possibly be set to very fine music, and in perfect sympathy with the text, but they are, nevertheless, exceedingly dull and dreary, not to say irritatingly uninteresting. Of beauty they are wholly barren, and it is difficult to understand their musical meaning. If there is anything of form in them it is not discoverable on a first hearing, nor did Mr. Heinrich's method of singing them render them any more attractive, while his enunciation of the noble text provided no special delight to an ear sensitive to a pure and refined delivery of English. These songs are not well suited to display him in his more agreeable mood, for they demand a large legato style which is not among his most characteristic artistic gifts. However, the songs and the singer were vigorously applauded, which potently verifies the fact that tastes differ, and the other fact that what is most incomprehensible in music is certain of winning at least an outward manifestation of approval from a Symphony concert audience on the ground that it is always safe to applaud that to which the name of a great composer is affixed.

The "Tragic" overture, one of Brahms' most perfect and most masterly works in its class, was splendidly read and played; in truth, the interpretation and performance brought out the beauties of the overture as they were never brought out before. The solo parts of the concert were rendered by Mons. Kneisel and Schroeder with rare elegance of technique, grace of style and warmth of sentiment, and the plaudits it commanded were fully merited. The orchestra seemed to do its work throughout con amore. The concert, however, as a whole, was not inspiriting. Perhaps it was not intended that it should be, and that it was meant to partake of the qualities of a funeral service, in which case it may have been somewhat indiscreet, not to say untimely, to have dwelt critically on either the programme or its performance.

A passing word of notice must be given to Mr. Paur's effective playing of the difficult accompaniments to the songs.

The programme for the next concert is: Symphonic Suite, "Scheherazade," N. Rimsky Korsakow, first time; concerto for pianoforte, Schumann, "Rhenish" symphony, Schumann. Mr. Rafael Joseffy is to be the soloist.

Boston Courier.

SUNDAY MORNING, APRIL 11, 1897.

The twenty-first Symphony programme was protracted and, if the truth must be told, somewhat fatiguing in performance. It had apparently been thought best that the orchestra and the audience should unite in performing some obsequies in memory of Brahms, who had given them both so much hard work in the past few years—the one in playing and the other in following his music. No other compositions were offered, and the instrumental selections were the "Tragic" overture, the A-minor concerto for violin and violoncello, opus 102, and the E-minor (fourth) symphony. The playing was all earnest, firm, appreciative and worthy of the mental and moral fibre of the music, recognizing its intellectuality, respecting its sincerity, bearing up its power and expressing its dignity. Mr. Kneisel and Mr. Schroeder led the concerto finely, maintaining the vigor of the complex first movement and delivering delicately the more gracious messages of the other two. Early in the programme Mr. Max Heinrich sang four biblical airs—set for two texts from Ecclesiastes, one from Ecclesiasticus and one from the first Corinthians—the verses upon charity. Not all equally interesting, and sometimes rugged and abstruse in form, there is a stately, forceful spirit in them all, which Mr. Heinrich rendered with broad nobility, calm gravity and deep meaning, as well as with unusual profundity and suavity of tone.

The next programme is announced thus: N. Rimsky Korsakow, Symphonic Suite, "Scheherazade" (first time); Schumann, Concerto for Pianoforte; Schumann, Symphony No. 3, in E-flat major, "Rhenish." Soloist, Mr. Rafael Joseffy.

HOWARD MALCOM TICKNOR.

Boston Sunday Globe.

SUNDAY, APRIL 11, 1897.

Symphony Concert.

On account of the recent death of the eminent composer, Johannes Brahms, the symphony selections originally announced for last week were changed and in place thereof Mr Paur's program was made up entirely from works of the dead composer. The numbers included the "Tragic" overture, a group of arias from "Vier Ernste Gesange," concerts in A minor for violin and cello and the fourth symphony. The soloists were Messrs Max Heinrich baritone, Franz Kneisel violin and Alwin Schroeder alto. It was specially appropriate to the occasion that Mr Kneisel was chosen to interpret the violin part in the concerto, as the symphony concert master enjoyed the friendship of Brahms and had been musically associated with him in Germany. The concerto was played by Messrs Kneisel and Schroeder at the symphony concert in November, 1893.

Mr Paur's program last week was of unusual length and of a somber nature befitting the event, "In memory of Johannes Brahms." The concerto was magnificently interpreted by the soloists whose artistic association for many years has developed a unity in sentiment and expression rarely attained by artists of their rank. The ensemble playing was all that could be desired, for with a sympathetic reading of the work was combined the perfect execution of the due and every phrase was given in the spirit of the composer, and not as individualized contributions to the different parts of the selection. The brilliant passages in unison were flawless in tone and where the so-called "dialogues" occurred the instruments harmonized perfectly. The finale was given with a vigorous tonality, and the orchestral assistance throughout was admirable in every particular. The soloists were many times recalled.

Mr Heinrich sang the group from "Vier Ernste Gesange," in his usual artistic and expressive manner. Few singers have the art of indicating the sentiments of songs more skilfully than Boston's popular baritone and the religious spirit of these selections were presented with great effect. Mr Paur assisted at the piano as accompanist and his work was admirable and in perfect harmony with the moods of the composer and interpretation of the singer. Mr Heinrich received many tributes of applause at the close of his singing.

The "Tragic" overture is a sonorous composition, bristling with orchestral difficulties in nature of rythmic progressions and contrasted themes pitted against each other. It appeals more to the musical expert and student than to the average auditor for the massiveness of the work, grand though it be, is at times so complex as to be almost chaotic to the general ear. The proper classic spirit of the work was well maintained by the orchestra.

The fourth symphony was sympathetically treated. Notably good was the performance of the martial theme by the wind instruments in the first part, the subsequent curios arpeggi effects by the strings and the working out of the coda. The variations of the second movement were strongly and smoothly presented by the different contingents, as also were the conflicting melody and harmony preceding the close of this part. The third movement was interpreted commendably. The wind instruments gave out the themes alloted them with an admirable tone and the complicated finale ran smoothly along to the end.

Mr Rafael Joseffy will be the soloist at this week's concerts. The program will comprise Korsakow's symphonic suite "Scheherazade," first time here, a Schumann pianoforte concerto and Schumann's "Rhenish" symphony.

BOSTON DAILY ADVERTISER.
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The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, APRIL 12, 1897.

The Symphony Concert Saturday —A Brahms Memorial.

It was eminently fitting that the concert of Saturday should be devoted to the memory of the great composer who died a week ago, yet we may question whether such a concert can, under the best of circumstances, be anything more than an official homage to the composer. No single programme could give any idea of the scope of Brahms' work, no single concert could do even the scantiest justice to the evolution of his genius.

The concert of the week before was a more spontaneous offering to the composer's memory; in the morning there had come the news of the death of the musical giant, and the wonderful performance of Tschaikowsky's "Pathetic Symphony" was an unaffected tribute to the memory of Brahms that was more moving than the deliberately arranged programme which was his memorial service on this occasion. The thrilling performance of that threnody of Tschaikowsky was but a result of the fact that every man, from the conductor to the kettle-drummer, was mentally laying this musical tribute on the bier of Brahms.

Probably the truest tribute to be given in the composer's own music, would be the "German Requiem," that wonderful funeral song which Brahms composed on the death of his mother. As it was, the present programme gave the "Tragic Overture," which was a little too gruesome for the event, a set of Brahms' songs, two of which had little to do with the matter, the concerto for violin and violoncello, which is not the best specimen of Brahms' muse, and the fourth symphony, which, great as it is, is not nearly so typical as the first symphony in C minor. Nevertheless, one may not quarrel with the conventional manner of paying tribute to the memory of a great man.

Brahms will be better understood, now that he is dead, than he ever was, by the world at large, while he was alive. He is the legitimate successor of Beethoven, the one man of our time who could present logic in music, a lofty development of themes as Beethoven could.

In the present days of formlessness in music, of excess of passion and exploitation of theories, this most learned orchestral mind (for composers think piano, as Schumann, voice, as Schubert, or orchestra, as Beethoven) of this generation, he never felt the need of defending his work by any pamphlets or other explanations. His music was its own apologia, and it was to stand or fall by its own merits.

Naturally there was a hue and cry by those who craved emotion merely, and it is singular how closely the animadversions upon Brahms resemble the early criticisms upon Beethoven. "Too learned," cried the reviewers in 1800, "Not a bit of melody, not a bit of song!" "Crude and undigested learning," wrote a Leipsic critic in 1799, "Difficulty merely for the sake of difficulty," said another four years later; and just such outcries have been made against the great symphonist of our own time.

A great pianist who studied for months at the second concerto, once told the present writer that when he began his labor of love, he too, thought that there was much of mere technical difficulty interwoven in the work, but week by week the matter clarified, and long before he gave his public performance he saw plainly that all the technical difficulties were but the means to an end, that there was not a single technical point present for the mere sake of difficulty.

The world will now gradually swing into this way of thinking. The truest music is ever that in which intellectuality and emotion are blended, and this union of forces Brahms, as Beethoven, has effected. Brahms' triumphs have been won, as is the case with all of the great tone-masters except Chopin, in every field of musical expression.

His symphonies have been the greatest since Beethoven, because he was a master of figure development, and each great orchestral movement grew from some simple germ, as an oak can grow from an acorn; coherency was in them and homogeneity; his finale in the great C minor symphony was, like the first part of the finale of Beethoven's ninth, an epitome of all that had gone before, and even in the finale of the fourth symphony, played on this occasion, the kinship to Beethoven is apparent, for the grand variations of a simple theme are as true a counterpoise to the strength of the sonata-allegro form used in the first movement as the finale of the Heroic Symphony is a balance against the majesty of its own first movement.

In the domain of chamber music, Brahms was ever the best modern exponent of the application of sonata work to this chastest of instrumental forms. In songs he was prone to develop his accompaniments too greatly, but he always recognized the power of the folksong, and in this became a devout follower of Schubert, Schumann and Franz.

In the concerto he had evidently imbibed the spirit of Beethoven as displayed in his two last piano concertos; his concertos were not to be mere displays of the soloist, they were to be symphonies with a solothread interwoven through the fabric; the soloist was to abnegate himself, and the impression of the whole was to be given to the auditor, not the mere effect of a single part; therefore, one could apply to his concertos the description given by Hauptmann of Beethoven's Emperor Concerto—they are symphonies with an obbligato solo part running through them.

But the loftiest expression of Brahms' muse was wrung from him by sorrow. It may be regarded as an axiom that agony is an excellent music teacher; Shelley has said that

> "Most wretched men
> Are cradled into Poetry by wrong;
> They learn in suffering what they teach in
> song."

In Brahms' case also, the anguish of the singer made the beauty of the strain, for his German Requiem is the loftiest expression of Sorrow, in its particular form, that has been produced in modern times.

Almost its equal may be ranked the "Song of Destiny," a composition which has something of the grandeur of the Hellenic tragedies, and in speaking of this one may bear witness to the fact that Brahms in his ruling of emotions with a mighty intellect, bears a certain affinity to the oldest Greek poets.

That Brahms will always demand something of the auditor may be freely conceded; he studied so deeply himself, all through his long life, that he could not deliver sugar-coated emotion to superficial audiences. It is as well that it is so; that which is bought with effort is always valued the most, and the appreciation of [illegible], won by a little striving on the part of the auditor, will be a delight for [illegible]

The concert was as usual, a flawless [illegible] Mr. Paur, the friend of Brahms, is on[illegible] his most authoritative interpreters. [illegible] tragic overture was given with [illegible] breadth and earnestness. This work [illegible] not connected with any especial tragedy or drama, and it is peculiar in the fact that the heroic element is strangely lacking. In that other orchestral song of fate which we heard in the preceding concert (Tschaikowsky's "Symphonie Pathetique") there were moments of military ardor, of mighty combat, but here all seemed enshrouded in a fog of hopelessness.

Just as Beethoven brought forth his lightest-hearted symphonies, the sixth and eighth simultaneously with his most earnest, the fifth and seventh, so we find Brahms bringing forth this most earnest work together with his most jovial composition, the Academic overture. The overture was received by the large audience with evident appreciation.

Now followed "Four Solemn Songs" (Op. 121), Mr. Max Heinrich being the vocalist and Mr. Paur giving the important and difficult piano accompaniment. The earnest and grave character of these vocal selections suited Mr. Heinrich's dark voice very well and the applause was very hearty at the end of each song and at the conclusion of the set. The intense gloom of these numbers fitted them well to impress the character of a memorial service upon the public, but two of them would have been quite enough to have done this effectively, and the first two were the only ones that were applicable to the death of the great musician.

The figure treatment in the accompaniment of the first song was very well brought out by Mr. Paur, and the dirge-like, chanting, recitative of this and the second number was nobly emphasized by Mr. Heinrich.

It was not the best tribute to the memory of the dead composer to extend this sombre series of songs to their full length and then to follow them with the lengthy and not over-interesting concerto for violin and violoncello (op. 102). Mr. Kneisel and Mr. Schroeder were the soloists, and were, of course, received with a cordial welcome. Mr. Kneisel had arisen from a sick bed (he is suffering from an attack of tonsilitis) to render his homage to Brahms, with whom he has been especially intimate.

The second and third movements were the best parts of this rather prolix work, the dash and brilliancy of the finale going far to relieve its preceding tedium. There were hearty recalls at the end, but almost every one felt that the edge had been taken off the symphony that was still to follow. It was not surprising therefore to find a large exodus at the close of the concerto. An entire evening of the most earnest side of Brahms is apt to be an overdose for the average auditor.

But the Brahmsites remained, and were rewarded by an especially fine reading of the Fourth symphony. Had it only come half an hour earlier!

The Fourth Symphony is likely to be, next to the second, Brahms' most popular symphony. It is not so complex as the first, nor so compact as the third, but its first movement is a good example of that superb development of which Brahms was such a master. The simple theme at the beginning might seem to indicate simplicity, but it soon begins to expand and grow, leading to constantly new presentations of the chief thoughts, so that the different facets of the diamond finally send out a prismatic glow.

The slow movement begins with a peculiar phrase that introduces a scale-formation that is not known to many composers, one of the old mediaeval constructions in which forms some of the folk-songs of central Europe are presented. Its intrinsic beauty can be appreciated by the romanticist and classicist alike. Thus, also, the Rondo, which here stands for the Scherzo, is not too intricate for general comprehension.

In fact the symphony presents the two sides of Brahms nature clearly enough, the first and last movements being full of the learning which can make ingenious combinations at will, and the two interior movements being popular in the best sense, intelligible to anyone who has not been steeped in the idea that Brahms was not made to be understood.

The Brusquerie, the vigor and virility of the third movement have never been better brought out in any of the performances here, and this movement grows upon better acquaintance.

The hearing of this striking work leads one to hope that there may yet be a posthumous symphony found among the manuscripts which Brahms has left behind him.

Louis C. Elson.

[illegible]
SUNDAY, APRIL 1[illegible]

SYMPHONY NIGHT

In Memory of Johannes Brahms—A Program Devoted to Works of the Late Composer.

The program of the 21st Symphony concert given last evening in Music Hall was made up of these works by Brahms, who died in Vienna, April 3:

Tragic overture, op. 81....................
Four Serious Songs, op. 121..................
Max Heinrich.
Concerto for violin and 'cello in A minor, op. 102.
Messrs. Kneisel and Schroeder.
Symphony No. 4, in E minor, op. 98.....

The "Serious Songs" by Brahms were written in 1896 when the composer was far from well. They are dedicated to Max Klinger. They were first sung in Berlin by Mr. Sistermans at a concert of the Philharmonic Chorus, Nov. 16, 1896; they were first sung in London by Mr. Bispham at his farewell concert, Oct. 31, 1896; they were first sung in the United States by Mr. Bispham in New York, Jan. 12, 1897.

The text of the first song is taken from the third chapter of Ecclesiastes, beginning with "For that which befalleth the sons of men befalleth beasts," and ending with "For who shall bring him to see what shall be after him?"

The text of the second is from the fourth chapter of Ecclesiastes, beginning with "So I returned, and considered all the oppressions that are done under the sun," and ending with "Wherefore I praised the dead which are already dead, more than the living which are yet alive."

The text of the third is the marvelous apostrophe to death found in the 41st chapter of The Wisdom of Jesus the Son of Sirach, or Ecclesiasticus.

The text of the fourth is from the 13th chapter of 1st Corinthians, "Though I speak with the tongues of men and of angels," etc.

It was sadly mistaken reverence to introduce these songs in a memorial program, for they are insufferably dull. The music is almost an impertinence to the nobly poetic words. Arid recitative by the yard, with little that is suggestive, beautiful, dignified or grand in the piano part! Mr. Heinrich displayed all of his most disagreeable mannerisms and vocal offences. The accompaniments by Mr. Paur were dry, harsh, unsympathetic.

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The other numbers of the program are familiar. It is enough to say that they were played in appreciative and reverent spirit by soloists and orchestra.

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It is indeed meet and fitting that the memory of celebrated musicians should thus be honored. This reminds me that the death of Tschaikowsky, who in high imagination, melodic feeling, sense of color, and splendor of expression was superior to Brahms, passed unnoticed by the Boston Symphony Orchestra conducted by Mr. Emil Paur.

Philip Hale.

[illegible]

Music Hall: Boston Symphony Orchestra.

The programme for the twenty-first concert of this season, given at Music Hall, Saturday evening, was made up entirely from the works of Brahms, and was as follows:

Tragic Overture, op. 81.
Vier Ernste Gesänge, op. 121.
  a. Ecclesiastes iii.
  b. Ecclesiastes iv.
  c. Ecclesiasticus, 41.
  d. 1 Corinthians xiii.
Concerto for Violin and Violoncello, A minor, op. 102.
Symphony No. 4, in E minor, op. 98.

The soloists were Mr. Max Heinrich, Mr. Franz Kneisel and Mr. Alwin Schroeder.

The concert was described on the programme as "In memory of Johannes Brahms," but the preponderence of gloom given it by the introduction of the four songs, three of which were musical settings of the most melancholy texts in scripture which bewail the lot of men on earth, made the concert more like a funeral service than one designed as a memorial. Even the robust vivacity of certain of the movements of the Fourth Symphony could not take from the performance its suggestion of the pall and bier. We can conceive of a memorial concert which within the space allotted a symphony concert should give a musical synopsis of Brahms's works, touching on all the moods that are essentially characteristic of the man; but the programme of Saturday night placed to the front the prolixity of the composer, and if there were among the audience some who came to study Brahms as beginners it would not be wonderful if they went away with the impression that his great purpose was to lose himself in a wilderness of sound.

The four songs which were written, we believe, in the last year of Brahms's life, when he was between death and the doctor, are with the exception of the last, little more than the jotting down of temperamental commentary on gloomy texts that will come into the mind of a man who is ill and approaching old age, which sort with his mingled present sadness and apprehension. In the composition of three of these songs Brahms appears to have rejected beauty as if it were the crucial temptation of the musical flesh and he were St. Anthony in his most ascetic mood. The fourth and last has, however, in it much beauty. It is a song. Mr. Heinrich sang all of them well, and his treatment of the fourth was nobly sympathetic. The task set before him was no light one, and he received little aid from the composer. The applause received was his due, but we doubt, if he had sung them in German, whether the audience would have been so promptly appreciative, for the clearness of his English enunciation gave many of his hearers at least an explanation of the lugubrious strains and cleared him from any responsibility for their apparent formlessness.

We suppose that when people mourn they are to be left to judge of the manifestations they may choose to make as solely their own concern, but we must confess that these songs, in the programme, brought to our mind the story of the man who when he went into mourning painted his house black. Mr. Paur played the accompaniments for Mr. Heinrich. The work of the soloists and orchestra we admirable, and while exceptions might well be taken to the programme, none could be to the manner of the performance, which throughout was broadly sympathetic.

The programme for the rehearsal and concert this week will be: N. Rimsky Korsakow, Symphonic Suite, "Scheherazada" (first time); Schumann, Concerto for pianoforte; Schumann, Symphony No. 3, in E-flat major, "Rhenish." The soloist will be Mr. Rafael Joseffy.

American Art Journal.
The Oldest Musical Weekly Published in America.
FOUNDED IN 1863 BY HENRY C. WATSON.
WM. M. THOMS, EDITOR.

☞ *The first and most important object the journalist should have in mind is to criticise productive and reproductive art with such discriminating care and honesty of purpose as to offer a safe guide to popular judgment, rather than act as its echo, thus creating a demand for higher culture in artists.*

OFFICES, 23 UNION SQUARE, NEW YORK
NEW YORK, SATURDAY, APRIL 10, 1897.

An awfully enjoyable concert was the Symphony Twentieth. Magnificently enough to win a quadruple recall did Ben Davies sing Handel's great Jephthah number, Waft Her, Angels. There were two overtures, both splendidly played, Oberon and Tannhauser. The Symphony was Tschaikowsky's Pathetic, with its noble lament and march, published so near his death as to be his requiem. Leo Schulz was the soloist in two cello pieces: Adagio op. 38, by Waldemar Bargiel; and Dvorak's Rondo, op. 94, heard in Boston for the first time, Mr. Schulz fully meriting the glow of his greeting.

American Art Journal.
NEW YORK, SATURDAY, APRIL 17, 1897.

Brahms Memorials.

In the closing concert of the season the Kneisel Quartet was assisted by Joseffy and M. L. Pourtan; and the program already arranged was set aside, so that this should be a memorial concert to Brahms, with the A-minor Quartet, op. 51, No. 2; the Adagio, from Quintet op. 115, for Strings and Clarinet; the F-minor Quintet, op. 34, for Piano and Strings. This is an age of electricity. Brahms died in Europe on April 3; and two days later this concert was given here.

Four days later the symphony concert was changed to mark the same event, and the program duly placed in mourning. It fitly opened with Tragic Overture, op. 81. Four Scripture selections, op. 121, from Ecclesiastes, Ecclesiasticus, and Paul's Charity Chapter, were sung by Max Heinrich superbly. Kneisel and Schroeder played the Concerto in A minor, op. 102, for Violin and Cello. The Symphony was the Fourth, op. 98, E minor, its Andante breathing the very spirit of the occasion.

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Probably the truest tribute to be given in the composer's own music, would be the "German Requiem," that wonderful funeral song which Brahms composed on the death of his mother. As it was, the present programme gave the "Tragic Overture," which was a little too gruesome for the event, a set of Brahms' songs, two of which had little to do with the matter, the concerto for violin and violoncello, which is not the best specimen of Brahms' muse, and the fourth symphony, which, great as it is, is not nearly so typical as the first symphony in C minor. Nevertheless, one may not quarrel with the conventional manner of paying tribute to the memory of a great man.

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Naturally there was a hue and cry by those who craved emotion merely, and it is singular how closely the animadversions upon Brahms resemble the early criticisms upon Beethoven. "Too learned," cried the reviewers in 1800, "Not a bit of melody, not a bit of song!" "Crude and undigested learning," wrote a Leipsic critic in 1799, "Difficulty merely for the sake of difficulty," said another four years later; and just such outcries have been made against the great symphonist of our own time.

A great pianist who studied for months at the second concerto, once told the present writer that when he began his labor of love, he too, thought that there was much of mere technical difficulty interwoven in the work, but week by week the matter clarified, and long before he gave his public performance he saw plainly that all the technical difficulties were but the means to an end, that there was not a single technical point present for the mere sake of difficulty.

The world will now gradually swing into this way of thinking. The truest music is ever that in which intellectuality and emotion are blended, and this union of forces Brahms, as Beethoven, has effected. Brahms' triumphs have been won, as is the case with all of the great tone-masters except Chopin, in every field of musical expression.

His symphonies have been the greatest since Beethoven, because he was a master of figure development, and each great orchestral movement grew from some simple germ, as an oak can grow from an acorn; coherency was in them and homogeneity; his finale in the great C minor symphony was, like the first part of the finale of Beethoven's ninth, an epitome of all that had gone before, and even in the finale of the fourth symphony, played on this occasion, the kinship to Beethoven is apparent, for the grand variations of a simple theme are as true a counterpoise to the strength of the sonata-allegro form used in the first movement as the finale of the Heroic Symphony is a balance against the majesty of its own first movement.

In the domain of chamber music, Brahms was ever the best modern exponent of the application of sonata work to this chastest of instrumental forms. In songs he was prone to develop his accompaniments too greatly, but he always recognized the power of the folk-song, and in this became a devout follower of Schubert, Schumann and Franz.

In the concerto he had evidently imbibed the spirit of Beethoven as displayed in his two last piano concertos; his concertos were not to be mere displays of the soloist, they were to be symphonies with a solothread interwoven through the fabric; the soloist was to abnegate himself, and the impression of the whole was to be given to the auditor, not the mere effect of a single part; therefore, one could apply to his concertos the description given by Hauptmann of Beethoven's Emperor Concerto—they are symphonies with an obbligato solo part running through them.

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Almost its equal may be ranked the "Song of Destiny," a composition which has something of the grandeur of the Hellenic tragedies, and in speaking of this one may bear witness to the fact that Brahms in his ruling of emotions with a mighty intellect, bears a certain affinity to the oldest Greek poets.

That Brahms will always demand something of the auditor may be freely conceded; he studied so deeply himself, all through his long life, that he could not deliver sugar-coated emotion to superficial audiences. It is as well that it is so; that which is bought with effort is always valued the most, and the appreciation of Brahms, won by a little striving on the part of the auditor, will be a delight for

The concert was as usual, a flawless one. Mr. Paur, the friend of Brahms, is one of his most authoritative interpreters. The tragic overture was given with great breadth and earnestness. This work was not connected with any especial tragedy or drama, and it is peculiar in the fact that the heroic element is strangely lacking. In that other orchestral song of fate which we heard in the preceding concert (Tschaikowsky's "Symphonie Pathetique") there were moments of military ardor, of mighty combat, but here all seemed enshrouded in a fog of hopelessness.

Just as Beethoven brought forth his lightest-hearted symphonies, the sixth and eighth simultaneously with his most earnest, the fifth and seventh, so we find Brahms bringing forth this most earnest work together with his most jovial composition, the Academic overture. The overture was received by the large audience with evident appreciation.

Now followed "Four Solemn Songs" (Op. 121), Mr. Max Heinrich being the vocalist and Mr. Paur giving the important and difficult piano accompaniment. The earnest and grave character of these vocal selections suited Mr. Heinrich's dark voice very well and the applause was very hearty at the end of each song and at the conclusion of the set. The intense gloom of these numbers fitted them well to impress the character of a memorial service upon the public, but two of them would have been quite enough to have done this effectively, and the first two were the only ones that were applicable to the death of the great musician.

The figure treatment in the accompaniment of the first song was very well brought out by Mr. Paur, and the dirge-like, chanting, recitative of this and the second number was nobly emphasized by Mr. Heinrich.

It was not the best tribute to the memory of the dead composer to extend this sombre series of songs to their full length and then to follow them with the lengthy and not over-interesting concerto for violin and violoncello (op. 102). Mr. Kneisel and Mr. Schroeder were the soloists, and were, of course, received with a cordial welcome. Mr. Kneisel had arisen from a sick bed (he is suffering from an attack of tonsilitis) to render his homage to Brahms, with whom he has been especially intimate.

The second and third movements were the best parts of this rather prolix work, the dash and brilliancy of the finale going far to relieve its preceding tedium. There were hearty recalls at the end, but almost every one felt that the edge had been taken off the symphony that was still to follow. It was not surprising therefore to find a large exodus at the close of the concerto. An entire evening of the most earnest side of Brahms is apt to be an overdose for the average auditor.

But the Brahmsites remained, and were rewarded by an especially fine reading of the Fourth symphony. Had it only come half an hour earlier!

The Fourth Symphony is likely to be, next to the second, Brahms' most popular symphony. It is not so complex as the first, nor so compact as the third, but its first movement is a good example of that superb development of which Brahms was such a master. The simple theme at the beginning might seem to indicate simplicity, but it soon begins to expand and grow, leading to constantly new presentations of the chief thoughts, so that the different facets of the diamond finally send out a prismatic glow.

The slow movement begins with a peculiar phrase that introduces a scale-formation that is not known to many composers, one of the old mediaeval constructions in which forms some of the folk-songs of central Europe are presented. Its intrinsic beauty can be appreciated by the romanticist and classicist alike. Thus, also, the Rondo, which here stands for the Scherzo, is not too intricate for general comprehension.

In fact the symphony presents the two sides of Brahms nature clearly enough, the first and last movements being full of the learning which can make ingenious combinations at will, and the two interior movements being popular in the best sense, intelligible to anyone who has not been steeped in the idea that Brahms was not made to be understood.

The Brusquerie, the vigor and virility of the third movement have never been better brought out in any of the performances here, and this movement grows upon better acquaintance.

The hearing of this striking work leads one to hope that there may yet be a posthumous symphony found among the manuscripts which Brahms has left behind him.

Louis C. Elson.

Boston Journal.
SUNDAY, APRIL 11, 1897.

SYMPHONY NIGHT

In Memory of Johannes Brahms—A Program Devoted to Works of the Late Composer.

The program of the 21st Symphony concert given last evening in Music Hall was made up of these works by Brahms, who died in Vienna, April 3:

Tragic overture, op. 81..................
Four Serious Songs, op. 121..................
Max Heinrich.
Concerto for violin and 'cello in A minor, op. 102.
Messrs. Kneisel and Schroeder.
Symphony No. 4, in E minor, op. 98.....

The "Serious Songs" by Brahms were written in 1896 when the composer was far from well. They are dedicated to Max Klinger. They were first sung in Berlin by Mr. Sistermans at a concert of the Philharmonic Chorus, Nov. 16, 1896; they were first sung in London by Mr. Bispham at his farewell concert, Oct. 31, 1896; they were first sung in the United States by Mr. Bispham in New York, Jan. 12, 1897.

The text of the first song is taken from the third chapter of Ecclesiastes, beginning with "For that which befalleth the sons of men befalleth beasts," and ending with "For who shall bring him to see what shall be after him?"

The text of the second is from the fourth chapter of Ecclesiastes, beginning with "So I returned, and considered all the oppressions that are done under the sun," and ending with "Wherefore I praised the dead which are already dead, more than the living which are yet alive."

The text of the third is the marvelous apostrophe to death found in the 41st chapter of The Wisdom of Jesus the Son of Sirach, or Ecclesiasticus.

The text of the fourth is from the 13th chapter of 1st Corinthians, "Though I speak with the tongues of men and of angels," etc.

It was sadly mistaken reverence to introduce these songs in a memorial program, for they are insufferably dull. The music is almost an impertinence to the nobly poetic words. Arid recitative by the yard, with little that is suggestive, beautiful, dignified or grand in the piano part! Mr. Heinrich displayed all of his most disagreeable mannerisms and vocal offences. The accompaniments by Mr. Paur were dry, harsh, unsympathetic.

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The other numbers of the program are familiar. It is enough to say that they were played in appreciative and reverent spirit by soloists and orchestra.

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It is indeed meet and fitting that the memory of celebrated musicians should thus be honored. This reminds me that the death of Tschaikowsky, who in high imagination, melodic feeling, sense of color, and splendor of expression was superior to Brahms, passed unnoticed by the Boston Symphony Orchestra conducted by Mr. Emil Paur.

Philip Hale.

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on Transcript
MONDAY, APRIL 12, 1897.

Music Hall: Boston Symphony Orchestra.

The programme for the twenty-first concert of this season, given at Music Hall, Saturday evening, was made up entirely from the works of Brahms, and was as follows:

Tragic Overture, op. 81.
Vier Ernste Gesänge, op. 121.
  a. Ecclesiastes iii.
  b. Ecclesiastes iv.
  c. Ecclesiasticus, 41.
  d. I Corinthians xiii.
Concerto for Violin and Violoncello, A minor, op. 102.
Symphony No. 4, in E minor, op. 98.

The soloists were Mr. Max Heinrich, Mr. Franz Kneisel and Mr. Alwin Schroeder.

The concert was described on the programme as "In memory of Johannes Brahms," but the preponderence of gloom given it by the introduction of the four songs, three of which were musical settings of the most melancholy texts in scripture which bewail the lot of men on earth, made the concert more like a funeral service than one designed as a memorial. Even the robust vivacity of certain of the movements of the Fourth Symphony could not take from the performance its suggestion of the pall and bier. We can conceive of a memorial concert which within the space allotted a symphony concert should give a musical synopsis of Brahms's works, touching on all the moods that are essentially characteristic of the man; but the programme of Saturday night placed to the front the prolixity of the composer, and if there were among the audience some who came to study Brahms as beginners it would not be wonderful if they went away with the impression that his great purpose was to lose himself in a wilderness of sound.

The four songs which were written, we believe, in the last year of Brahms's life, when he was between death and the doctor, are with the exception of the last, little more than the jotting down of temperamental commentary on gloomy texts that will come into the mind of a man who is ill and approaching old age, which sort with his mingled present sadness and apprehension. In the composition of three of these songs Brahms appears to have rejected beauty as if it were the crucial temptation of the musical flesh and he were St. Anthony in his most ascetic mood. The fourth and last has, however, in it much beauty. It is a song. Mr. Heinrich sang all of them well, and his treatment of the fourth was nobly sympathetic. The task set before him was no light one, and he received little aid from the composer. The applause received was his due, but we doubt, if he had sung them in German, whether the audience would have been so promptly appreciative, for the clearness of his English enunciation gave many of his hearers at least an explanation of the lugubrious strains and cleared him from any responsibility for their apparent formlessness.

We suppose that when people mourn they are to be left to judge of the manifestations they may choose to make as solely their own concern, but we must confess that these songs, in the programme, brought to our mind the story of the man who when he went into mourning painted his house black. Mr. Paur played the accompaniments for Mr. Heinrich. The work of the soloists and orchestra were admirable, and while exceptions might well be taken to the programme, none could be to the manner of the performance, which throughout was broadly sympathetic.

The programme for the rehearsal and concert this week will be: N. Rimsky Korsakow, Symphonic Suite, "Scheherazada" (first time); Schumann, Concerto for pianoforte; Schumann, Symphony No. 3, in E-flat major, "Rhenish." The soloist will be Mr. Rafael Joseffy.

American Art Journal.
The Oldest Musical Weekly Published in America.
FOUNDED IN 1863 BY HENRY C. WATSON.
WM. M. THOMS, EDITOR.
☞ *The first and most important object the journalist should have in mind is to criticise productive and reproductive art with such discriminating care and honesty of purpose as to offer a safe guide to popular judgment, rather than act as its echo, thus creating a demand for higher culture in artists.*
OFFICES, 23 UNION SQUARE, NEW YORK
NEW YORK, SATURDAY, APRIL 10, 1897.

An awfully enjoyable concert was the Symphony Twentieth. Magnificently enough to win a quadruple recall did Ben Davies sing Handel's great Jephthah number, Waft Her, Angels. There were two overtures, both splendidly played, Oberon and Tannhauser. The Symphony was Tschaikowsky's Pathetic, with its noble lament and march, published so near his death as to be his requiem. Leo Schulz was the soloist in two cello pieces: Adagio op. 38, by Waldemar Bargiel; and Dvorak's Rondo, op. 94, heard in Boston for the first time, Mr. Schulz fully meriting the glow of his greeting.

American Art Journal.
NEW YORK, SATURDAY, APRIL 17, 1897.

Brahms Memorials.

In the closing concert of the season the Kneisel Quartet was assisted by Joseffy and M. L. Pourtan; and the program already arranged was set aside, so that this should be a memorial concert to Brahms, with the A-minor Quartet, op. 51, No. 2; the Adagio, from Quintet op. 115, for Strings and Clarinet; the F-minor Quintet, op. 34, for Piano and Strings. This is an age of electricity. Brahms died in Europe on April 3; and two days later this concert was given here.

Four days later the symphony concert was changed to mark the same event, and the program duly placed in mourning. It fitly opened with Tragic Overture, op. 81. Four Scripture selections, op. 121, from Ecclesiastes, Ecclesiasticus, and Paul's Charity Chapter, were sung by Max Heinrich superbly. Kneisel and Schroeder played the Concerto in A minor, op. 102, for Violin and Cello. The Symphony was the Fourth, op. 98, E minor, its Andante breathing the very spirit of the occasion.

BOSTON DAILY ADVERTISER.
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The Official Paper of the City.
MONDAY MORNING, APRIL 19, 1897.

The Rimsky-Korsokoff Suite at the Symphony Concert.

Long deferred because of its many difficulties, the Rimsky-Korsokoff Suite was performed on Saturday to the amazement of every concert-goer who had been brought up in the paths of Bach and righteousness; yet no one dare say that the mountain brought forth a mouse; it was rather a white elephant that emerged.

The Suite entitled "Scheherazade," introduced us to a new Berlioz, a Russian Berlioz who had been nurtured on augmented seconds, cradled in triplets, and had imbibed chromatics from his boyhood; a man who can dazzle with a display of tone-color that fairly throws the "Symphonie Fantastique" in the shade.

The work is in Music very much like a Turner painting of the last period is in its own domain of Art, it presents few ideas, but an overwhelming glow of color; as a lesson in tone-coloring of the most modern sort it is very interesting and should be given again soon, for no one can digest its strange effects on a first hearing. Both violins and violoncellos give weird passages on the bridge ("sull' ponticello"), and the muted effects on some of the brasses are most novel in their tone-color.

Thers is a free, improvisational character about the movements that suits well to the subject, and the frequent introduction of the Scheherazade figure, while leading to a little monotony, gives a poetical idea of the story-teller of the "Arabian Nights."

The work is the thorniest possible path for the performers; we cannot recall a composition of its length which presents as many technical difficulties as this Suite. That it was played with such elasticity and surety reflects the greatest possible credit on Mr. Paur and on our orchestra.

The first movement pictured "Sindbad and his Ship," but was scarcely a very graphic sketch; it presented a few guiding motives of which the "sea motive" with its sudden shocks and jolts was the most graphic. The Scheherazade motive was not only present in many parts of this movement but bubbled up in each of the succeeding movements and its omnipresence lent a coherency and continuity to the work even while inducing a certain sameness. This figure was chiefly given to the solo violin (another appropriate touch) and was very expressively played by Mr. Kneisel.

The second movement dealt with the subject of "The Calender Prince," (which one was not stated) and was made up of pepper and paprika; it was so highly spiced that we may suppose that Rimsky-Korsakoff took his theme from Burton's edition and was inspired by the foot-notes of that spiciest of translators. The Bassoon (possibly this was the young Porter of the story) had some very difficult work to do and did it very well.

The third movement, "The Story of the young Prince and Princess," was the most popular part of the work, a very effective march theme appearing here with all the effects of the "Turkish Music." It was vigorously applauded.

The last movement gave a picture of a Bagdad festival. Naturally it tended frankly in the direction of Oriental dances and it must have recalled the Midway Plaisance to more than one auditor. It had some moments of great strength and its tone-coloring was the most brilliant in this kaleidoscopic suite.

Of course the question arises, after the severe study necessary to master this composition, "Was the game worth the candle?" We hold emphatically that it was, for this is a new musical voice out of the East.

The recently-given work by Richard Strauss and this Oriental Suite, widely apart as the poles, represent the full technique of the most modern orchestra; passages are played and effects achieved that would have filled a Beethoven with wonder, that a Mendelssohn would have held to be impossible. The old Alchemists in the pursuit of a barren and fruitless science brought forth the most useful of sciences,—Chemistry; the modern tone-colorists, even when barren of truly musical ideas, are forging a weapon which the true composer of the future will wield with greater effect than its makers. And the musical genius of the future may come from Russia too!

The land that can give such passionate fervor as glows in the works of Tschaikowsky and such orchestral technique as is present in such a suite as this, is the land of the rising sun in Musical Art.

But how barren of actual beauty the Suite was became plainly apparent when it was followed by two great Schumann compositions; here there was no grotesqueness masquerading as genius, no melodic weakness hiding behind bizarrerrie. One somehow seemed to be in a purer, sweeter atmosphere, an entirely greater field of art.

Schumann's Concerto for piano (A minor) with Joseffy at the instrument was something not soon to be forgotten. We are glad to lay another tribute of praise at the feet of this great pianist, who began as a mere virtuoso and has since grown into a musical genius. It was Schumann constantly in the foreground and never a suspicion of the artist's personality at the front.

A grand work grandly performed from first to last (save a slight lagging in the first movement), and both its intrinsic beauties and its worthy interpretation fully appreciated by the audience, for prolonged applause and many recalls followed its conclusion. This work, the Brahms second, and Beethoven's fourth and fifth concertos, are the masterpieces of their particular field; begun as a phantasie in 1841, the Schumann work was fortunate in not finding a publisher, for in 1845 it became something much better than a phantasie, being elaborated into its present shape.

It was abused by all the martinets of music on its appearance, for the sticklers for form could not reconcile themselves to its free shape, the immediate entrance of the piano, the bold theme of the "Tutti" following, which dominates everything thereafter, the introduction of a new motive after the subordinate theme (probably because the latter was not suited for development) and the cadenza interwoven into the end of the first movement, all these were radical touches at the time of the production of the concerto, although Beethoven had partially anticipated some of them. The Intermezzo, a new style of [illegible] because the "Andante Espressivo" episode in the first movement had anticipated the effect of a regular slow movement, also provoked comment. This movement was splendidly given on this occasion, the charming conversation between the piano and the orchestra being especially effective because of the perfect balance and ensemble attained.

If ever Schumann showed himself a master of syncopation, (and he is the greatest syncopater of them all) it is in the finale of this concerto, where one is constantly mystified and held on tenderhooks between 3-4 and 4-4 rhythm, a difficult affair to phrase well, a work that is never heard with perfect ensemble unless there is a great pianist at the instrument and a great conductor on the stand; both conditions were fulfilled on this occasion, and therefore the concerto was played in a memorable manner.

The Schumann Symphony which followed is not the greatest of the five, (counting the "Overture, Scherzo and Finale" as a symphony without a slow movement), but it comes close after the glorious one in B flat. Its first movement was given with just the right abandon and power. Its Scherzo is a good example of those serious Scherzos (a seeming anomaly) which Schumann often wrote, and it received a reading which did not distort its character.

In the Cathedral scene, that extra movement (for it is more than an introduction to the finale) the added trombones, spite of a single slip, gave just the effect of long-drawn-out organ chords, and the majestic result was indescribable. Altogether a very good performance such as we are beginning to expect from our orchestra and one which can only be chronicled with praise that is becoming very oft-repeated in these days of our orchestral supremacy.

Louis C. Elson.

Boston Sunday Globe.
SUNDAY, APRIL 18, 1897.

Symphony Orchestra Concert.

The program for the 22d symphony concert comprised a symphonic suite, "Scheherazade," by Korsakoff, first time here, Schumann's A minor concerto for the piano and the "Reinish" symphony. Mr Rafael Joseffy was the soloist. The Korsakoff suite is an Oriental tone picture after "Arabian Nights," and the four movements illustrate stories told to the sultan by his sultana, closing with a festival at Bagdad and a shipwreck. The author is known as one of the foremost of the young Russian school of writers, and in this work he evidences his right to the position. The suite is as full of brilliant coloring and contrasts as the multi-hued garb of an eastern potentate, and the musical surprises are numerous and at times almost startling. The subject requires broad treatment, and Korsakoff has used the latitude, seemingly, to the utmost.

The musical divisions are so complex that one hearing of the piece is insufficient for the proper analysis of the suite. The tempo is constantly changing, and only an organization skilled in team work could hope to give more than a creditable performance of the piece. The promptness with which the baton beat was followed speaks volumes for the efficiency of our symphony players, for throughout their playing the cues were taken up as if by one man. Mr Kneisel played the narration motifs exquisitely, and high praise is also due to the harp, flute, oboe, clarinet, horn and other players for their pure tonality and admirable shading in solo phrases.

A very melodic theme runs through the four movements, occurring in many different ways; first as a solo for the violin, and afterwards juggled about by the various instruments, either in brief solos, in unison or accompanied by the other contingents. This is the Scheherazade motif, or narration. In the first part the story is of Sinbad's voyage, several motifs being used to indicate the sea, the wave, the ship, etc. Here the harp part is very prominent, and the alternate phrases given to the different parts of the band are extremely difficult and, as played by Mr Paur's men, show a masterly skill in orchestration. Each body of instruments appear to indulge in so-called conversations with each other until they become general, forming an ensemble beautifully effective and in a great measure original.

A peculiar effect in the second movement was the bassoon solo against the throbbing double-basses, leading up to a brilliant march, punctured by responses on the strings played in unison. Here again is the narration theme tossed about until its brilliant and jovial nature developes into a finale of a comical character. This movement was delightfully interpreted, the breaks being given with a wonderful unanimity by the separate contingents.

The songs in the third movement, at times piquant and at times delicate and tender, were sympathetically played, and the furious, fortissimo concert of percussion and other instruments at the close were but slightly less deafening than in the shipwrecking episode in the last movement, which was ultra-fortissimo. As this part represented a fete scene, followed by an orgy and a disaster at sea, the tone picture can better be imagined than described.

Mr Joseffy played the Schumann concerto in a thoughtful and sympathetic manner, giving to the piano part its proper value, but never forcing it into undue prominence. He preserved the course evidently intended by the composer, who has made the orchestral part more brilliant than that of the solo instrument. His technique is wonderful, and tone as pure as ever, and if his fortissimo passages are lacking somewhat in power, there is no lack of expression and beautiful phrasing. In the first movement the trills were slightly lacking in smoothness, but this defect very quickly disappeared, and in the cadenza, the arpeggios in the second movement and the florid passages in the last part, his execution was notably effective. The orchestra was inclined to hasten the tempo in some places, but otherwise the assistance was up to the usual standard. Mr Joseffy was recalled many times at the close of his performance.

The Schumann "Rhenish" symphony was well played as a whole. The "ponderous jollity" of the second movement is to be specially commended for its suggestive treatment, and the orchestral work in the powerful climax to the first movement was stirringly vigorous. Miss Lena Little will be this week's soloist. The program will comprise the Grieg suite, "Peer Gynt," aria from "Taming of the Shrew," three movements from Beethoven's ninth symphony and the "Lenore" overture.

SUNDAY [illegible]
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THE SYMPHONY CONCERT.

First Time in Boston of the New Suite "Scheherazade."

Work Not Over Deep in Finer Essentials of Musicianship—Brilliantly and Perfectly Played—Schumann Concerto Gloriously Rendered by Mr. Joseffy.

The programme of the 22d of this season's concerts by the Boston Symphony orchestra, in Music Hall, last evening, was:

Symphonic suite, "Scheherazade"......... Nicolai Rimsky-Korasoff
(First time in Boston.)
Concerto for pianoforte..............Schumann
Symphony, "Rhenish"..............Schumann

Mr. Raphael Joseffy was the soloist.

On the flyleaf of the orchestral score of the new suite is the following: "The Sultan Schahriar, persuaded of the falseness and faithlessness of women, had sworn to put every one of his wives to death after the first night. But the Sultana Scheherazade saved her life by interesting him in the stories she told him during 1001 nights." If the fair and ingenious Sultana related her stories as confusedly and unmeaningly, not to say cacophonously, as the composer has related them musically, he would have ordered her to be bowstrung or to have her head lopped off after the second or third night; unless he excusably imagined her to be a lunatic; in which case, with that consideration which Mussulmans show toward creatures thus afflicted, he would have looked upon her as one under the special care of God, and let her go on her way unharmed. That he would have permitted her to gabble away, Korasoffwise, for two years, eight months and odd days, is wholly improbable. Hence, it is only reasonable to conjecture that the Russian composer has made some radical mistake regarding the spirit in which Scheherazade directed the pessimistic Schahriar from his bloodthirsty purpose.

The work is divided into four parts, the first entitled "The Sea and Sinbad's Ship"; the second, "The Story of the Calender Prince," whether he who had only one eye or one of the others is not said; the third, "The Story of the Young Prince and the Young Princess," and the fourth, "Festival at Bagdad; the Sinking of Sinbad's Ship."

These titles have no significance, for they mean nothing as far as the music has any coherent connection with them. It is programme music of the extremest order; but such explanation as is afforded of it does nothing toward making its meaning clear. The score is rich and varied in tone color, and is suggestive of the orient. The instrumentation is ingenious and sensational. There is much of gorgeous hue, of sensuous expression; there is also much of sound and fury, signifying nothing, and much of pompous vulgarity.

The themes are very brief, and there is no attempt to develop them. They are passed from instrument to instrument without change, and reiterated again and again, and still again. In fact, as far as this work may be taken as an indication of the composer's skill in his art, he seems to be weak in invention and not over deep in the finer essentials of musicianship, for his counterpoint is of the simplest, his accompaniments to his themes except in their color almost primitively artless in character, and of polyphonic writing there is scarcely a trace. He worries a theme as a cat worries a mouse, slowly and deliberately, until he deprives it of life. The most striking feature of the suite is the imposing manner in which it deals with nothing in particular. It resembles those nonsense verses in which lofty words and swelling phrases have all the appearance of serious poetic utterance until they are examined, when the clever trick is seen through.

The third movement has the longest theme, and it is a gracefully pretty one of its kind; but it at last becomes wearisome by reason of the persistent and unnecessary frequency with which it is repeated with bold literalness. Of clever, piquant and effective instrumentation there is enough and to spare, but it all tends to disguise mere commonplaces and to impress upon them an aspect of dignity, of originality and of profundity which are not theirs intrinsically.

If the comparison may be allowed, the music suggested a parvenu making an ostentatious display of his newly-acquired wealth by surrounding himself with gorgeously inharmonious furniture and wearing an excess of diamonds, in the belief that they will obliterate all indications of his innate vulgarity.

The work is of huge difficulty to the performers, making the most exacting demands on their technique. It was, nevertheless, brilliantly and perfectly played, even to the turkey-gobble phrase gven to the bassoon in the story of the Calender.

Mr. Joseffy, who was received with exceptional cordiality, played the Schumann concerto gloriously. It is somewhat late in the day to discuss his merits as a pianist, and it will be taken for granted that whatever he does will be done in the highest artistic spirit and with the most masterly skill. His performances on this occasion were no exception to the rule. The work was read and rendered by him, especially in the finale, which was given with stirring emphasis, dash and largeness of style, in a manner that brought forth a tremendous outburst of applause that was continued until he came forward and bowed his acknowledgements again and again.

The assistance afforded him by Mr. Paur in his spirited, sympathetic and effective treatment of the orchestral part of the work had its due share in aiding the pianist to achieve his notable triumph. In fact, the orchestra was at its best through the whole concert, and the interpretation as well as the performance of the symphony may be ranked among the great successes of the season.

The selections for the next concert are: Suite, "Peer Gynt," Grieg; aria from "Taming of the Shrew," Goetz; first three movements of the ninth symphony, Beethoven; overture, "Lenore," No. 3, Beethoven. Miss Lena Little is to be the soloist.

BOSTON [illegible]
The Representative [illegible] Paper
OF NEW ENGLAND.
[illegible] MORNING, APRIL 18, 1897.

THE SYMPHONY CONCERT.

The announcement that Mr. Rafael Joseffy was to be the soloist at the twenty-second concert in Music Hall Saturday evening was the cause of the especially large audience. The programme consisted of three numbers, the first a symphonic suite, by Rimsky-Korsakoff, entitled "Scheherazade," op. 35; then followed the pianoforte concerto in A minor, op. 54, of Schumann, and that composer's symphony No. 3 in E flat, op. 97, known as the "Rhenish."

The symphonic suite, "Scheherazade," is a work of decided novelty, and was performed for the first time in this city. The composer is a Russian, living at St. Petersburg. He is considered to be one of the leaders of the so-called "young Russian" school of composition; that is, he stands in Russia as a thorough representative of the extreme national tendency in music, unlike that of Rubinstein and Tschaikowsky, who were looked upon as too much influenced by German example.

Of Mr. Joseffy and his playing of the Schumann concerto, it is difficult to speak in a few words. The concerto requires for its proper interpretation a master of subjective playing, one who can bring with the highest artistic understanding of Schumann all the possibilities of a modern technique and use both these acquirements as a means to portray the whole meaning of such a work. That Mr. Joseffy does this is easily apparent; it is just these above-mentioned qualities that make him the greatest living interpreter of Brahms's pianoforte works, and Brahms and Schumann are much alike in their ideas. It is doubtful if the Schumann concerto has ever been played here in Boston with more authority and surety and high devotion to the spirit of the composer than was the case at this concert. That this was apparent to the audience was evident, for Mr. Joseffy received an ovation at the close of the number rivalling the one he received last season after playing Brahms. It was a worthy tribute to a unique performance.

This memorable concert was brought to a close by a fine rendering of Schumann's "Rhenish" symphony, one of the most interesting of anything that this master has written, illustrating many of his finest as well as most peculiar ideas. The programme for the twenty-third concert includes the "Peer Gynt" suite of Grieg, three movements of Beethoven's ninth symphony, also his overture to Leonore, No. 3. Miss Lena Little will sing an air from Goetz's "Taming of the Shrew."

THE BOSTON
SATURDAY EVENING
Gazette
BOSTON, SUNDAY MORNING, APRIL 18.

Symphony Concert

Last night, in Music Hall, the Symphony Orchestra gave its twenty-second concert. The programme was:

Symphonic suite, "Scheherazade," op. 35.... Nicolai Rinisky-Korsakoff
Concerto for pianoforte, A minor, op. 54.... Schumann
Symphony No. 3, E flat major, op. 17........ Schumann
Soloist, Mr. Rafael Joseffy.

The Symphonic Suite was played for the first time in Boston on this occasion, and wisely played, for it is as necessary to hear new music as old, but it is a work that does not call for impassioned enthusiasm. The composer does not indulge in occultism; it is easy to follow the narrow train of his thoughts, and in developing them he is less erudite than he wishes to be. He thinks in a spasmodic way, in little gushes, and the wide intervals between the thoughts he fills in with patching in the modern method, but not always with the modern art. When he gets a little bit of melody, which is occasionally vulgar, he does not know what to do with it, and so in his desperation he cuts it off short, and uses patching again.

If one listens to the music and reads the programme at the same time, one will discover that the composer is telling an Arabian Nights' story about the sea and Sinbad's ship, about the Calender-Prince, about the young Prince and the young Princess, and about a festival at Bagdad, that ends in a shipwreck against "a rock surmounted by a bronze warrior." The bronze warrior does not come out very plain in the music; but there is a vivid suggestion of the noise that accompanies a tempest or of a dynamite explosion. The disconnected story is held together by motives; there are the Scheherazade motive, the sea motive, and the wave motive; but it is the Scheherazade motive that the composer chiefly depends on in moments of difficulty, and the careless will accept for profundity that which is characteristic of the absence of thought. At first hearing the work seems superficial and trivial, but as long friendship would make one enjoy even the company of Mr. Hyde, repeated hearings of this symphonic poem might make it not only endurable but even delightful. The work was played with admirable vigor and brilliancy.

Mr. Rafael Joseffy once again demonstrated that he is an interpretative artist of the finest calibre, as well as a master of technique. He was faithful to his composer in making no attempt to force the pianoforte into undue prominence, but the self-reserve was characeristic of the true artist and all of Mr. Joseffy's work belongs to this character. He very naturally and most deservedly won a triumph by his brilliant and most artistic interpretation. Throughout the concert the work of the orchestra was of the highest quality, which is another way of saying that it was done by the Boston Symphony Orchestra.

BOSTON DAILY ADVERTISER.
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The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, APRIL 19, 1897.

The Rimsky-Korsokoff Suite at the Symphony Concert.

Long deferred because of its many difficulties, the Rimsky-Korsokoff Suite was performed on Saturday to the amazement of every concert-goer who had been brought up in the paths of Bach and righteousness; yet no one dare say that the mountain brought forth a mouse; it was rather a white elephant that emerged.

The Suite entitled "Scheherazade," introduced us to a new Berlioz, a Russian Berlioz who had been nurtured on augmented seconds, cradled in triplets, and had imbibed chromatics from his boyhood; a man who can dazzle with a display of tone-color that fairly throws the "Symphonie Fantastique" in the shade.

The work is in Music very much like a Turner painting of the last period is in its own domain of Art, it presents few ideas, but an overwhelming glow of color; as a lesson in tone-coloring of the most modern sort it is very interesting and should be given again soon, for no one can digest its strange effects on a first hearing. Both violins and violoncellos give weird passages on the bridge ("sull' ponticello"), and the muted effects on some of the brasses are most novel in their tone-color.

Thers is a free, improvisational character about the movements that suits well to the subject, and the frequent introduction of the Scheherazade figure, while leading to a little monotony, gives a poetical idea of the story-teller of the "Arabian Nights."

The work is the thorniest possible path for the performers; we cannot recall a composition of its length which presents as many technical difficulties as this Suite. That it was played with such elasticity and surety reflects the greatest possible credit on Mr. Paur and on our orchestra.

The first movement pictured "Sindbad and his Ship," but was scarcely a very graphic sketch; it presented a few guiding motives of which the "sea motive" with its sudden shocks and jolts was the most graphic. The Scheherazade motive was not only present in many parts of this movement but bubbled up in each of the succeeding movements and its omnipresence lent a coherency and continuity to the work even while inducing a certain sameness. This figure was chiefly given to the solo violin (another appropriate touch) and was very expressively played by Mr. Kneisel.

The second movement dealt with the subject of "The Calender Prince," (which one was not stated) and was made up of pepper and paprika; it was so highly spiced that we may suppose that Rimsky-Korsakoff took his theme from Burton's edition and was inspired by the foot-notes of that spiciest of translators. The Bassoon (possibly this was the young Porter of the story) had some very difficult work to do and did it very well.

The third movement, "The Story of the young Prince and Princess," was the most popular part of the work, a very effective march theme appearing here with all the effects of the "Turkish Music." It was vigorously applauded.

The last movement gave a picture of a Bagdad festival. Naturally it tended frankly in the direction of Oriental dances and it must have recalled the Midway Plaisance to more than one auditor. It had some moments of great strength and its tone-coloring was the most brilliant in this kaleidoscopic suite.

Of course the question arises, after the severe study necessary to master this composition, "Was the game worth the candle?" We hold emphatically that it was, for this is a new musical voice out of the East.

The recently-given work by Richard Strauss and this Oriental Suite, widely apart as the poles, represent the full technique of the most modern orchestra; passages are played and effects achieved that would have filled a Beethoven with wonder, that a Mendelssohn would have held to be impossible. The old Alchemists in the pursuit of a barren and fruitless science brought forth the most useful of sciences,—Chemistry; the modern tone-colorists, even when barren of truly musical ideas, are forging a weapon which the true composer of the future will wield with greater effect than its makers. And the musical genius of the future may come from Russia too!

The land that can give such passionate fervor as glows in the works of Tschaikowsky and such orchestral technique as is present in such a suite as this, is the land of the rising sun in Musical Art.

But how barren of actual beauty the Suite was became plainly apparent when it was followed by two great Schumann compositions; here there was no grotesqueness masquerading as genius, no melodic weakness hiding behind bizarrerrie. One somehow seemed to be in a purer, sweeter atmosphere, an entirely greater field of art.

Schumann's Concerto for piano (A minor) with Joseffy at the instrument was something not soon to be forgotten. We are glad to lay another tribute of praise at the feet of this great pianist, who began as a mere virtuoso and has since grown into a musical genius. It was Schumann constantly in the foreground and never a suspicion of the artist's personality at the front.

A grand work grandly performed from first to last (save a slight lagging in the first movement), and both its intrinsic beauties and its worthy interpretation fully appreciated by the audience, for prolonged applause and many recalls followed its conclusion. This work, the Brahms second, and Beethoven's fourth and fifth concertos, are the masterpieces of their particular field; begun as a phantasie in 1841, the Schumann work was fortunate in not finding a publisher, for in 1845 it became something much better than a phantasie, being elaborated into its present shape.

It was abused by all the martinets of music on its appearance, for the sticklers for form could not reconcile themselves to its free shape, the immediate entrance of the piano, the bold theme of the "Tutti" following, which dominates everything thereafter, the introduction of a new motive after the subordinate theme (probably because the latter was not suited for development) and the cadenza interwoven into the end of the first movement, all these were radical touches at the time of the production of the concerto, although Beethoven had partially anticipated some of them. The Intermezzo, a new style of [illegible] probably introduced because the "Andante espressivo" episode in the first movement had anticipated the effect of a regular slow movement, also provoked comment. This movement was splendidly given on this occasion, the charming conversation between the piano and the orchestra being especially effective because of the perfect balance and ensemble attained.

If ever Schumann showed himself a master of syncopation, (and he is the greatest syncopater of them all) it is in the finale of this concerto, where one is constantly mystified and held on tenderhooks between 3-4 and 4-4 rhythm, a difficult affair to phrase well, a work that is never heard with perfect ensemble unless there is a great pianist at the instrument and a great conductor on the stand; both conditions were fulfilled on this occasion, and therefore the concerto was played in a memorable manner.

The Schumann Symphony which followed is not the greatest of the five, (counting the "Overture, Scherzo and Finale" as a symphony without a slow movement), but it comes close after the glorious one in B flat. Its first movement was given with just the right abandon and power. Its Scherzo is a good example of those serious Scherzos (a seeming anomaly) which Schumann often wrote, and it received a reading which did not distort its character.

In the Cathedral scene, that extra movement (for it is more than an introduction to the finale) the added trombones, spite of a single slip, gave just the effect of long-drawn-out organ chords, and the majestic result was indescribable. Altogether a very good performance such as we are beginning to expect from our orchestra and one which can only be chronicled with praise that is becoming very oft-repeated in these days of our orchestral supremacy. Louis C. Elson.

Boston Sunday Globe.
SUNDAY, APRIL 18, 1897.

Symphony Orchestra Concert.

The program for the 22d symphony concert comprised a symphonic suite, "Scheherazade," by Korsakoff, first time here. Schumann's A minor concerto for the piano and the "Reinish" symphony. Mr Rafael Joseffy was the soloist. The Korsakoff suite is an Oriental tone picture after "Arabian Nights," and the four movements illustrate stories told to the sultan by his sultana, closing with a festival at Bagdad and a shipwreck. The author is known as one of the foremost of the young Russian school of writers, and in this work he evidences his right to the position. The suite is as full of brilliant coloring and contrasts as the multi-hued garb of an eastern potentate, and the musical surprises are numerous and at times almost startling. The subject requires broad treatment, and Korsakoff has used the latitude, seemingly, to the utmost.

The musical divisions are so complex that one hearing of the piece is insufficient for the proper analysis of the suite. The tempo is constantly changing, and only an organization skilled in team work could hope to give more than a creditable performance of the piece. The promptness with which the baton beat was followed speaks volumes for the efficiency of our symphony players, for throughout their playing the cues were taken up as if by one man. Mr Kneisel played the narration motifs exquisitely, and high praise is also due to the harp, flute, oboe, clarinet, horn and other players for their pure tonality and admirable shading in solo phrases.

A very melodic theme runs through the four movements, occurring in many different ways; first as a solo for the violin, and afterwards juggled about by the various instruments, either in brief solos, in unison or accompanied by the other contingents. This is the Scheherazade motif, or narration. In the first part the story is of Sinbad's voyage, several motifs being used to indicate the sea, the wave, the ship, etc. Here the harp part is very prominent, and the alternate phrases given to the different parts of the band are extremely difficult and, as played by Mr Paur's men, show a masterly skill in orchestration. Each body of instruments appear to indulge in so-called conversations with each other until they become general, forming an ensemble beautifully effective and in a great measure original.

A peculiar effect in the second movement was the bassoon solo against the throbbing double-basses, leading up to a brilliant march, punctured by responses on the strings played in unison. Here again is the narration theme tossed about until its brilliant and jovial nature developes into a finale of a comical character. This movement was delightfully interpreted, the breaks being given with a wonderful unanimity by the separate contingents.

The songs in the third movement, at times piquant and at times delicate and tender, were sympathetically played, and the furious, fortissimo concert of percussion and other instruments at the close were but slightly less deafening than in the shipwrecking episode in the last movement, which was ultra-fortissimo. As this part represented a fete scene, followed by an orgy and a disaster at sea, the tone picture can better be imagined than described.

Mr Joseffy played the Schumann concerto in a thoughtful and sympathetic manner, giving to the piano part its proper value, but never forcing it into undue prominence. He preserved the course evidently intended by the composer, who has made the orchestral part more brilliant than that of the solo instrument. His technique is wonderful, and tone as pure as ever, and if his fortissimo passages are lacking somewhat in power, there is no lack of expression and beautiful phrasing. In the first movement the trills were slightly lacking in smoothness, but this defect very quickly disappeared, and in the cadenza, the arpeggios in the second movement and the florid passages in the last part, his execution was notably effective. The orchestra was inclined to hasten the tempo in some places, but otherwise the assistance was up to the usual standard. Mr Joseffy was recalled many times at the close of his performance.

The Schumann "Rhenish" symphony was well played as a whole. The "ponderous jollity" of the second movement is to be specially commended for its suggestive treatment, and the orchestral work in the powerful climax to the first movement was stirringly vigorous. Miss Lena Little will be this week's soloist. The program will comprise the Grieg suite, "Peer Gynt," aria from "Taming of the Shrew," three movements from Beethoven's ninth symphony and the "Lenore" overture.

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THE SYMPHONY CONCERT.

First Time in Boston of the New Suite "Scheherazade."

Work Not Over Deep in Finer Essentials of Musicianship—Brilliantly and Perfectly Played—Schumann Concerto Gloriously Rendered by Mr. Joseffy.

The programme of the 22d of this season's concerts by the Boston Symphony orchestra, in Music Hall, last evening, was:

Symphonic suite, "Scheherazade"......... Nicolai Rimsky-Korasoff
(First time in Boston.)
Concerto for pianoforte..............Schumann
Symphony, "Rhenish"..............Schumann

Mr. Raphael Joseffy was the soloist.

On the flyleaf of the orchestral score of the new suite is the following: "The Sultan Schahriar, persuaded of the falseness and faithlessness of women, had sworn to put every one of his wives to death after the first night. But the Sultana Scheherazade saved her life by interesting him in the stories she told him during 1001 nights." If the fair and ingenious Sultana related her stories as confusedly and unmeaningly, not to say cacophonously, as the composer has related them musically, he would have ordered her to be bowstrung or to have her head lopped off after the second or third night; unless he excusably imagined her to be a lunatic; in which case, with that consideration which Mussulmans show toward creatures thus afflicted, he would have looked upon her as one under the special care of God, and let her go on her way unharmed. That he would have permitted her to gabble away, Korasoffwise, for two years, eight months and odd days, is wholly improbable. Hence, it is only reasonable to conjecture that the Russian composer has made some radical mistake regarding the spirit in which Scheherazade directed the pessimistic Schahriar from his bloodthirsty purpose.

The work is divided into four parts, the first entitled "The Sea and Sinbad's Ship"; the second, "The Story of the Calender Prince," whether he who had only one eye or one of the others is not said; the third, "The Story of the Young Prince and the Young Princess," and the fourth, "Festival at Bagdad; the Sinking of Sinbad's Ship."

These titles have no significance, for they mean nothing as far as the music has any coherent connection with them. It is programme music of the extremest order; but such explanation as is afforded of it does nothing toward making its meaning clear. The score is rich and varied in tone color, and is suggestive of the orient. The instrumentation is ingenious and sensational. There is much of gorgeous hue, of sensuous expression; there is also much of sound and fury, signifying nothing, and much of pompous vulgarity.

The themes are very brief, and there is no attempt to develop them. They are passed from instrument to instrument without change, and reiterated again and again, and still again. In fact, as far as this work may be taken as an indication of the composer's skill in his art, he seems to be weak in invention and not over deep in the finer essentials of musicianship, for his counterpoint is of the simplest, his accompaniments to his themes except in their color almost primitively artless in character, and of polyphonic writing there is scarcely a trace. He worries a theme as a cat worries a mouse, slowly and deliberately, until he deprives it of life. The most striking feature of the suite is the imposing manner in which it deals with nothing in particular. It resembles those nonsense verses in which lofty words and swelling phrases have all the appearance of serious poetic utterance until they are examined, when the clever trick is seen through.

The third movement has the longest theme, and it is a gracefully pretty one of its kind; but it at last becomes wearisome by reason of the persistent and unnecessary frequency with which it is repeated with bold literalness. Of clever, piquant and effective instrumentation there is enough and to spare, but it all tends to disguise mere commonplaces and to impress upon them an aspect of dignity, of originality and of profundity which are not theirs intrinsically.

If the comparison may be allowed, the music suggested a parvenu making an ostentatious display of his newly-acquired wealth by surrounding himself with gorgeously inharmonious furniture and wearing an excess of diamonds, in the belief that they will obliterate all indications of his innate vulgarity.

The work is of huge difficulty to the performers, making the most exacting demands on their technique. It was, nevertheless, brilliantly and perfectly played, even to the turkey-gobble phrase gven to the bassoon in the story of the Calender.

Mr. Joseffy, who was received with exceptional cordiality, played the Schumann concerto gloriously. It is somewhat late in the day to discuss his merits as a pianist, and it will be taken for granted that whatever he does will be done in the highest artistic spirit and with the most masterly skill. His performances on this occasion were no exception to the rule. The work was read and rendered by him, especially in the finale, which was given with stirring emphasis, dash and largeness of style, in a manner that brought forth a tremendous outburst of applause that was continued until he came forward and bowed his acknowledgements again and again.

The assistance afforded him by Mr. Paur in his spirited, sympathetic and effective treatment of the orchestral part of the work had its due share in aiding the pianist to achieve his notable triumph. In fact, the orchestra was at its best through the whole concert, and the interpretation as well as the performance of the symphony may be ranked among the great successes of the season.

The selections for the next concert are: Suite, "Peer Gynt," Grieg; aria from "Taming of the Shrew," Goetz; first three movements of the ninth symphony, Beethoven; overture, "Lenore," No. 3, Beethoven. Miss Lena Little is to be the soloist.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
SUNDAY MORNING, APRIL 18, 1897.

THE SYMPHONY CONCERT.

The announcement that Mr. Rafael Joseffy was to be the soloist at the twenty-second concert in Music Hall Saturday evening was the cause of the especially large audience. The programme consisted of three numbers. the first a symphonic suite, by Rimsky-Korsakoff, entitled "Scheherazade," op. 35; then followed the pianoforte concerto in A minor, op. 54, of Schumann, and that composer's symphony No. 3 in E flat, op. 97, known as the "Rhenish."

The symphonic suite, "Scheherazade," is a work of decided novelty, and was performed for the first time in this city. The composer is a Russian, living at St. Petersburg. He is considered to be one of the leaders of the so-called "young Russian" school of composition; that is, he stands in Russia as a thorough representative of the extreme national tendency in music, unlike that of Rubinstein and Tschaikowsky, who were looked upon as too much influenced by German example.

Of Mr. Joseffy and his playing of the Schumann concerto, it is difficult to speak in a few words. The concerto requires for its proper interpretation a master of subjective playing, one who can bring with the highest artistic understanding of Schumann all the possibilities of a modern technique and use both these acquirements as a means to portray the whole meaning of such a work. That Mr. Joseffy does this is easily apparent; it is just these above-mentioned qualities that make him the greatest living interpreter of Brahms's pianoforte works, and Brahms and Schumann are much alike in their ideas. It is doubtful if the Schumann concerto has ever been played here in Boston with more authority and surety and high devotion to the spirit of the composer than was the case at this concert. That this was apparent to the audience was evident, for Mr. Joseffy received an ovation at the close of the number rivalling the one he received last season after playing Brahms. It was a worthy tribute to a unique performance.

This memorable concert was brought to a close by a fine rendering of Schumann's "Rhenish" symphony, one of the most interesting of anything that this master has written, illustrating many of his finest as well as most peculiar ideas. The programme for the twenty-third concert includes the "Peer Gynt" suite of Grieg, three movements of Beethoven's ninth symphony, also his overture to Leonore, No. 3. Miss Lena Little will sing an air from Goetz's "Taming of the Shrew."

THE BOSTON
SATURDAY EVENING
Gazette
BOSTON, SUNDAY MORNING, APRIL 18.

Symphony Concert

Last night, in Music Hall, the Symphony Orchestra gave its twenty-second concert. The programme was:

Symphonic suite, "Scheherazade," op. 35.... Nicolai Rinisky-Korsakoff
Concerto for pianoforte, A minor, op. 54.... Schumann
Symphony No. 3, E flat major, op. 17........ Schumann
Soloist, Mr. Rafael Joseffy.

The Symphonic Suite was played for the first time in Boston on this occasion, and wisely played, for it is as necessary to hear new music as old, but it is a work that does not call for impassioned enthusiasm. The composer does not indulge in occultism; it is easy to follow the narrow train of his thoughts, and in developing them he is less erudite than he wishes to be. He thinks in a spasmodic way, in little gushes, and the wide intervals between the thoughts he fills in with patching in the modern method, but not always with the modern art. When he gets a little bit of melody, which is occasionally vulgar, he does not know what to do with it, and so in his desperation he cuts it off short, and uses patching again.

If one listens to the music and reads the programme at the same time, one will discover that the composer is telling an Arabian Nights' story about the sea and Sinbad's ship, about the Calender-Prince, about the young Prince and the young Princess, and about a festival at Bagdad, that ends in a shipwreck against "a rock surmounted by a bronze warrior." The bronze warrior does not come out very plain in the music; but there is a vivid suggestion of the noise that accompanies a tempest or of a dynamite explosion. The disconnected story is held together by motives; there are the Scheherazade motive, the sea motive, and the wave motive; but it is the Scheherazade motive that the composer chiefly depends on in moments of difficulty, and the careless will accept for profundity that which is characteristic of the absence of thought. At first hearing the work seems superficial and trivial, but as long friendship would make one enjoy even the company of Mr. Hyde, repeated hearings of this symphonic poem might make it not only endurable but even delightful. The work was played with admirable vigor and brilliancy.

Mr. Rafael Joseffy once again demonstrated that he is an interpretative artist of the finest calibre, as well as a master of technique. He was faithful to his composer in making no attempt to force the pianoforte into undue prominence, but the self-reserve was characeristic of the true artist and all of Mr. Joseffy's work belongs to this character. He very naturally and most deservedly won a triumph by his brilliant and most artistic interpretation. Throughout the concert the work of the orchestra was of the highest quality, which is another way of saying that it was done by the Boston Symphony Orchestra.

Boston Journal.

APRIL 18, 1897.

SYMPHONY NIGHT.

First Performance in Boston of Rimsky-Korsakoff's "Scheherazade"—Mr. Joseffy Plays the Schumann Piano Concerto.

The program of the 22d Symphony concert in Music Hall last night (Mr. Paur, conductor) was as follows:

Symphonic Suite, "Scheherazade," op. 35 ... Rimsky-Korsakoff
(First time in Boston.)
- I. The Sea and Sindbad's Ship:
  - Largo e maestoso (E minor).
  - Allegro non troppo (E major).
- II. The Story of the Calender-Prince:
  - Andantino (B minor).
- III. The Story of the Young Prince and the Young Princess:
  - Andantino quasi Allegretto (G major).
- IV. Festival at Bagdad; the Sinking of Sindbad's Ship:
  - Allegro molto e frenetico (E minor).
  - Vivo (E minor).
  - Allegro (C major, E major).

Concerto for Pianoforte, in A minor, op. 54....................Schumann
Symphony No. 3, in E-flat major, "Rhenish," op. 97....................Schumann

The performance of Rimsky-Korsakoff's Suite was the event of the orchestral season. For here was something new and fresh and original. At times the language was foreign, but never was there any doubt of the man's power, knowledge, imagination, sincerity.

Our acquaintance with Russian music in Boston is confined chiefly to various works by Rubinstein and Tschaikowsky, who are not regarded by the ultra-Russians, or the "Nationals," as true Russian composers, but rather as eclectics. It is true that in 1869 Theodore Thomas led here Dargomyzski's "Kozaczek," and pieces by Glinka and Borodine have been performed at the Symphony concerts. Borodine and Cui have also appeared on the programs of chamber concerts in this city, and orchestral music by Cui was performed by the Philharmonic under Mr. Listemann. But the chief works of Dargomyzski, Balakireff, Rimsky-Korsakoff and Glazounoff are unknown in this city. Symphonies by the latter have awakened much discussion, and one of them was played lately in London.

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I do not know the date of the first performance of "Scheherazade." It was first played in Berlin at a Russian concert, conducted by Safonoff, the director of the Moscow Conservatory, Jan. 23, 1896. It was played at the 32d Tonkünstler-Versammlung of German Societies at Leipsic, May 30, 1896, under the leadership of Nikisch. It was played in Berlin Oct. 2, 1896, under the leadership of Weingartner. It was first played in London, Dec. 5, 1896, under the leadership of Henry J. Wood. It was performed in Dresden, Oct. 9, 1896; in Liége, Feb. 28, 1897.

⁂

This music is as fantastic as an Arabian Night's tale itself, with most astounding notes by Captain Richard Burton. It is program music, but, mark you, without any attempt at panoramic effect, without silly endeavor to follow a long-winded text literatim et verbatim. Scheherazade, the wily, sensuous story-teller, has her motiv, as vaporous and fugitive as a dream. The music that follows each repetition of this motiv—and how ingeniously the motiv is introduced or suggested!—is as a sleep-chasing. She tells of Sinbad—the sailor who is nearer to us than the explorer Nansen—of Sinbad and his ship; of the Calender Prince who found himself in the company of the Porter and Zobeide; of the Young Prince and the Young Princess; of a festival at Bagdad, when in the midst of a riotous dream, crash! Sinbad's ship strikes the magnetic rock. And Scheherazade has at last turned the Sultan from his fell purpose: she, too, is now a figure in a dream; she fades away; her soul dies in that high E on the wondering violin.

Now would you analyze this music? How can you discuss a dream, complain of the looseness in sequence of ideas, speak sorrowfully of the absence of "meaning"?

But if you do insist on analyzing it, you will be surprised to find that the composer knows perfectly well what he is about. He, too, can talk about form, but he is not the slave of form. He has his own melody, wild, fantastic, swooningly sensuous, or droning such as falls from the lips of a white-bearded turbaned old man, garrulous in the sun. You are not used to the melody. But did you not find it refreshing? Did you not, mastered by strange tonalities, forget for almost an hour, Boston, the Public Library, and the East Wind?

Or were you not dazzled by the coloring of this spectacled Oriental, who served once in the Russian Navy? When you looked at the peculiar orchestra of this man, as published in the program-book, had you any idea that such instruments could possibly be grouped so that the effects in Scheherazade would o'ermaster you?

No more interesting, fascinating orchestral work than this has been heard in Boston for several years. Absolute novelty is not in itself the greatest of virtues when it is not accompanied by science or sanity. But here is a brilliant combination of rare musical qualities. Read what I quote in "About Music" this morning, read Mr. Huneker's warning cry, and 'ware the Cossack and his music; for the day will surely come when these wild scales and exotic harmonies, and daring flights of imagination in color, and frank brutalities of expression will be heard and applauded in concert halls wherever there is genuine love of music that soothes and thrills and masters the souls of men and women.

Mr. Paur is to be thanked most heartily for this great pleasure. The music was played with amazing maestria by the superb orchestra, and it was relished keenly by an audience that persisted for a long time in hearty and spontaneous applause. Let us hope that from time to time Mr. Paur will produce other works by the Russian "Nationalists" in music. For Music Hall should welcome music of any nationality that has any reasonable claim for a hearing. And you can no more reckon without Russia in music than you can in literature or politics.

Mr. Joseffy gave a marvelous performance of the Schumann concerto. To make any effect whatever after the tremendous—I use this word advisedly—music of Rimsky-Korsakoff was no light task. Mr. Joseffy, nothing daunted, rose to a great height. It is true he occasionally took liberties with Schumann, but he has the right, and Schumann did not suffer. Always was there the unsurpassable, magical beauty of tone that is peculiar to Mr. Joseffy. And then the ease, the grace, the clarity, the musical feeling, the individuality that spoke with Schumann's voice! Would that Mr. Joseffy visited us frequently. We might then hold the piano in higher esteem.

Philip Hale.

Boston Courier.

SUNDAY MORNING, APRIL 18, 1897.

The promised symphonic suite, "Scheherazade," by Nicolai Rimsky-Korsakoff, was at last brought forward at the twenty-second Symphony concert. It is indeed a composition of which to say in the favorite phrase of an esteemed contemporary, that one does not know exactly what to write after just a single hearing. It is the work of a man of power, who commands ideality as well as form, sensibility no less than vehemence. It is original beyond all question in its thoughts, its fashions and its independence. But there is so much detail in it, its weaving is so complicated, and it is so often most energetic when one really needs to follow its flying figures most carefully, that, while the general effect is easily and instantly felt as exhilarating and delightful, one still recognizes the need of a further acquaintance. Its four parts deal with the sea and Sinbad's ship; with the Calender-Prince;—with the young Prince and Princess; and with a festival at Bagdad, which mutates to the wreck of the ship upon the magnetic island. The first and last stand for the allegros, the second for the scherzo, and the third for the slow movement. As in the "Harold" symphony of Berlioz, there is a light, pleasant persuasive figure, susceptible to various modulations and moods, and intended as representative of the story-teller, which a solo first violin introduces opportunely into the different movements, and there are other phrases which signify the sea, the wave-motion and the ship. Beauty abounds in delicate and fanciful forms, quaintness is not rare, and there are throughout elements of energy, passion and even grandeur, while in the second movement it would not be difficult to detect a vein of humor. It must be an immensely difficult work to learn and to play; for not only does it contain a great many obligato passages which require unusual execution from such instruments as the horn, the bassoon and the trombone, but the irregularities of entrance, of rhythm and of tempo, must keep the entire orchestra on the qui vive, especially in the lighter movements when the pace is pressed constantly. There are tremendous fulness and sonority in some of the more energetic passages, and the gradual, fateful compulsion of the sea and the mysterious island upon the doomed ship is stately and noble. The orchestra played with wonderful virtuosity, and others beside Mr. Kneisel (who well deserved) might fairly have shared in the praise bestowed upon the solo lines.

The suite was the first number, after which Mr. Joseffy played Schumann's pianoforte concerto quite to perfection. Now that his once superficial elegance of technique has become as the polish upon more solid accomplishment, and that dignity and gravity of expression accompany his graceful, limpid and ever fair-toned execution, it is a pleasure indeed to hear him read from the classic literature of his instrument.

The programme ended with a noble rendering of Schumann's "Rhenish" symphony.

The next programme will be this: Grieg, Suite, "Peer Gynt;" Goetz, Aria from "Taming of the Shrew;" Beethoven, First Three Movements of the Ninth (Choral) Symphony;" Beethoven, Overture, Lenore No. 3. Miss Lena Little will be the soloist.

SATURDAY EVENING

Gazette

ESTABLISHED 1813.

BOSTON, SUNDAY MORNING, APRIL 25.

The Symphony Concert.

The twenty-third concert of the Symphony Orchestra was given in Music Hall last evening. The programme was:

Suite, "Peer Gynt"....................Grieg
Aria from "Taming of the Shrew"..Grieg
First three movements of 9th Symphony ... Beethoven
Overture, Lenore, No. 3........Beethoven
Soloist, Miss Lena Little.

The programme presents little in the way of novelty, but it was admirably interpreted, the Beethoven works being given with faultless breadth and dignity of style and charming finish. The Grieg suite does not gain any fresh beauties by repetition, and probably the explanation of the phenomenon is not far to see. Miss Lena Little surprised even her friends by the satisfactory, intelligent and artistic manner in which she sang the difficult Goetz aria. A better piece of work has not been heard on our concert stage. The singing was as good on its technical as on its interpretative side, and Miss Little won a most deserved success.

The next and last concert of the season will be devoted to Wagner.

EVENING AND SUNDAY.

THURSDAY, APRIL 22, 1897.

Although music-lovers had been treated to one evening of Wagner through the medium of the Arion club concert on Tuesday evening, they came together in still larger numbers last evening for the last of the Boston Symphony orchestra programs, one which was devoted entirely to Wagner's works. It was the finest offering of the season, discounting even that of the third concert which it seemed at the time it would be hard to surpass. The program was as follows: "Parsifal," prelude; "Tannhauser," overture; "Lohengrin," a, prelude to act I. b. prelude to act III; A "Siegfried" Idyl; "Rienzi," overture; "Siegfried," act II., "Forest Sounds;" "Die Walkure," "Ride of the Walkyries."

Of course it goes without saying that Conductor Paur was seen at his best. He is a devotee of the great German composer, has made a long study of his work and has derived some ideas from this close intimacy. That was seen last evening, when in a very varied program, one that gave as adequate a conception of Wagnerian music as could possibly be had from two hours with as grand an organization as the Boston Symphony orchestra.

It wa sthe largest assemblage of players that there has been here this season, the full strength of the orchestra with the exception of the harp being required in the two overtures. The Tannhauser was read in a masterly way and equally so was the overture to Rienzi, several effects being brought out in the latter that were quite out of the ordinary. But as powerful as were the two overtures and the prelude to the third act of Lohengrin, evidence was given that there was greater depth to the orchestra than were shown in those compositions and the "Siegfried" idyl and the "Forest Sounds" were played with such delicacy that it was hard to understand that this was still Wagnerian or that it was the same orchestra.

With a wildly wonderful rendition of the "Ride of the Walkyries," the program was brought to an end and with it the season which has been as enjoyable as any that has preceded it, not only by reason of the programs but on account of the soloists who have been uniformly good. Conductor Paur was given a flattering reception when he came out first last evening and after the Tannhauser overture, there was a burst of applause that almost surpassed anything previously heard this season. Providence certainly has reason to be proud of its musical season so far as the Boston Symphony orchestra is concerned.

BOSTON POST,

The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, APRIL 25, 1897.

(Copyright, 1897, Post Publishing Company.)

BOSTON SYMPHONY CONCERT.

The twenty-third concert of the Boston Symphony Orchestra was given in Music Hall last evening. Miss Lena Little was the soloist. The programme consisted of the "Peer Gynt" Suite No. 1, Op. 46, of Edward Grieg, three movements of the ninth symphony and the Leonore, No. 3, overture of Beethoven; also the scena, "My Strength Is Spent," from the "Taming of the Shrew," of Herman Goetz.

The "Peer Gynt" suite is incidental music, written by Grieg to the play of that name of Henrik Ibsen, and the first of two settings to the play. The one played at this concert is the best of the two, is perfectly free as to form, and difficult of analysis. This suite is quite popular through arrangements for the piano and other instruments.

The ninth symphony of Beethoven was played at this concert without the choral movement, probably in this manner for the first time. It does not suffer at these concerts by the omission of the choral movement, which is, so far as the voice treatment is concerned, a monstrosity like the Missa Solemnis, recently given in this city. Of the three movements played, those which are generally the most enjoyed are the second and third, especially the second, which is doubtless one of the best examples of a scherzo ever written. It was an excellent idea to give the ninth symphony in this way; there is then a chance of hearing it more frequently performed if this idea should be adopted in the future.

The third overture to "Leonore" is the best known and the most masterly of the four overtures to "Fidelio." It is generally regarded as the greatest of any of Beethoven's overtures, though many regard the "Coriolanus" equally so. The orchestra played throughout the evening with that wonderful precision and finish that nowadays is always noticeable, and that is the reason why the playing of this orchestra is a revelation and a "thing of joy." Miss Little sang the selection from Goetz's "Taming of the Shrew" very acceptably, and was much applauded. The twenty-fourth concert and last of the season is a Wagner programme (by request), and it includes the prelude to "Parsifal," the "Faust" overture, prelude to Acts 1 and 2 of "Lohengrin," the "Siegfried Idyl," the overture to "Rienzi," the "ride of the Walkyries" and the "Waldweben," from Siegfried. No soloist is announced.

Boston Courier.

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The twenty third Symphony programme was simple enough, so far as the orchestra was concerned. It consisted of the usual suite from Grieg's "Peer Gynt" music, the first three movements of Beethoven's choral symphony and his third "Lenore" overture. The performance was remarkable for its accuracy and its perfected elegance; for its extremely sensitive delicacy and for its honest energy and fervor. There were deliciously refined and poetic details in the Grieg, while in the Beethoven both virtuosity and [illegible] rose to the highest pitch. The second number was that scene from Goetz's "Taming of the Shrew" in which Katherine at last acknowledges the futility of contending against Petruchio, and recognizes the upspringing within her of those new and tender sentiments which will lead her to love and obedience soon. The singer was Miss Lena Little, whom we have rarely heard to such excellent advantage. In the recitative that tremolo which has been the constant associate of her vocalization ever since she first came to Boston, exerted its baneful influence, making her tones unstable and her phrasing doubtful. But as she continued on towards the air and entered upon it, her voice, particularly in the upper register, gained warmth and steadiness, insuring definiteness of form and finish of style. And certainly the whole scene bore handsome testimony to her musicianly understanding and artistic appreciation. To her credit be it said that she sang without book, while with mild regret it may be wished that she had used the very acceptable English text instead of the German.

The laet programme is to be taken entirely—by request it is stated—from Wagner. It will stand thus: The "Parsifal" prelude; the "Faust" overture; the preludes to acts I. and III. of "Lohengrin; the "Siegfried Idyl"; the "Rienzi" overture; the "Wood Music" from act II. of "Siegfried," and the "Ride of the Walkyries." That is miscellaneous enough, and there is reason for thankfulness in that it ignores the compeser s marches.

Since Mr. Apthorp has chosen to come out in the programme book in defense of his method of constructing his analysis, a few sentences in reply seem justifiable. Remembering the sound old proverb about self-excuse being equivalent to self-accusation, one has only to turn to Mr. Apthorp's own words to find a perfect arraignment of his system. If an analysis of any kind of work is to be serviceable, it should accompany "pari passu" the demonstration. What good would there be even in a cooking-school, if the recipes were read at one time and the dishes made at another—especially if those recipes were couched in severely technical terms? Yet Mr. Apthorp says that "he has done his best to make his analyses unreadable during the performance of the works so analysed." He has builded wiser than he knew. For he has made a set of analyses which are unreadable—with profit—at any time. To the unskilled in the science of music they are about as comprehensible as Sanscrit, while to the musician they are useless, because he could do at least as well for himself. As a result, Boston has had, we do not hesitate to say, the dryest, most pedantic, least intelligible and least helpful programme-guides that the world sees. Mr. Apthorp has the courage of his convictions, as he needs should have whose convictions are as much in the minority as those of the historic juryman whose eleven obstinate companions would hold out against him. His books have followed a system which would issue a physical geography without maps; would send an army on a campaign without topographical plans; would build a ship by directions and without model or measurement; and would send a captain to sea upon a theoretical dissertation about tides, temperatures and currents, but without charts, compass or table of soundings and bearings. To depend upon it would be like reading a guide-book in Boston, and expecting to find one's way afterwards through the by-ways of Rome or the passes of Switzerland. A hand-book to music should be like any other—capable of giving clear, strong, definite help at the instant when it is needed, and that is when one is face to face with the matter to be observed and understood. There is no occasion to fly off at a tangent and become romantic, visionary, fantastic, which Mr. Apthorp seems to think is the only alternative to his technical formality. His talk about subsequently tracing out in the score the elements which he may have indicated in his merely mechanical and arbitrary way, is sheer folly, because not one in hundreds of Symphony hearers has access to a score—or could decipher it if he had. It is all very pretty to talk about reading scores; but this is almost the last accomplishment of musicians themselves, and we believe that there are very many learned and cultivated men in the profession in this very town who could no more really read the whole extent of a score than they could toss an elephant over a house. The programme-books themselves have been known to describe as from some score features which did not not appear in the study of performance. People talk and puzzle over these books because they are all that can be had; but they lament their density, their uselessness and their texturicality, and compare them, infinitely, to their disadvantage, with the books which are found abroad, in other American cities, at times in the columns of enterprising and intelligent newspapers, and latterly in that little magazine, "The Looker-On." In brief, the books are unbecoming to the concerts, and we hope that another season will see a radical change made from their present false principles.

Boston Journal.

SUNDAY, APRIL 18, 1897.

SYMPHONY NIGHT.

First Performance in Boston of Rimsky-Korsakoff's "Scheherazade"—Mr. Joseffy Plays the Schumann Piano Concerto.

The program of the 22d Symphony concert in Music Hall last night (Mr. Paur, conductor) was as follows:

Symphonic Suite, "Scheherazade," op. 35 Rimsky-Korsakoff
(First time in Boston.)
I. The Sea and Sindbad's Ship:
  Largo e maestoso (E minor).
  Allegro non troppo (E major).
II. The Story of the Calender-Prince:
  Andantino (B minor).
III. The Story of the Young Prince and the Young Princess:
  Andantino quasi Allegretto (G major).
IV. Festival at Bagdad; the Sinking of Sindbad's Ship:
  Allegro molto e frenetico (E minor).
  Vivo (E minor).
  Allegro (C major, E major).
Concerto for Pianoforte, in A minor, op. 54........Schumann
Symphony No. 3, in E-flat major, "Rhenish," op. 97........Schumann

The performance of Rimsky-Korsakoff's Suite was the event of the orchestral season. For here was something new and fresh and original. At times the language was foreign, but never was there any doubt of the man's power, knowledge, imagination, sincerity.

Our acquaintance with Russian music in Boston is confined chiefly to various works by Rubinstein and Tschaikowsky, who are not regarded by the ultra-Russians, or the "Nationals," as true Russian composers, but rather as eclectics. It is true that in 1869 Theodore Thomas led here Dargomyzski's "Kozaczek," and pieces by Glinka and Borodine have been performed at the Symphony concerts. Borodine and Cui have also appeared on the programs of chamber concerts in this city, and orchestral music by Cui was performed by the Philharmonic under Mr. Listemann. But the chief works of Dargomyzski, Balakireff, Rimsky-Korsakoff and Glazounoff are unknown in this city. Symphonies by the latter have awakened much discussion, and one of them was played lately in London.

⁂

I do not know the date of the first performance of "Scheherazade." It was first played in Berlin at a Russian concert; conducted by Safonoff, the director of the Moscow Conservatory, Jan. 23, 1896. It was played at the 32d Tonkünstler-Versammlung of German Societies at Leipsic, May 30, 1896, under the leadership of Nikisch. It was played in Berlin Oct. 2, 1896, under the leadership of Weingartner. It was first played in London, Dec. 5, 1896, under the leadership of Henry J. Wood. It was performed in Dresden, Oct. 9, 1896; in Liége, Feb. 28, 1897.

⁂

This music is as fantastic as an Arabian Night's tale itself, with most astounding notes by Captain Richard Burten. It is program music, but, mark you, without any attempt at panoramic effect, without silly endeavor to follow a long-winded text literatim et verbatim. Scheherazade, the wily, sensuous story-teller, has her motiv, as vaporous and fugitive as a dream. The music that follows each repetition of this motiv—and how ingeniously the motiv is introduced or suggested!—is as a sleep-chasing. She tells of Sinbad—the sailor who is nearer to us than the explorer Nansen—of Sinbad and his ship; of the Calender Prince who found himself in the company of the Porter and Zobeide; of the Young Prince and the Young Princess; of a festival at Bagdad, when in the midst of a riotous dream, crash! Sinbad's ship strikes the magnetic rock. And Scheherazade has at last turned the Sultan from his fell purpose: she, too, is now a figure in a dream; she fades away; her soul dies in that high E on the wondering violin.

Now would you analyze this music? How can you discuss a dream, complain of the looseness in sequence of ideas, speak sorrowfully of the absence of "meaning"?

But if you do insist on analyzing it, you will be surprised to find that the composer knows perfectly well what he is about. He, too, can talk about form, but he is not the slave of form. He has his own melody, wild, fantastic, swooningly sensuous, or droning such as falls from the lips of a white-bearded turbaned old man, garrulous in the sun. You are not used to the melody. But did you not find it refreshing? Did you not, mastered by strange tonalities, forget for almost an hour, Boston, the Public Library, and the East Wind?

Or were you not dazzled by the coloring of this spectacled Oriental, who served once in the Russian Navy? When you looked at the peculiar orchestra of this man, as published in the program-book, had you any idea that such instruments could possibly be grouped so that the effects in Scheherazade would o'ermaster you?

No more interesting, fascinating orchestral work than this has been heard in Boston for several years. Absolute novelty is not in itself the greatest of virtues when it is not accompanied by science or sanity. But here is a brilliant combination of rare musical qualities. Read what I quote in "About Music" this morning, read Mr. Huneker's warning cry, and 'ware the Cossack and his music; for the day will surely come when these wild scales and exotic harmonies, and daring flights of imagination in color, and frank brutalities of expression will be heard and applauded in concert halls wherever there is genuine love of music that soothes and thrills and masters the souls of men and women.

Mr. Paur is to be thanked most heartily for this great pleasure. The music was played with amazing maestria by the superb orchestra, and it was relished keenly by an audience that persisted for a long time in hearty and spontaneous applause. Let us hope that from time to time Mr. Paur will produce other works by the Russian "Nationalists" in music. For Music Hall should welcome music of any nationality that has any reasonable claim for a hearing. And you can no more reckon without Russia in music than you can in literature or politics.

Mr. Joseffy gave a marvelous performance of the Schumann concerto. To make any effect whatever after the tremendous—I use this word advisedly—music of Rimsky-Korsakoff was no light task. Mr. Joseffy, nothing daunted, rose to a great height. It is true he occasionally took liberties with Schumann, but he has the right, and Schumann did not suffer. Always was there the unsurpassable, magical beauty of tone that is peculiar to Mr. Joseffy. And then the ease, the grace, the clarity, the musical feeling, the individuality that spoke with Schumann's voice! Would that Mr. Joseffy visited us frequently. We might then hold the piano in higher esteem.

Philip Hale.

Boston Courier.

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The twenty third Symphony programme was simple enough, so far as the orchestra was concerned. It consisted of the usual suite from Grieg's "Peer Gynt" music, the first three movements of Beethoven's choral symphony and his third "Lenore" overture. The performance was remarkable for its accuracy and its perfected elegance; for its extremely sensitive delicacy and for its honest energy and fervor. There were deliciously refined and poetic details in the Grieg, while in the Beethoven both virtuosity and impetuosity rose to the highest pitch. The second number was that scene from Goetz's "Taming of the Shrew" in which Katherine at last acknowledges the futility of contending against Petruchio, and recognizes the upspringing within her of those new and tender sentiments which will lead her to love and obedience soon. The singer was Miss Lena Little, whom we have rarely heard to such excellent advantage. In the recitative that tremolo which has been the constant associate of her vocalization ever since she first came to Boston, exerted its baneful influence, making her tones unstable and her phrasing doubtful. But as she continued on towards the air and entered upon it, her voice, particularly in the upper register, gained warmth and steadiness, insuring definiteness of form and finish of style. And certainly the whole scene bore handsome testimony to her musicianly understanding and artistic appreciation. To her credit be it said that she sang without book, while with mild regret it may be wished that she had used the very acceptable English text instead of the German.

The laet programme is to be taken entirely—by request it is stated—from Wagner. It will stand thus: The "Parsifal" prelude; the "Faust" overture; the preludes to acts I. and III. of "Lohengrin; the "Siegfried Idyl"; the "Rienzi" overture; the "Wood Music" from act II. of "Siegfried," and the "Ride of the Walkyries." That is miscellaneous enough, and there is reason for thankfulness in that it ignores the compeser s marches.

Since Mr. Apthorp has chosen to come out in the programme book in defense of his method of constructing his analysis, a few sentences in reply seem justifiable. Remembering the sound old proverb about self-excuse being equivalent to self-accusation, one has only to turn to Mr. Apthorp's own words to find a perfect arraignment of his system. If an analysis of any kind of work is to be serviceable, it should accompany "pari passu" the demonstration. What good would there be even in a cooking-school, if the recipes were read at one time and the dishes made at another—especially if those recipes were couched in severely technical terms? Yet Mr. Apthorp says that "he has done his best to make his analyses unreadable during the performance of the works so analysed." He has builded wiser than he knew. For he has made a set of analyses which are unreadable—with profit—at any time. To the unskilled in the science of music they are about as comprehensible as Sanscrit, while to the musician they are useless, because he could do at least as well for himself. As a result, Boston has had, we do not hesitate to say, the dryest, most pedantic, least intelligible and least helpful programme-guides that the world sees. Mr. Apthorp has the courage of his convictions, as he needs should have whose convictions are as much in the minority as those of the historic juryman whose eleven obstinate companions would hold out against him. His books have followed a system which would issue a physical geography without maps; would send an army on a campaign without topographical plans; would build a ship by directions and without model or measurement; and would send a captain to sea upon a theoretical dissertation about tides, temperatures and currents, but without charts, compass or table of soundings and bearings. To depend upon it would be like reading a guide-book in Boston, and expecting to find one's way afterwards through the by-ways of Rome or the passes of Switzerland. A hand-book to music should be like any other—capable of giving clear, strong, definite help at the instant when it is needed, and that is when one is face to face with the matter to be observed and understood. There is no occasion to fly off at a tangent and become romantic, visionary, fantastic, which Mr. Apthorp seems to think is the only alternative to his technical formality. His talk about subsequently tracing out in the score the elements which he may have indicated in his merely mechanical and arbitrary way, is sheer folly, because not one in hundreds of Symphony hearers has access to a score—or could decipher it if he had. It is all very pretty to talk about reading scores; but this is almost the last accomplishment of musicians themselves, and we believe that there are very many learned and cultivated men in the profession in this very town who could no more really read the whole extent of a score than they could toss an elephant over a house. The programme-books themselves have been known to describe as from some score features which did not not appear in the study of performance. People talk and puzzle over these books because they are all that can be had; but they lament their density, their uselessness and their texturicality, and compare them, infinitely, to their disadvantage, with the books which are found abroad, in other American cities, at times in the columns of enterprising and intelligent newspapers, and latterly in that little magazine, "The Looker-On." In brief, the books are unbecoming to the concerts, and we hope that another season will see a radical change made from their present false principles.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, APRIL 14, 1897.

The program of the twenty-first Symphony concert, given in Music Hall April 10, was as follows:

Tragic Overture, op.81.................................
Four Serious Songs, op. 121...........................
Max Heinrich.
Concerto for violin and 'cello in A minor, op 102..........
Messrs. Kneisel and Schroeder.
Symphony No. 4, E minor, op. 98..........................
....Brahms

The program was printed with heavy mourning lines, cross and perpendicular. There was an unusual luxury of woe. For when Bülow was remembered April 7, 1894, only the line "In memoriam Hans Guido von Bülow," with date of birth and of death, was framed in black. The program was Bülow's Funerale, Beethoven's Heroic Symphony, Molique's Fifth Violin Concerto (second and first movements), and Brahms' Tragic Overture. When the death of Rubinstein was recognized officially in Music Hall—December 15, 1894—the program bore no mourning lines, and the program consisted of the Funeral March from the Heroic Symphony, Rubinstein's Fourth Piano Concerto and Rubinstein's Ocean Symphony in seven movements.

No attention was paid by the Symphony Orchestra under Mr. Paur to the death of either Tschaikowsky or Gounod. Mr. Paur may say, "Gounod was a maker of operas and church music. How could we have honored his memory in a Symphony concert?"

But at the Gewandhaus concert of November 2, 1893, one number of the program was dedicated to Gounod's memory. A march, described as Feierlicher March, by Charles Gounod, was played. This march may or may not have been the Marche Romaine; the point is immaterial; the fact remains that the death of the Frenchman was noticed fitly in Leipsic, in the very temple devoted to the worship of "classical" composers. And even Mr. Bernsdorf, who is generally seized with severe cramps when he is obliged to hear modern music or write about it, paid Gounod a handsome tribute in his review of that concert. Gounod, by the way, wrote two symphonies, and either one might have been a pleasant novelty in Boston.

There was absolutely no excuse for the neglect of decent attention toward Tschaikowsky, who in high imagination, melodic feeling, sense of color and splendor of expression is to my mind superior to Brahms.

Remember I believe that honor should have been paid Brahms, a great composer, whether you regard him with intimate affection or wonder coolly at the solidity of his architecture. I believe that such honor should be awarded any celebrated composer who joins the majority. I do not believe, however, in distinctions that are invidious.

There is in Boston a Brahms cult. This cult is largely a fashionable religion. For some reason or other "leaders in society" affect Brahms and burn incense before his shrine. They chatter about the three B's. They find special delight in hearing his most austere works. I do not believe in the honesty of nine-tenths of these worshipers. They are not musical; they are not equipped for the enjoyment. An ignorant person as well as a musician can find great pleasure in the operas of Wagner. It is not possible for man or woman, ignorant of music, to be addicted passionately to the hearing of Brahms. It has been said—possibly proclaimed at an afternoon tea—that enjoyment of Brahms is a test of intellectuality. It is therefore easy to see why there are so many frenzied worshipers.

On the other hand, Joséphin Péladan—our old friend the Sar—has given a possible explanation. It is not wise to take the Sar too seriously, and yet his strange novels are full of ingenious speculation and acute observations. In Istar he writes thus of Brahms: "His music is the very soul of the Latinized Sclavonian, the gypsy girl who is conscious of herself within the dress of the fashionable woman. Unrestraint that keeps on her corset, felinity which risks only half way the touch of sin, the woman's paw skimming the cream of sensations, the giving of an outline to adultery, the reserves of an unrestraint which reflection cuts short, hesitation in enthusiasm, the lyricism of timorous desire—such is Brahms. Other composers express the woman who defends herself against love. He tells of the woman at the same time pusillanimous and spirited. Whatever the opus may be you recognize the heart which consented, the mind which alone recoiled; and singular to relate, this musician, who has taken themes of love, free, mad, made with the song of the wind in the hair of a savage woman who combs herself with a nail, has expressed incomparably that which gives the whole of worldliness to love—the fear of being compromised or deceived. Schumann unrolls loves of complete evolutions. Chopin, after torpidity, sets regrets vibrating to the accent of remorse, or you hear the gnashings of furious, unsatisfied desires. Brahms by his profound skill infuses into the rubric of the contrapunist the animal spasm; the hoarseness of longing feigns finical affectation; he has complicated the naturalness of the gypsy and corseted the distinction of her arched loins, and these crackings of the corset and the play of a quivering torso make this master one of the great perverts in music."

He then adds a paragraph which, alas, I must not translate literally. Let me paraphrase it: "The man and woman who play four-hand pieces of Brahms for an hour fall into a state of unconsciousness and irresponsibility which embarrases the casuist. For the end of such music would be only the uncheckable desire of a last vibration, a rinforzando of expansion."

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The concert to me seemed interminable and dull. The Serious songs—is not the title tautological?— were sung here for the first time. You have heard them in New York, sung by Mr. Bispham, who produced them in London October 31, 1896, at his farewell concert. It was a mistake to introduce them on this occasion, for they are a proof of Brahms' failing powers during the last year or two years of his life.

Perhaps the nobility of the words defies musical setting. Take for instance the text of the third song: "O Death, how bitter is the remembrance of thee to a man that liveth at rest in his possessions, unto the man that hath nothing to vex him, and that hath prosperity in all things; yea, unto him

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Boston Transcript

TUESDAY, APRIL 20, 1897.

Music Hall: Boston Symphony Concert

The programme of the twenty-second Symphony concert, given in the Music Hall last Saturday evening, was as follows:

Rimsky-Korsakoff: Symphonic Suite, "Scheherazade," opus 35.
(First time in Boston.)
Schumann: Concerto for pianoforte, in A minor, opus 54.
Schumann: Symphony No. 3, in E-flat major, opus 97, "Rhenish."
Mr. Rafael Joseffy was the pianist.

It was plainly worth while to postpone giving the Rimsky-Korsakoff suite until last Saturday; the work is essentially more of an orchestral virtuoso-piece than anything we have yet heard in this city, and Mr. Paur was quite right in saying, two or three weeks ago: "If we cannot give a virtuoso performance of it, we will not give it at all." As we have hinted, such a performance as was given last Saturday was well worth waiting for; it was superb at every point, just the sort of performance the work itself demands. As for the composition, we hardly think that any of us Occidentals can quite fully appreciate it. In listening to it we were more than ever impressed with the fallacy of the old saying that music is a universal language. The Russian has, in any case, strong Asiatic—that is, Oriental—affiliations; and, when a Russian extremist, like Rimsky-Korsakoff, sets out to treat so intrinsically Oriental a subject as anything from the "Arabian Nights," something very Eastern indeed may be expected. And Rimsky-Korsakoff certainly wears his Orientalism very easily, gracefully, and as to the manner born. Unlike the musically Orientalizing Frenchman or German, he has little to do with the now tolerably familiar "Oriental chromatic mode"—that so-to-speak "double-minor" scale, so full of augmented intervals—which most of us have learnt to associate with the East; he writes, in general, in quite other Eastern modes, the difference between which and our ordinary major and minor scales is far more subtile, but which have nevertheless a very marked individuality of their own. Only these modes are unfamiliar to our Western ears—quite as much so as those of the Gregorian Chaunt—and it is exceedingly difficult for us to feel at home in them; what strikes us first in the music written in them is a certain exotic quaintness, which is probably far enough from the composer's intention, he being so used to them that he sees no quaintness in them at all. Another marked and inveterate characteristic of this music, to our ears, is its dismal melancholy; no doubt this side of it does not strike the Oriental in the least, but, no matter how nimble the tempo nor how lively the rhythm, every phrase seems to us to speak of naught but Cimmerian gloom and black despair. In listening to it, we feel like Mr. Lillyvick, who could not be persuaded that French was not a very doleful language. We have to listen to this "Scheherazade" like strangers, not well up in the dialect; we have to make all sorts of allowances for its exotic quality. Making such allowances, however, we should say that this "Scheherazade" of Rimsky-Korsakoff's was one of the most genial, picturesque and truly poetic new compositions that we have heard for a good while. It is all perfectly free in form; but it all seems musically coherent, stoutly knit, and well balanced; each one of the four movements is a vivid picture. It all seems quite naturally written, with nothing far-fetched or painfully sought after. The instrumentation is absolutely original, and as beautiful as it is new. Upon the whole, we hail "Scheherazade" as a really valuable addition to our repertory, as a work which will be heard again with delight.

Schumann's great "Cologne" symphony might have been better played. Indeed it has been better played by our orchestra before. For one thing, we do not think some of the changes introduced by Br. Paur—substituting staccato bowing in the violins for Schumann's characteristic tremolo—were felicitous. Then there was too much toying with the rhythm.

Of Mr. Joseffy's playing of the Schumann concerto—not heard at the symphony concerts for over four years—it may be said that it was an astoundingly beautiful piece of pianoforte playing. His exquisite beauty of touch, the perfect clearness of his technique and phrasing, were nothing but delightful. His conception of the work is another matter, and one concerning which we do not care to say very much, for the style in which he was accompanied by the orchestra did not help him to realize it. He is the first pianist we can remember who has taken Schumann's "Allegro affettuoso" in the first movement au pied de la lettre; perhaps pianists in general err in putting somewhat too much of passion into this movement; still we think Mr. Joseffy goes too far in the other direction, and lets the "affectionateness" of the music degenerate at times into absolute "coochy-cum-coochy." And, in the finale, if Mr. Joseffy calls his tempo "Allegro vivace," we should like to know what he calls "Allegro moderato"? He does many exceedingly strong and graceful things in this movement, but plays it without any brilliancy. He was, however, rapturously applauded and recalled at the end.

The next programme is: Grieg, suite from "Peer Gynt"; Goetz, aria from "Taming of the Shrew"; Beethoven, three orchestral movements from symphony No. 9, in D minor, opus 125; Beethoven, overture to "Leonore," No. 3, opus 72. Miss Lena Little will be the singer.

THE MUSICAL COURIER.

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The program of the twenty-first Symphony concert, given in Music Hall April 10, was as follows:

Tragic Overture, op. 81 ....Brahms
Four Serious Songs, op. 121
Max Heinrich.
Concerto for violin and 'cello in A minor, op 102
Messrs. Kneisel and Schroeder.
Symphony No. 4, E minor, op. 98

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hat is yet able to receive meat! O Death, acceptable is
hy sentence unto the needy, and unto him whose strength
aileth, that is now in the last age, and is vexed with all
hings, and to him that despaireth, and hath lost patience!
Fear not the sentence of death, remember them that have
een before thee, and that come after; for this is the sen-
ence of the Lord over all flesh." Oh, the aimlessness, the
agueness, the inability to find the fitting phrase in these
ongs! Nor is there a mood created. Nor is there the sug-
gestion of that which is tragic, or mournfully beautiful, or
gloomily pessimistic, or at the last (in the song set to verses
rom the famous chapter in First Corinthians) hopeful or
resolute in the piano part. Serious is here synonymous
with tedious. These songs were like unto a rambling, ill
considered, perfunctory prayer at a funeral—a prayer that
enlarges the grief of the mourners. Mr. Heinrich declaimed
hem with an evident sense of responsibility, but his most
disagreeable mannerisms were displayed in full, and his
vocal deficiencies were exposed as in a shop window. The
piano accompaniment of Mr. Paur was dry, harsh, rigid.
It is only just to add that these songs were applauded
heartily, and the singer was recalled. If these songs had
been written by the talented young organist, Mr. Thomas
Bourdon, of Sandown, N. H., would Mr. Paur have allowed
hem to be sung on another occasion, or would Mr. Hein-
rich have deigned to declaim them? Mighty is the fetich
of a name!

Messrs. Kneisel and Schroeder played most admirably,
and the second movement of the concerto gave true
pleasure.

* * *

The Abbey, Schoeffel & Grau Company was at Mechanics'
Building Auditorium last week. The performances were
Siegfried, April 5 (Jean de Reszké, Ed. de Reszké, Mrs.
Litvinne, Miss Olitzka, Miss Traubmann, Hubbenet, Bis-
pham, Viviani); Faust, April 6 (Calvé, Mrs. Mantelli, Cre-
monini, Plançon, Ancona); Lohengrin, April 7 (Jean de
Reszké, Ed. de Reszké, Mrs. Litvinne, Miss Olitzka, Bis-
pham, De Vries); Carmen, April 8 (Calvé, Mrs. de Vere,
Salignac, Lassalle); Martha, April 9 (Marie Engle, Mrs.
Mantelli, Cremonini, Ed. de Reszké); Faust, the afternoon
f April 10 (Calvé, Mrs. Mantelli, Jean de Reszké, Ed. de
Reszké and Campanari.

The largest audience was at the matinée yesterday after-
noon. It was enormous. Siegfried and Martha drew the
smallest houses. Although Calvé sang *Marguerite* Tues-
day night for the first time in Boston, the audience was
nly of fair size, as audiences are reckoned in the home of
ertilizers and steam ploughs. The house was fair the
ight of Lohengrin. Carmen drew a larger audience.

To me the two features of the performance of Siegfried
were the orchestra led by Mr. Seidl and the *Wotan* of
Edouard de Reszké. I have not heard of late years such a
satisfactory—that's a cold word—such a superb orchestral
performance in Siegfried as that inspired by Mr. Seidl's art
nd blood. Ed. de Reszké almost made me doubt whether
Wotan after all is the supreme bore in opera. Miss Olitzka
has gained mightily in tone, control of tone, breadth of style.
Her *Erda* was very impressive. Jean de Reszké sang the
music of *Siegfried* extremely well. His dramatic imper-
onation was neither sympathetic nor interesting. It was
oo genteel. His *Siegfried* surely dressed for dinner. I
hould not have been surprised if he had thrown off his
isguise at any moment and appeared as a real prince. He
as a talent for love-making, and he was most effective in
he last act. As *Siegfried* with the bear, the companion of
Mime, the unsophisticated, brusque, elemental youth, his
abor, preparation, endeavor were too apparent. The im-
ersonation lacked freshness, spontaneity, authority. Mrs.
Litvinne is a singer of experience and an actress versed in
outine work. She is not a sympathetic person.

* * *

The event of the week was Calvé's appearance as *Mar-
uerite.* Her success was overwhelming. For the first
me since Pauline Lucca visited us have we seen a *Mar-
uerite* of flesh and blood and passion. Her singing of the

Mr. Harvey Worthington Loomis. Like t
tertainments by these clever people, the fash
was highly entertained, and among the list

Mr. and Mrs. D. P. W. McMullen, Mrs. Frank
Wheeler, Maurice Arnold, Mrs. Dimock, Miss
Wright Gregory, Mrs. William R. Bunker, Miss I

quests. Madame Carreño graciously conser
performed several selections by Chopin an

all before
her *Marguerite* a still greater work of art.

* * *

"Marta, Marta!" It was a pleasure, how
Marie Engle, who sang throughout delightfully
of tone, with vocal skill. Her singing of The
Summer was refreshingly free from sentim
seems a pity that this capable American artist
cross the Atlantic to obtain full recognition
Mr. Bispham's *Tristan* was evidently a first a

PH

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Boston Music Notes.

A

There will be a recital by the piano pupils of
Buckingham and the vocal pupils of Mr. Fra
in Association Hall this afternoon at half p
Emma Mathies, Miss Bessie Alden, Miss Pa
rive, Miss Ethelberta Hasbrook, Miss Loui
Miss Alice V. Burns, Mrs. Amy Bagg, Mr.
Wilson will take part.

Mrs. I. P. Morrill's next reception will be on
afternoon, April 14, from 4 to 6. Mr. Charles F
will be the guest of honor, and will recite sever
humorous pieces. Mr. Adams' daughter is
Morrill's pupils, and is a very talented girl.

Jesse Woodberry & Co. exhibited the two
organs they have recently finished on the a
Thursday and Friday at their factory in Al
Several of the well-known organists of the city
to test the instruments.

Mrs. Francis A. M. Bird's pupil, Miss Sara M
an interesting program in Chickering Hall on
evening. Miss Anna Miller Wood sang two
songs.

Mr. Edward Rosé will sail from New York o
the North German Lloyd steamer Frederick th
Bremen, to be at Bayreuth in time for the firs
rehearsal on June 15. Returning he will arrive

Music Hall: Boston Sym

The programme of the tw
phony concert, given in th
Saturday evening, was as fol
Rimsky-Korsakoff: Symphonic Su
opus 35.
(First time in Bos
Schumann: Concerto for piano
opus 54.
Schumann: Symphony No. 3, in
"Rhenish."
Mr. Rafael Joseffy was

It was plainly worth w
giving the Rimsky-Korsako
Saturday; the work is ess
an orchestral virtuoso-piec
we have yet heard in this c
was quite right in sayin
weeks ago: "If we canno
performance of it, we will n
As we have hinted, such a
was given last Saturday
waiting for; it was superb
just the sort of performanc
demands. As for the comp
think that any of us Occ
fully appreciate it. In
were more than ever impr
lacy of the old saying tha
versal language. The Ru
case, strong Asiatic—that
isations; and, when a Russ
Rimsky-Korsakoff, sets c
trinsically Oriental a su
from the "Arabian Night
Eastern indeed may be ex
sky-Korsakoff certainly v
ism very easily, graceful
manner born. Unlike the
alizing Frenchman or Ge
to do with the now toler
ental chromatic mode"
"double-minor" scale, so
intervals—which most of
associate with the East;
eral, in quite other East
ference between which
major and minor scales i
but which have neverthe
individuality of their
modes are unfamiliar to
quite as much so as thos
Chaunt—and it is excee
us to feel at home in the
first in the music writte
tain exotic quaintness,
far enough from the co
he being so used to the
quaintness in them at all
and inveterate character
to our ears, is its dism
doubt this side of it does
ental in the least; but, n
the tempo nor how lively
phrase seems to us to s
Cimmerian gloom and
listening to it, we feel
who could not be pers
was not a very doleful
to listen to this "
strangers, not well up
have to make all sorts o
exotic quality. Makin
however, we should say
nazade" of Rimsky-Ko
the most genial, pictures
new compositions that
good while. It is all pe
but it all seems musica
knit, and well balanced;
movements is a vivid p
quite naturally written
fetched or painfully so
strumentation is absolu
beautiful as it is new.
hail "Scheherazade" a
addition to our reperto
will be heard again wit

Schumann's great "
might have been bette
has been better played
fore. For one thing, w
of the changes introduc
stituting staccato bowi
Schumann's characte
felicitous. Then there
ing with the rhythm.

Of Mr. Joseffy's play
concerto—not heard a
certs for over four y
that it was an astoun
of pianoforte playing.
of touch, the perfect c
nique and phrasing, v
lightful. His concep
another matter, and
we do not care to sa
style in which he was
orchestra did not help
is the first pianist we
has taken Schumann's
in the first movement
perhaps pianists in g
somewhat too much
movement; still we th
too far in the other c
"affectionateness" of
at times into absolute
And, in the finale, if
tempo "Allegro vivac
know what he calls
He does many exceedi
ful things in this m
without any brillianc
rapturously applaude
end.

The next programm
"Peer Gynt"; Goetz
of the Shrew"; Beet
movements from sy
minor, opus 125; B
"Leonore," No. 3, op
will be the singer.

Symphony Concert.

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No attempt was made to present a chronological make-up to the programme, which began with Wagner's latest work and presented near the end the overture to his earliest opera. While this might constitute a grievance to those who set great store by the orderly and consistent arrangement of programmes, the element of contrast was well served by the procedure. The beautiful number which opened the concert would not have delighted the audience if strict attention were paid to Wagner's desire that his music should not be presented in any fragmentary form; for the right of stage performance of "Parsifal" belongs exclusively to the festival theatre in Bayreuth, and the drama is not produced elsewhere. Its dreamy and beautiful character was wonderfully brought out by conductor Paur and his players. The brilliant and familiar "Tannhauser" overture received a remarkable rendition, and aroused the most enthusiastic and prolonged applause. So, too, with the following numbers, the fiery prelude to the third act of "Lohengrin" being played with the most astounding fire and brilliancy. And so the whole programme might be recounted if the critic's stock of appropriate adjectives would hold out. The wonderful ride of the Valkyries made a fitting close to the concert. Shorn though it is, merely as an orchestral number, of the vocal element and scenic accessories which lend vividness to its meaning in the drama, it remains a remarkable and impressive piece of music. No diminution was apparent, in its playing, of the superb vigor and energy which characterized the rest of the performance. Mr. Paur conducted the whole programme with evident relish and the greatest sympathy and skill.

Coming upon the heels of the Wagner performance of the evening before, the concert proved conclusively by the unusual attendance that the music of the greatest of modern masters is both appreciated and liked by our concertgoers. The increase in attendance in this and the past season, and the evident interest taken here in these grand concerts, warrants the suggestion that the management of the orchestra favor us with an increase in the number given yearly. We do not doubt that a scheme of eight or even ten concerts would find a liberal patronage as the half-dozen we now have, certainly the indications are all that way, and the matter is worth considering by those in charge of the orchestra.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, APRIL 21, 1897.

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But Mr. Robert, confining himself to Gambara, discovers again that Balzac in 1837 foresaw Wagner. And this preface is of real interest.

He finds him discussing Beethoven in almost the very language of Wagner. He finds this phrase, "the sphere where plastic works beget themselves by processes of imitation," essentially Wagnerian. So is this phrase: "There where other arts hoop our thoughts by fixing them on a determined subject, music unchains them on the entire nature for it is able to express it to us." Passages about Meyerbeer might have been written by Wagner. And here is a great thought of Gambara concerning the music drama: "My music has for its end a depicturing of national life in its highest condition. The composer who sings for the sake of singing is an artisan, not an artist."

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Symphonic suite, Scheherazade, op. 35.....Nicolai Rimsky-Korsakoff
(First time in Boston.)
The Sea and Sindbad's ship:
Largo e maestoso (E minor), 2-2, 4-4.
Allegro non troppo (E major), 6-4.
The Story of the Calender-Prince: Andantino (B minor), 3-8.
The Story of the Young Prince and the Young Princess:
Andantino quasi allegretto (G major), 6-8.
Festival at Bagdad; the Sinking of Sindbad's Ship:
Allegro molto e frenetico (E minor), 6-8.
Vivo (E minor), 2-8, (6-16, 3-8).
Allegro (C major, E major), 6-4.
Concerto for piano in A minor..............................Schumann
Mr. Joseffy.
Symphony No. 3 in E flat, Rhenish.........................Schumann

The program book says Rimsky-Korsakoff was born May 9–21, 1844, and I suppose Mr. Apthorp followed Riemann. Belaieff's catalogue says the composer was born March 6–18, 1844, and the probability is that the catalogue is correct.

In 1869 Theodore Thomas led here Dargomyzski's Kozaczek. Pieces by Glinka and Borodine have been played at Symphony concerts. Pieces by Cui have also been played here, but with the exception of Balakireff's Slamey, the Oriental fantasia for piano, we know as little of his works as of those by Rimsky-Korsakoff and Glazounoff, and other Nationalists, who look upon Tschaikowsky as an eclectic and not a truly national composer. You have been more fortunate in New York. You have heard Rimsky-Korsakoff's Antar, and, I believe, his Capriccio Espagnol.

* * *

It was a rare and great pleasure to listen to this suite, which was played superbly by the orchestra and led by Mr. Paur with keen appreciation of its wealth of exotic beauty and wild strength. To praise the performance of any one man in the orchestra seems invidious, for each member was a virtuoso. This suite, abounding in uncommon difficulties in rhythm and in special difficulties for certain instruments, was played with an abandon and gorgeous tonal brilliancy that I have never heard equaled in any concert room or opera house.

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Boston Sunday Globe.

SUNDAY, APRIL 25, 1897.

Miss Lena Little Soloist at the Symphony Concert.

Mr Paur's program for last week's Symphony concert was of a conservative character containing no musical novelties. Miss Lena Little alto, sang an aria from "Taming of the Shrew," by Goetz, and the orchestral selections were the Grieg suite No. 1 from "Peer Gynt," three movements from Beethoven's ninth symphony, and his "Leonore" No. 3 overture. Miss Little interpreted the Katherine soliloquy very acceptably, although she was not quite equal to the passionate exclamations beginning "Are women's weapons only made of straw?" The introduction was sung with excellent expression, and the tender emotions of the closing verses were skilfully phrased and given with good effect. Her voice was true to pitch, and she used it without exaggerating the fortissimo passages of the aria. Miss Little was presented with some handsome floral tributes after she had been recalled to the platform.

It is not necessary to mention in detail the orchestra's performance of the Beethoven and Grieg numbers. They are familiar works to symphony patrons, and the past enconiums given to the players need only to be repeated now, for the interpretations were up to the standard of former years. Notably good was the flute playing in the first movement and the entrancing second, for muted strings, was as fine an example of the proficiency of this department of the band as has been heard this season. In fact it nearly received an encore, the audience only being appeased when Mr Paur had bowed half a dozen acknowledgments for the enthusiastic and applausive marks of commendation.

The three movements from Beethoven's ninth symphony were grandly performed, the manifold characteristics in melody and intricate elaborations being smoothly and sympathetically presented. The long coda of the first part was a brilliant example of sustained ensemble work and the eight themes were beautifully interwoven, undue prominence not being given to any of the phrases by the instruments for which the melody is scored. The curious "tune" of the second movement was capitally played. Sir Arthur Sullivan has used this as a basis for the lord chancellor's song in the last act of "Iolanthe." The wood winds and horns did specially good work in the third part of the symphony.

The Leonore overture received admirable treatment. Another good word is due the flutist for his solo bits and the invisible trumpet calls were introduced in perfect tempo. The jubilant finale went with splendid vigor and resonance.

The closing program of the season will be given this week and will consist of selections from Wagner's compositions, "Parsefal," "Lohengrin," "Siegfried," "Rienzi" and "Die Walkure."

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CI., NO. 115.

SUNDAY, APRIL 25, 1897.

CLOSE OF MUSICAL SEASON.

Will End with Symphony Concert Next Saturday.

With the symphony concert of next Saturday evening the musical season will come to an end. It has been an exceedingly busy one, and music lovers who have felt it incumbent upon them to attend all the more important concerts of the season may enter on a period of rest, during which they will doubtless recover from the tone dyspepsia that must necessarily have afflicted the more enthusiastic of them. It would be interesting to know how many of the musical entertainments of the season have resulted in pecuniary profit to their projectors. The probabilities are that very few paid except in an artistic sense, for the labor and care bestowed on them. Judging by the number of concerts that are given here every season, Boston would appear to be a city exceptionally enamored of music; but judging by the scant patronage extended to the majority of this species of entertainment, it would seem that such love was more in a sympathetic than in a practical direction. Is it unreasonable to believe that, despite the axiomatic impossibility of having too much of a good thing, Boston is more than surfeited with music? Be that as it may, concert after concert has been attended by strikingly small audiences, even when artists of eminence have been the central figures in them. On not a few occasions it has been found necessary to distribute free tickets by the handful at a time in order that the concert-giver might be spared the mortification of singing or of playing before the depressing and discouraging sight of row after row of empty seats. The season has not been singular in this regard, for the same results have ensued year after year; and yet, the concert givers, undaunted, continue to come hopefully to the fore. A large proportion of them are not justified by their limited talents and the unfamiliarity of the public with them, or even with their names, in looking forward to pecuniary success, but there are, on the other hand, artists whose worth and whose reputations are beyond question who meet with no better fortune, even at the hands of those who are supposed to be the ardent and unfailing patrons of gifted art, well directed and faithfully followed. The fact is that the business is overdone; that there is not here a public large enough to meet the musical demand made upon it; that those who can afford to pay for concert after concert are very few in comparison with those who cannot; that even the former at length recoil before the flood of music rolls toward them and terrifies them with its roar. Pleasure forced upon one may become a penance; flower gatherers come to loathe the scent of the rose; the stomach-pampered epicure finds in a crust of bread and a bit of cheese a delight for his jaded palate. The enough that is as good as a feast is better than the too much which carries with it the uncomfortable feeling that ensues upon gorging. This moralizing, however, brings no consolation to the artist who has burdened himself or herself with traveling expenses, advertising and hall rent to no other end than attracting a handful of listeners. The bane is clearly in view. What is the antidote? Who shall say? The truth seems to be that the world is overpeopled with artists, and that more of them appeal to Boston patronage than it is willing or able to pay for.

PROVIDENCE JOURNAL.
THURSDAY, APRIL 22, 1897.

Symphony Concert.

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CLOSE OF MUSICAL SEASON.

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With the symphony concert of next Saturday evening the musical season will come to an end. It has been an exceedingly busy one, and music lovers who have felt it incumbent upon them to attend all the more important concerts of the season may enter on a period of rest, during which they will doubtless recover from the tone dyspepsia that must necessarily have afflicted the more enthusiastic of them. It would be interesting to know how many of the musical entertainments of the season have resulted in pecuniary profit to their projectors. The probabilities are that very few paid except in an artistic sense, for the labor and care bestowed on them. Judging by the number of concerts that are given here every season, Boston would appear to be a city exceptionally enamored of music; but judging by the scant patronage extended to the majority of this species of entertainment, it would seem that such love was more in a sympathetic than in a practical direction. Is it unreasonable to believe that, despite the axiomatic impossibility of having too much of a good thing, Boston is more than surfeited with music? Be that as it may, concert after concert has been attended by strikingly small audiences, even when artists of eminence have been the central figures in them. On not a few occasions it has been found necessary to distribute free tickets by the handful at a time in order that the concert-giver might be spared the mortification of singing or of playing before the depressing and discouraging sight of row after row of empty seats. The season has not been singular in this regard, for the same results have ensued year after year; and yet, the concert givers, undaunted, continue to come hopefully to the fore. A large proportion of them are not justified by their limited talents and the unfamiliarity of the public with them, or even with their names, in looking forward to pecuniary success, but there are, on the other hand, artists whose worth and whose reputations are beyond question who meet with no better fortune, even at the hands of those who are supposed to be the ardent and unfailing patrons of gifted art, well directed and faithfully followed. The fact is that the business is overdone; that there is not here a public large enough to meet the musical demand made upon it; that those who can afford to pay for concert after concert are very few in comparison with those who cannot; that even the former at length recoil before the flood of music rolls toward them and terrifies them with its roar. Pleasure forced upon one may become a penance; flower gatherers come to loathe the scent of the rose; the stomach-pampered epicure finds in a crust of bread and a bit of cheese a delight for his jaded palate. The enough that is as good as a feast is better than the too much which carries with it the uncomfortable feeling that ensues upon gorging. This moralizing, however, brings no consolation to the artist who has burdened himself or herself with travelling expenses, advertising and hall rent to no other end than attracting a handful of listeners. The bane is clearly in view. What is the antidote? Who shall say? The truth seems to be that the world is overpeopled with artists, and that more of them appeal to Boston patronage than it is willing or able to pay for.

hony ncert.

sing concert by the Boston ony Orchestra was given las g at Infantry Hall before the t audience of the season, if not, d, the largest that the orchestra ever played to in this city. The is a significant one, as there no soloist, and the programme was e up entirely of excerpts and ar gements from the works of Richard gner. The numbers were as follows; rsifal," prelude; "Tannhauser," rture; "Lohengrin," (a) prelude to I., (b) prelude to Act III.; a "Sieg d" Idyl; "Rienzi," overture; "Sieg ," Act II., "Forest Sounds," "Die küre," "Ride of the Walkyries." may as well be said at once that, all the years of the Symphony Or stra's visits here, and by no means etting the many brilliant perform es with which it has delighted us, have never listened to such superb ing as that of last night. Every seemed fairly inspired, and the re was such a revelation of sustained gy, wonderful shades of nuance virtuosity in ensemble playing as n this remarkable band has never re revealed. Whether this was due the inspiration of the great audi e, or to love and reverence for the sic of the mighty master, or to both neither, the fact remains that the son was wound up in a veritable e of glory, and that demonstrations applause could but faintly represent impression produced upon the for ate listeners.

o attempt was made to present a onological make-up to the pro mme, which began with Wagner's st work and presented near the end overture to his earliest opera. While might constitute a grievance to se who set great store by the or y and consistent arrangement of grammes, the element of contrast well served by the procedure. The utiful number which opened the con would not have delighted the audi e if strict attention were paid to gner's desire that his music uld not be presented in any gmentary form; for the right stage performance of "Parsifal" ongs exclusively to the festival thea in Bayreuth, and the drama is not duced elsewhere. Its dreamy and utiful character was wonderfully ught out by conductor Paur and his yers. The brilliant and familiar nnhauser" overture received a re rkable rendition, and aroused the st enthusiastic and prolonged ap use. So, too, with the following nbers, the fiery prelude to the third of "Lohengrin" being played with most astounding fire and brillianey. so the whole programme might be ounted if the critic's stock of appro te adjectives would hold out. The derful ride of the Valkyries made a ng close to the concert. Short ugh it is, merely as an orchestral ber, of the vocal element and scenic ssories which lend vividness to its ning in the drama, it remains a re kable and impressive piece of music. diminution was apparent, in its ing, of the superb vigor and energy h characterized the rest of the mance. Mr. Paur conducted the programme with evident relish he greatest sympathy and skill.

ing upon the heels of the Wag performance of the evening be the concert proved conclusively unusual attendance that the music greatest of modern masters is appreciated and liked by our con ers. The increase in attendance and the past season, and the interest taken here in these concerts, warrants the sugges that the management of the or favor us with an increase in mber given yearly. We do not that a scheme of eight or even ncerts would find a liberal pat as the half-dozen we now have. ly the indications are all that nd the matter is worth con by those in charge of the or-

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~~and Miss Grace Gregory, soprano. Assisting artists will be Miss Mabel Phipps, pianist; Mr. Tom Karl, tenor; Mr. Heinrich Meyn, baritone; Mr. Franz R. Kaltenborn, violinist; Mr. Hermann Beyer-Hané, violoncellist; Mr. Edwin Star Belknap, reader. With such an array of well-known and approved artists this concert will undoubtedly~~

~~Address W. M. T., care THE MUSICAL COURIER, New York.~~

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from Balsora, saw the roc, escaped the ogre, and carried the Old Man on his shoulders; Sinbad, who is nearer to us than Captain Cook or Anson, or even Nansen of to-day. She tells of the Calender Prince. Is he the one who knew the incestuous secret of his cousin; the one who in bravado broke the talisman in pieces; or he who opened the one hundredth door and lost the forty damsels? She tells of the Young Prince and the Young Princess. Is it the story of Camaralzaman and Badoura? And then she tells of the feast at Bagdad and the sinking of Sinbad's ship. "The ship goes to pieces against a rock surmounted by a bronze warrior." But was the ship Sinbad's? Was it not the vessel in which Agib, the third royal calender, the son of Cassib, was a passenger, and which was drawn toward the mountain of loadstone? And then Scheherazade herself is as a figure in a dream; she fades away, this vaporous fugitive figure; she is lost in the high E of the violin that wonders and regrets.

Here are strange tonalities, strange melodies, strange harmonic progressions, incredible imaginative flights of orchestration. Rimsky-Korsakoff has his own melody, perfumed with Eastern drugs, swooningly sensuous, frenetically Dervishian, or droning, and such as falls from the lips of a white bearded, turbaned old man, garrulous in the sun. And for an hour the hearer forgot Boston and its chief institutions, the Public Library, the East Wind and the Supreme Patroness of musical mediocrity.

To tell of the results of seemingly impossible combinations of instruments is beyond the power of words. What would you do, for instance, with a clarinet and a snare drum, or a bassoon with four muted double basses in empty fifths? And this composer uses string pizzicati, so that the effect is that of many kettledrums in full chords. Constant were the surprises in orchestration. Berlioz himself would have been puzzled, delighted, dithyrambic in his joy.

Mr. Huneker in *M'lle New York* a year and a half ago wrote of the Tsar and the Chromatic Scale. "But what prose master may describe the horrible beauties of modern Russian music? 'Going to the people' is the phrase affected by the Slavophile for twenty-two years. It is in the music, it has Tolstoyed the literature. From the great White Tsar to the most brutal peasant besotting his brains with vodka the cry rings ominously clear, 'We are going to the people.' It is the cry of the Cossack, and it echoes in Western ears with an uncanny sound. 'Ware the Muscovite, 'ware his Tsar, and 'ware his Chromatic Scale. It is Slav against Celt, Slav against Teuton, and may hell take the hindmost."

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I hope earnestly that Mr. Paur will produce other works by the Russian Nationalists. For you can no more reckon without Russia in music than you can in literature or politics.

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After the tremendous music of Rimsky-Korsakoff the admired concerto of Schumann seemed at first meagre and pale. The charm of Mr. Joseffy's playing soon asserted itself, and again we recognized the pronounced individuality of this great draughtsman, who at times seems to regard color as vulgar. Who was it that first said Joseffy is the first of artists in musical black and white? I heard this eulogy last night, but it sounded familiar. Ah, the unsurpassable crystalline beauty of this great pianist's tone! And then the ease, the elasticity, the clarity, the perfect lines! Would that Mr. Joseffy visited us frequently. I might then hold the piano in higher esteem.

PHILIP HALE.

Boston Music Notes.

17 BEACON STREET, April 17, 1897.

Bach's Passion Music was given on Good Friday evening at the church on Copley Square, Mr. H. G. Tucker being the organist. The church was crowded with invited guests, admittance being by card only, and the music was delightfully prevented. It is so seldom that Mr. Tucker is heard in public that the occasion was particularly enjoyable, so artistic a musician being a delight.

One of the most brilliant concerts ever given in Lowell took place last Tuesday evening in that city under the auspices of the Musical Association of Lowell. The soloists were Miss Caroline Gardner Clarke, Mrs. Homer A. Sawyer, Mr. Tom Johnson, all of Boston, and Mr. Kennedy, of New York, with an orchestra of about fifty of the Boston

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SUNDAY, APRIL 25, 1897.

LOSE OF MUSICAL SEAS

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BOSTON DAILY ADVERTIS
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The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, APRIL 26, 1897.

Ninth Symphony Chief Part of Saturday's Concert.

Better three-quarters of a loaf than no bread, particularly if the quarter withheld is the poorest part of the loaf! The chief part of Saturday's concert was Beethoven's Ninth symphony, even with its finale omitted.

Undoubtedly this finale contains the grandest thoughts of the symphony, but it is equally undoubted that they are thoroughly impracticable in the performance, and that the movement is the most unvocal vocal composition in the catalogue. The musician therefore is not especially distressed at its omission, since he can imagine its glories much better in a reading of the score than he will ever actually hear them in a screaming and straining performance.

In the three instrumental movements one has the true Beethoven, the prince of orchestral composers, while in the last movement one has the instrumental writer using (and abusing) a band of voices as if it were an orchestra.

The first movement was grandly given, especially the vague introduction, one of the quaintest touches in Beethoven. Starting with only the notes A and E, the composer keeps the auditor in doubt as to the real key, for measure after measure; he establishes a rhythm without in any way defining a key.—for one night be in A major, in A minor, in E major or minor, or in D major, quite as readily as in D minor, which key reveals itself, as in a lightning flash, when the chief theme thunders in.

It is one of the simplest of figures, yet wonderfully effective, and it is a strange coincidence that Wagner has used precisely the same figure, inverted, as the guiding motive of his Flying Dutchman,—a fourth and a fifth.

After all is said and done, the first movement is not far from the strictest form of sonata allegro as used by Beethoven; the subordinate and closing themes are in an unexpected key in their exposition, and there is no repeat before the development, but beyond this the regular form is adhered to.

The contrast of themes was very clearly drawn, and the virility of the movement was thoroughly preserved (it is the most masculine of all Beethoven's symphonic movements) but the climax was reached in the magnificent coda, with its great chromatic sweeps and surges; an ending which stands pre-eminent even among Beethoven's greatest codas.

The Scherzo is grotesque rather than playful, with its quaint development of a simple octave figure, and its odd juggleries of rhythms. The kettle-drummer deserves a word of commendation for the effective character of his prominent figures (a figure which Dvorak borrowed in his "New World" symphony) and the bassoon, oboe and horn also did excellent work in difficult passages in this movement. The brusque and vigorous ending was admirably interpreted, and the whole movement had a splendid dash.

But the finest part of the instrumental work of this symphony is in the slow movement; a wonderful pair of themes for a deaf man to ev[illegible], for it must be remembered that when Beethoven wrote this symphony he was stone deaf! It was something to be grateful for that Mr. Paur did not sentimentalize here, as some conductors are in the habit of doing, in fact the manly force of the entire work was never asserted with greater integrity than in this performance.

It was fitting to follow the three movements with the "Leonora" overture, No. 3, which, although not in the key of the symphony, yet formed a fitting finale to it in lieu of its own ending. It is said that Beethoven intended to write a new finale to the ninth symphony, had he lived; if he had done so it would possibly have been something in the nature of the "Leonora, No. 3," an apotheosis of joy and happiness after struggle and sorrow.

The overture was read with an abandon that suited it well, its ending being a veritable whirlwind of power. The trumpet calls were clearly played by Mr. Mueller. Although they are very dramatic they are not very difficult, and it may be recalled that in all the works of Mozart, Weber and Beethoven, there are no difficult trumpet passages, for the classical period of composition was the period of trumpet decadence, the barren epoch (in this particular field) between the zenith of natural-trumpet playing, as found in the scores of Bach and Handel, and the invention of the keyed trumpet which made the florid effects of the modern school possible. The flute playing calls for an especial word of praise.

Miss Lena Little was the soloist of the concert and gave, with much expression and taste, the song of Katherine in Goetz's "Taming of the Shrew." It is a dramatic number, not especially melodic, but presenting some fine effects of orchestration in the accompaniment, and demanding a singer of considerable musicianship to do it justice.

Miss Little was adequate to the task, although not very broad in the climaxes, and won considerable applause for the number, but such a selection demands more than a single hearing to be entirely appreciated; some of its touches are rather too subtle for immediate comprehension.

The concert opened with a popular selection, Grieg's first suite to "Peer Gynt" being played. This, of course, was enjoyed heartily, for it has nothing of that uncomfortable greatnesss that permeates the ninth symphony; yet it is popular without becoming cheap or tawdry, its sentiment never descends to sentimentality, its pathos does not become bathos in any degree.

It is the old thought—"On revient toujours a ses premiers amours"—strained through a Norwegian mind. It takes to the muted strings as a duck to water, but as this touch was admirably played at each appearance, in "Ase's Death," and in "Anitra's Dance," the effect was not monotonous.

The last movement,—"In the hall of the Gnome-king"—was especially well played and its spice was bound to arouse the audience. In this the bassoons did some exquisite work. The mysterious touch of the bass-drum, played very softly, was very striking; Wagner and Gounod were among the first to discover this tone-color and use this tawdry instrument in a different manner from the circus bands.

This movement won a great deal more applause than the ninth symphony,—an object lesson to those who make public applause their guide in judging of musical works,—and at one time it seemed as if the audience would force an encore.

Louis C. Elson.

Boston Journal.
SUNDAY, APRIL 25, 1897.

SYMPHONY NIGHT.

Three Movements From Beethoven's 9th Symphony at the Twenty-third Concert—Miss Lena Little Was the Soloist.

The program of the 23d Symphony concert in Music Hall last night, Emil Paur conductor, was as follows:

Suite No. 1 from music to "Peer Gynt"	Grieg
Scena, "My Strength Is Spent," from "Taming of the Shrew"	Goetz
The first three Orchestral Movements from Symphony No. 9	Beethoven
Overture to "Leonore," No. 3	Beethoven

Some may complain because the great symphony of Beethoven was played in what they are pleased to call "a mutilated form." But how often is the gigantic choral finale sung with satisfactory effect? Surely it is not right to transpose the movement a whole tone below, as is the habit of one celebrated conductor, so as to accommodate human voices; and yet what voices can endure the strain? It seems to me that Mr. Paur was eminently judicious in allowing us to hear the superb orchestra in the mighty symphony without the anti-climax of an almost necessarily imperfect performance.

When you hear the music of these three movements, you realize the folly of calling Brahms's C minor symphony the 10th, as though it were the final symphony according to Beethoven's ideas. No symphony, pure and simple, approaches this colossal work in its unearthly grandeur, the fierceness of its joy, the heavenly beauty of its melody (as in the divine second theme of the Adagio, when it is first sung by the second violins and violas). There is something intensely human even in the mysticism of Beethoven, and this human touch is seldom found in the more abstruse music of Brahms. It is not that I do not esteem Brahms and recognize his greatness when he is truly great; it is that I find the limitations of Brahms far exceed the limitations of Beethoven; and when Beethoven is at his height, no one in purely instrumental music approaches him. But that Beethoven is always at this dizzy height is an absurd statement, which comes only from the mouth of a fetishist.

If there is any music that can follow justly the sublime adagio and serve as a finale, it must be by Beethoven, and it is without doubt the Lenore No. III.

Mr. Paur read the Symphony admirably, and the orchestra played with its usual beauty of tone, intelligence and spirit in spite of the unfavorable atmosphere.

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It might be a pleasure to hear the music of "Peer Gynt" in its original form, as incidental music to Ibsen's play; but so long as there are many estimable persons in Boston who are persuaded that Ibsen is an "immoral" playwright, there is little or no chance of the experiment. In suite form the music still gives delight, still is full of suggestion even to those who do not know the story of the Norwegian Faust; and the vulgarity of the fourth movement that startles in the concert hall may by its coarse vigor and grotesqueness be the very musical expression, or rather accentuation of expression, of the dramatic scene. It is the duty of the historian to state the fact that this vulgar fourth movement received the heartiest and most persistent applause received by any purely orchestral piece this season.

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Miss Little sang the aria from "The Taming of the Shrew" in a painstaking manner. Her performance was not of such distinction that it caused you to forget that the music is not well suited to her voice, or that her upper tones are thin and hollow.

Philip Hale.

Boston Transcript
MONDAY, APRIL 26, 1897

Music Hall; Boston Symphony Orchestra

The programme of the twenty-third symphony concert, given in the Music Hall last Saturday evening, was as follows:

Grieg: Suite No. 1, from the Music to "Peer Gynt," opus 46.
Goetz: Scena, "Die Kraft versagt," from "Der Widerspenstigen Zähmung."
Beethoven: Three orchestral movements from Symphony No. 9 in D minor, opus 125.
Beethoven: Overture to "Leonore," No. 3, opus 72.
Miss Lena Little was the singer

There is a good deal of genial dramatic gift shown in Grieg's music to Ibsen's "Peer Gynt;" one can easily imagine how enormously effective it must be, as an accompaniment to a stage performance of the play. Perhaps it is only by keeping the dramatic situation steadily before one's mind that one can appreciate its finest essence in the concert-room; and this is not hard to do, for the music really invites you to it. The performance last Saturday evening was excellent almost throughout. In Anitra's Dance one felt that a little more of sensuous swaying, a little less of angularity, in the phrasing might have suggested more vividly the voluptuous sinuosity of Oriental dancing; the thing sounded at moments rather pert and chic than dreamily seductive. But the other movements were admirably given, the grim humor of the scene in the Hall of the Mountain King being brought out to perfection. As usual, this last movement escaped an encore only through the conductor's firmness.

We were heartily glad to see the three orchestral movements from the ninth symphony on the programme. In general, we have no very keen sympathy with some of our colleagues today, who advocate giving parts of symphonies instead of the whole. Indeed, there are but few symphonies which we should care to see dismembered in this way. But in some cases there are excellent reasons for not giving such works entire. Take, for instance, Rubinstein's "Ocean;" the first movement is so head-and-shoulders above the rest of the work, it is so strong and inspiring compared with the dulness of the others, that we should well like to hear it played separately—like a sort of concert overture. It is eminently worth hearing; but wading through the dreary remainder of the symphony is paying somewhat too high a price for the privilege. The three orchestral movements in the ninth symphony, too, seem to us well worth giving without the choral finale—if for quite other reasons. In the first place, it is not easy to bring about frequent performances of the whole of Beethoven's great opus 125; there are practical difficulties in the way. And one would like to hear any part of the great work oftener than once in a dog's age. Again, it is well worth while to give the purely orchestral portions of the symphony now and then under conditions which will insure their producing their fullest possible effect. Now, when the whole symphony is given, a more or less numerous chorus is grouped around the orchestra, thus damping the tone of the latter to a very appreciable degree. It may be said in general that the purely orchestral numbers in choral compositions are heard at a certain disadvantage; the very presence of the chorus on the platform is an untoward acoustical condition. Give the orchestral movements in the ninth symphony without the choral finale, and you at once insure their being heard under as favorable conditions as the composer's other symphonies. This, as we have said, is eminently worth while; it compensates one in considerable measure for the loss of the finale.

And just here we are reminded of something that strikes us as rather curious. The Boston Symphony Orchestra has now been giving its symphony concerts for sixteen seasons; in all this time it seems never to have occurred to any of its four conductors to give the three symphonic movements from Mendelssohn's Hymn of Praise! They are in precisely the same case as the three orchestral movements from the ninth symphony. Our Boston public has, we believe, never heard them, save under the poor acoustical conditions we have mentioned above, that is, with the orchestra surrounded and damped by a large mass of chorus-singers. One would like, for once in a way, to hear these movements played by our matchless orchestra, and in the best conditions for sonority and brilliancy. Besides, this would make some welcome variety in the eternal alternation of "Scotch" and "Italian;" it is hardly worth while to give the "Reformation" oftener than once in a great while; it may even be doubted whether giving it at all be not an injustice to the composer, who was much dissatisfied with this posthumous symphony of his, and would doubtless have remodelled it, had he not died before his time. But the three orchestral movements from the Hymn of Praise would be a boon to Mendelssohn-lovers. For matter of that, why not give the Scherzo from the "Reformation" symphony oftener by itself?

As for last Saturday's performance of the ree movements from Beethoven's ninth, may be said heartily that the orchestra wed itself at its very best, showed itself it generally does when it has to do with a task that thoroughly interests it, when it has to play something that is at once fine and difficult. For nothing bores a fine orchestra more in the long run than having to do easy work. But, apart from the technical excellence of the performance, there were some distasteful points in it. The tempo of the first movement was simply inconceivable. Had the men not played so admirably, the performance of this movement might have been taken for a seriocomic imitation of a country orchestra's trying over a difficult piece for the first time—at the timid, "safe" tempo usual in such cases. People whose avocations lead them to frequent the purlieus of the Ruth Burrage Room have heard this tempo from young ladies reading eight-hand arrangements at sight. The result last Saturday evening was instructive; for the first time in our experience, the first movement of the ninth symphony hardly got a hand! The audience hardly noticed it! The Scherzo, on the other hand, went admirably. It was hard put to it, to be sure, to rouse the audience from the atrophy into which the maltreatment of the first movement had thrown it; it could not at once disperse the clouds of discontent that hovered over the

[illegible] for after a while they somewhat relaxed that fine vigor of accent that gave such a lilt to the first few pages of the movement. But, on the whole, the Scherzo went mightily well. The performance of the great Adagio was a dream of beauty; perhaps a little over-sophisticated at times, but wonderfully carried out. This slow movement was the high water mark of the concert.

The "Leonore" overture was played with immense brilliancy and effect. One regretted that vulgar trick of beginning the Allegro slow—in pianissimo—and then whipping up the tempo with the gradual crescendo; that little hiccough, too, in the second theme—as if the phrase had suddenly stubbed its toe—might have been spared us. Oh! if conductors would only not try always to do "something new" with Beethoven! If they would only be content to cut their initials on the covers of his works, not on the music itself! His symphonies and overtures have by this time got to be like the eternal rocks in popular summer resorts; covered with advertisements of "infallible tonics" and "pick-me-ups."

Miss Little sang the scena from Goetz's "Taming of the Shrew" with much intelligence and great beauty of feeling. We think, however, that her choice was a mistake. In the first place, her contralto voice has not the tessitura for the music; she may rise fairly and squarely, and without too much effort, to its highest phrases; but the part was written for a mezzo-soprano, and its greatest stress lies just where Miss Little's voice has the least mordancy of timbre. But then, this is still not the most important point. We have so often—and, as we think, with justice—spoken disparagingly of the sad failures most great opera-singers make when they attempt to sing vocal chamber-music—such as Schubert, Schumann, or Franz songs—that we cannot help laying some stress upon this example of the converse proposition. Miss Little is an excellent song-singer; she has been brought up in that school and is at home in that field. She must often have felt, while hearing this or that famous operatic diva sing chamber-songs, how far the artist was from doing them true justice. The opera-singer lacked something that was indispensable to good song-singing, and at the same time had something that was irreconcilable with it. Did it never occur to Miss Little that this might be precisely her own case in relation to opera-music and other essentially dramatic writing? The "universal" singer, who can sing anything and everything about equally well, is all but unheard-of; especially is there a certain inherent antagonism between the two domains of dramatic and chamber singing that almost forbids of one and the same singer well mastering both styles. To sing a Schumann song "dramatically" is one thing—and some of Schumann's songs call for dramatic singing, of a sort;—but to sing an opera-scena dramatically is quite another thing. That broad dramatic sweep, that quasi-excessiveness of style, that belong to the lyric stage, that laying on the colors with a trowel, of which great opera-singers have the secret,—these things, this peculiar and specific power, are out of the song-singer's ken; if she had this power, she would be no song-singer. Miss Little sang Goetz's scena creditably, but without effect.

The next, and last, programme is made up wholly of works by Richard Wagner, and is as follows: Prelude to "Parsifal"; Eine Faust-Ouvertüre; prelude to Act I., and introduction to Act III., of "Lohengrin"; Siegfried-Idyl; overture to "Rienzi"; "Waldweben," from "Siegfried"; the Ride of the Valkyrior, from "Die Walküre."

THE MUSICAL COURIER.
NEW YORK, WEDNESDAY, APRIL 28, 1897.

The program of the twenty-third Symphony concert (April 24) was as follows:

Suite No. 1, from music to Peer Gynt	Grieg
Scena, Die Kraft Versagt, from Der Widerspentigen Zähmung	Goetz
First three orchestral movements from Symphony No. 9, in D minor	Beethoven
Overture to Leonore, No. 3	Beethoven

The air in the hall was thick, hot, foul. Yet in in spite of this the orchestra played with its customary brilliancy and wealth of tonal color. The air from The Taming of the Shrew is hardly suited to Miss Lena Little, a contralto, who sang in painstaking fashion and without any marked distinction.

Of the pieces themselves there is nothing to be said at this late day. I am not arrogant enough to discover new beauties in the Ninth Symphony, and I still find the fourth movement of the Peer Gynt suite brutal and vulgar in the concert room; in the theatre, no doubt, it accentuates the scene. This same movement was applauded frenetically and persistently. No work by Beethoven, Brahms, Tschaikowsky or any other composer of reputation received such boisterous honor this season.

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BOSTON DAILY ADVERTISER.
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The Official Paper of the State.
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MONDAY MORNING, APRIL 26, 1897.

Ninth Symphony Chief Part of Saturday's Concert.

Better three-quarters of a loaf than no bread, particularly if the quarter withheld is the poorest part of the loaf! The chief part of Saturday's concert was Beethoven's Ninth symphony, even with its finale omitted.

Undoubtedly this finale contains the grandest thoughts of the symphony, but it is equally undoubted that they are thoroughly impracticable in the performance, and that the movement is the most unvocal vocal composition in the catalogue. The musician therefore is not especially distressed at its omission, since he can imagine its glories much better in a reading of the score than he will ever actually hear them in a screaming and straining performance.

In the three instrumental movements one has the true Beethoven, the prince of orchestral composers, while in the last movement one has the instrumental writer using (and abusing) a band of voices as if it were an orchestra.

The first movement was grandly given, especially the vague introduction, one of the quaintest touches in Beethoven. Starting with only the notes A and E, the composer keeps the auditor in doubt as to the real key, for measure after measure; he establishes a rhythm without in any way defining a key.—for one night be in A major, in A minor, in E major or minor, or in D major, quite as readily as in D minor, which key reveals itself, as in a lightning flash, when the chief theme thunders in.

It is one of the simplest of figures, yet wonderfully effective, and it is a strange coincidence that Wagner has used precisely the same figure, inverted, as the guiding motive of his Flying Dutchman,—a fourth and a fifth.

After all is said and done, the first movement is not far from the strictest form of sonata allegro as used by Beethoven; the subordinate and closing themes are in an unexpected key in their exposition, and there is no repeat before the development, but beyond this the regular form is adhered to.

The contrast of themes was very clearly drawn, and the virility of the movement was thoroughly preserved (it is the most masculine of all Beethoven's symphonic movements) but the climax was reached in the magnificent coda, with its great chromatic sweeps and surges; an ending which stands pre-eminent even among Beethoven's greatest codas.

The Scherzo is grotesque rather than playful, with its quaint development of a simple octave figure, and its odd juggleries of rhythms. The kettle-drummer deserves a word of commendation for the effective character of his prominent figures (a figure which Dvorak borrowed in his "New World" symphony) and the bassoon, oboe and horn also did excellent work in difficult passages in this movement. The brusque and vigorous ending was admirably interpreted, and the whole movement had a splendid dash.

But the finest part of the instrumental work of this symphony is in the slow movement; a wonderful pair of themes for a deaf man to evolve, for it must be remembered that when Beethoven wrote this symphony he was stone deaf! It was something to be grateful for that Mr. Paur did not sentimentalize here, as some conductors are in the habit of doing, in fact the manly force of the entire work was never asserted with greater integrity than in this performance.

It was fitting to follow the three movements with the "Leonora" overture, No. 3, which, although not in the key of the symphony, yet formed a fitting finale to it in lieu of its own ending. It is said that Beethoven intended to write a new finale to the ninth symphony, had he lived; if he had done so it would possibly have been something in the nature of the "Leonora, No. 3," an apotheosis of joy and happiness after struggle and sorrow.

The overture was read with an abandon that suited it well, its ending being a veritable whirlwind of power. The trumpet calls were clearly played by Mr. Mueller. Although they are very dramatic they are not very difficult, and it may be recalled that in all the works of Mozart, Weber and Beethoven, there are no difficult trumpet passages, for the classical period of composition was the period of trumpet decadence, the barren epoch (in this particular field) between the zenith of natural-trumpet playing, as found in the scores of Bach and Handel, and the invention of the keyed trumpet which made the florid effects of the modern school possible. The flute playing calls for an especial word of praise.

Miss Lena Little was the soloist of the concert and gave, with much expression and taste, the song of Katherine in Goetz's "Taming of the Shrew." It is a dramatic number, not especially melodic, but presenting some fine effects of orchestration in the accompaniment, and demanding a singer of considerable musicianship to do it justice.

Miss Little was adequate to the task, although not very broad in the climaxes, and won considerable applause for the number, but such a selection demands more than a single hearing to be entirely appreciated; some of its touches are rather too subtle for immediate comprehension. Miss Little was recalled twice.

The concert opened with a popular selection, Grieg's first suite to "Peer Gynt" being played. This, of course, was enjoyed heartily, for it has nothing of that uncomfortable greatnesss that permeates the ninth symphony; yet it is popular without becoming cheap or tawdry, its sentiment never descends to sentimentality, its pathos does not become bathos in any degree.

It is the old thought—"On revient toujours a ses premiers amours"—strained through a Norwegian mind. It takes to the muted strings as a duck to water, but as this touch was admirably played at each appearance, in "Ase's Death," and in "Anitra's Dance," the effect was not monotonous.

The last movement,—"In the hall of the Gnome-king"—was especially well played and its spice was bound to arouse the audience. In this the bassoons did some exquisite work. The mysterious touch of the bass-drum, played very softly, was very striking; Wagner and Gounod were among the first to discover this tone-color and use this tawdry instrument in a different manner from the circus bands.

This movement won a great deal more applause than the ninth symphony,—an object lesson to those who make public applause their guide in judging of musical works,—and at one time it seemed as if the audience would force an encore.

Louis C. Elson.

Boston Journal.
SUNDAY, APRIL 25, 1897.

SYMPHONY NIGHT.

Three Movements From Beethoven's 9th Symphony at the Twenty-third Concert—Miss Lena Little Was the Soloist.

The program of the 23d Symphony concert in Music Hall last night, Emil Paur conductor, was as follows:

Suite No. 1 from music to "Peer Gynt"..Grieg
Scena, "My Strength Is Spent," from "Taming of the Shrew"...............Goetz
The first three Orchestral Movements from Symphony No. 9..............Beethoven
Overture to "Leonore," No. 3......Beethoven

Some may complain because the great symphony of Beethoven was played in what they are pleased to call "a mutilated form." But how often is the gigantic choral finale sung with satisfactory effect? Surely it is not right to transpose the movement a whole tone below, as is the habit of one celebrated conductor, so as to accommodate human voices; and yet what voices can endure the strain? It seems to me that Mr. Paur was eminently judicious in allowing us to hear the superb orchestra in the mighty symphony without the anti-climax of an almost necessarily imperfect performance.

When you hear the music of these three movements, you realize the folly of calling Brahms's C minor symphony the 10th, as though it were the final symphony according to Beethoven's ideas. No symphony, pure and simple, approaches this colossal work in its unearthly grandeur, the fierceness of its joy, the heavenly beauty of its melody (as in the divine second theme of the Adagio, when it is first sung by the second violins and violas). There is something intensely human even in the mysticism of Beethoven, and this human touch is seldom found in the more abstruse music of Brahms. It is not that I do not esteem Brahms and recognize his greatness when he is truly great; it is that I find the limitations of Brahms far exceed the limitations of Beethoven; and when Beethoven is at his height, no one in purely instrumental music approaches him. But that Beethoven is always at this dizzy height is an absurd statement, which comes only from the mouth of a fetishist.

If there is any music that can follow justly the sublime adagio and serve as a finale, it must be by Beethoven, and it is without doubt the Lenore No. III.

Mr. Paur read the Symphony admirably, and the orchestra played with its usual beauty of tone, intelligence and spirit in spite of the unfavorable atmosphere.

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It might be a pleasure to hear the music of "Peer Gynt" in its original form, as incidental music to Ibsen's play; but so long as there are many estimable persons in Boston who are persuaded that Ibsen is an "immoral" playwright, there is little or no chance of the experiment. In suite-form the music still gives delight, still is full of suggestion even to those who do not know the story of the Norwegian Faust; and the vulgarity of the fourth movement that startles in the concert hall may by its coarse vigor and grotesqueness be the very musical expression, or rather accentuation of expression, of the dramatic scene. It is the duty of the historian to state the fact that this vulgar fourth movement received the heartiest and most persistent applause received by any purely orchestral piece this season.

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Miss Little sang the aria from "The Taming of the Shrew" in a painstaking manner. Her performance was not of such distinction that it caused you to forget that the music is not well suited to her voice, or that her upper tones are thin and hollow.

Philip Hale.

Boston Transcript
MONDAY, APRIL 26, 1897.

Music Hall; Boston Symphony Orchestra

The programme of the twenty-third symphony concert, given in the Music Hall last Saturday evening, was as follows:

Grieg: Suite No. 1 from the Music to "Peer Gynt," opus 46.
Goetz: Scena, "Die Kraft versagt," from "Der Widerspenstigen Zähmung."
Beethoven: Three orchestral movements from Symphony No. 9 in D minor, opus 125.
Beethoven: Overture to "Leonore," No. 3, opus 72.
Miss Lena Little was the singer

There is a good deal of genial dramatic gift shown in Grieg's music to Ibsen's "Peer Gynt;" one can easily imagine how enormously effective it must be, as an accompaniment to a stage performance of the play. Perhaps it is only by keeping the dramatic situation steadily before one's mind that one can appreciate its finest essence in the concert-room; and this is not hard to do, for the music really invites you to it. The performance last Saturday evening was excellent almost throughout. In Anitra's Dance one felt that a little more of sensuous swaying, a little less of angularity, in the phrasing might have suggested more vividly the voluptuous sinuosity of Oriental dancing; the thing sounded at moments rather pert and chic than dreamily seductive. But the other movements were admirably given, the grim humor of the scene in the Hall of the Mountain King being brought out to perfection. As usual, this last movement escaped an encore only through the conductor's firmness.

We were heartily glad to see the three orchestral movements from the ninth symphony on the programme. In general, we have no very keen sympathy with some of our colleagues today, who advocate giving parts of symphonies instead of the whole. Indeed, there are but few symphonies which we should care to see dismembered in this way. But in some cases there are excellent reasons for not giving such works entire. Take, for instance, Rubinstein's "Océan;" the first movement is so head-and-shoulders above the rest of the work, it is so strong and inspiring compared with the dulness of the others, that we should well like to hear it played separately—like a sort of concert overture. It is eminently worth hearing; but wading through the dreary remainder of the symphony is paying somewhat too high a price for the privilege. The three orchestral movements in the ninth symphony, too, seem to us well worth giving without the choral finale—if for quite other reasons. In the first place, it is not easy to bring about frequent performances of the whole of Beethoven's great opus 125; there are practical difficulties in the way. And one would like to hear any part of the great work oftener than once in a dog's age. Again, it is well worth while to give the purely orchestral portions of the symphony now and then under conditions which will insure their producing their fullest possible effect. Now, when the whole symphony is given, a more or less numerous chorus is grouped around the orchestra, thus damping the tone of the latter to a very appreciable degree. It may be said in general that the purely orchestral numbers in choral compositions are heard at a certain disadvantage; the very presence of the chorus on the platform is an untoward acoustical condition. Give the orchestral movements in the ninth symphony without the choral finale, and you at once insure their being heard under as favorable conditions as the composer's other symphonies. This, as we have said, is eminently worth while; it compensates one in considerable measure for the loss of the finale.

And just here we are reminded of something that strikes us as rather curious. The Boston Symphony Orchestra has now been giving its symphony concerts for sixteen seasons; in all this time it seems never to have occurred to any of its four conductors to give the three symphonic movements from Mendelssohn's Hymn of Praise! They are in precisely the same case as the three orchestral movements from the ninth symphony. Our Boston public has, we believe, never heard them, save under the poor acoustical conditions we have mentioned above, that is, with the orchestra surrounded and damped by a large mass of chorus-singers. One would like, for once in a way, to hear these movements played by our matchless orchestra, and in the best conditions for sonority and brilliancy. Besides, this would make some welcome variety in the eternal alternation of "Scotch" and "Italian;" it is hardly worth while to give the "Reformation" oftener than once in a great while; it may even be doubted whether giving it at all be not an injustice to the composer, who was much dissatisfied with this posthumous symphony of his, and would doubtless have remodelled it, had he not died before his time. But the three orchestral movements from the Hymn of Praise would be a boon to Mendelssohn-lovers. For matter of that, why not give the Scherzo from the "Reformation" symphony oftener by itself?

As for last Saturday's performance of the three movements from Beethoven's ninth, it may be said heartily that the orchestra showed itself at its very best, showed itself as it generally does when it has to do with a task that thoroughly interests it, when it has to play something that is at once fine and difficult. For nothing bores a fine orchestra more in the long run than having to do easy work. But, apart from the technical excellence of the performance, there were some distasteful points in it. The tempo of the first movement was simply inconceivable. Had the men not played so admirably, the performance of this movement might have been taken for a serio-comic imitation of a country orchestra's trying over a difficult piece for the first time—at the timid, "safe" tempo usual in such cases. People whose avocations lead them to frequent the purlieus of the Ruth Burrage Room have heard this tempo from young ladies reading eight-hand arrangements at sight. The result last Saturday evening was instructive; for the first time in our experience, the first movement of the ninth symphony hardly got a hand! The audience hardly noticed it! The Scherzo, on the other hand, went admirably. It was hard put to it, to be sure, to rouse the audience from the atrophy into which the maltreatment of the first movement had thrown it; it could not at once disperse the clouds of discontent that hovered over the hall; even the players [illegible] that there was a lack of immediate response, for after a while they somewhat relaxed that fine vigor of accent that gave such a lilt to the first few pages of the movement. But, on the whole, the Scherzo went mightily well. The performance of the great Adagio was a dream of beauty; perhaps a little over-sophisticated at times, but wonderfully carried out. This slow movement was the high water mark of the concert.

The "Leonore" overture was played with immense brilliancy and effect. One regretted that vulgar trick of beginning the Allegro slow—in pianissimo—and then whipping up the tempo with the gradual crescendo; that little hiccough, too, in the second theme—as if the phrase had suddenly stubbed its toe—might have been spared us. Oh! if conductors would only not try always to do "something new" with Beethoven! If they would only be content to cut their initials on the covers of his works, not on the music itself! His symphonies and overtures have by this time got to be like the eternal rocks in popular summer resorts; covered with advertisements of "infallible tonics" and "pick-me-ups."

Miss Little sang the scena from Goetz's "Taming of the Shrew" with much intelligence and great beauty of feeling. We think, however, that her choice was a mistake. In the first place, her contralto voice has not the tessitura for the music; she may rise fairly and squarely, and without too much effort, to its highest phrases; but the part was written for a mezzo-soprano, and its greatest stress lies just where Miss Little's voice has the least mordancy of timbre. But then, this is still not the most important point. We have so often—and, as we think, with justice—spoken disparagingly of the sad failures most great opera-singers make when they attempt to sing vocal chamber-music—such as Schubert, Schumann, or Franz songs—that we cannot help laying some stress upon this example of the converse proposition. Miss Little is an excellent song-singer; she has been brought up in that school and is at home in that field. She must often have felt, while hearing this or that famous operatic diva sing chamber-songs, how far the artist was from doing them true justice. The opera-singer lacked something that was indispensable to good song-singing, and at the same time had something that was irreconcilable with it. Did it never occur to Miss Little that this might be precisely her own case in relation to opera-music and other essentially dramatic writing? The "universal" singer, who can sing anything and everything about equally well, is all but unheard-of; especially is there a certain inherent antagonism between the two domains of dramatic and chamber singing that almost forbids of one and the same singer well mastering both styles. To sing a Schumann song "dramatically" is one thing—and some of Schumann's songs call for dramatic singing, of a sort;—but to sing an opera-scena dramatically is quite another thing. That broad dramatic sweep, that quasi-excessiveness of style, that belong to the lyric stage, that laying on the colors with a trowel, of which great opera-singers have the secret,—these things, this peculiar and specific power, are out of the song-singer's ken; if she had this power, she would be no song-singer. Miss Little sang Goetz's scena creditably, but without effect.

The next, and last, programme is made up wholly of works by Richard Wagner, and is as follows: Prelude to "Parsifal"; Eine Faust-Ouvertüre; prelude to Act I., and introduction to Act III., of "Lohengrin"; Siegfried-Idyl; overture to "Rienzi"; "Waldweben," from "Siegfried"; the Ride of the Valkyrior, from "Die Walküre."

THE MUSICAL COURIER.
NEW YORK, WEDNESDAY, APRIL 28, 1897.

The program of the twenty-third Symphony conce (April 24) was as follows:

Suite No. 1, from music to Peer Gynt..............................Grieg
Scena, Die Kraft Versagt, from Der Widerspentigen Zähmung..........Goetz
First three orchestral movements from Symphony No. 9, in D minor..........Beethoven
Overture to Leonore, No. 3..............................Beethov

The air in the hall was thick, hot, foul. Yet in in spi of this the orchestra played with its customary brillianc and wealth of tonal color. The air from The Taming of the Shrew is hardly suited to Miss Lena Little, a contralto, who sang in painstaking fashion and without any marke distinction.

Of the pieces themselves there is nothing to be said a this late day. I am not arrogant enough to discover new beauties in the Ninth Symphony, and I still find the fourth movement of the Peer Gynt suite brutal and vulgar in the concert room; in the theatre, no doubt, it accentuates the scene. This same movement was applauded frenetically and persistently. No work by Beethoven, Brahms, Tschaikowsky or any other composer of reputation received suc boisterous honor this season.

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Boston Journal.

SUNDAY, MAY 2, 1897.

The program of the 24th and final concert of the 16th season of the Symphony concert, Emil Paur, conductor, was made up exclusively of pieces by Wagner: Prelude, "Parsifal," Faust overture, Preludes to Acts I. and III. of "Lohengrin," A Siegfried Idyl, Overture to "Rienzi," Forest sounds from "Siegfried," The Ride of the Valkyres.

This program showed in clear light the genius of Wagner—the genius of mysticism as in Parsifal, the genius of Nature as in Siegfried, and the genius of Vulgarity as in the obscene "Rienzi" overture. The genius of dullness was not forgotten—witness the dreary Faust overture.

Mr. Paur was most heartily applauded at this last concert of the season by a very large audience. This tribute was undoubtedly paid the orchestra as well as Mr. Paur. The brilliancy of the orchestra is as pronounced as are the honesty and the faithfulness of the leader, who may well be proud to be at the head of such a band of musicians as well as virtuosos.

I give a statistical review of the season in another column of the Journal. It will there be seen that the programs as a whole have been diversified, and that a reasonable number of new works have been played. I hope the time will come when it will not be regarded as absolutely necessary to perform yearly the three stock overtures of Weber and the three stock symphonies of Mozart. Such familiarity—but the proverb is musty. American composers were not well treated last season. There is no reason why a composer should meet with recognition simply because he is an American; but when Mr. MacDowell, one of the few great composers now living, happens to be an American, neglect of him is unpardonable. There was talk of producing new orchestral works by Prof. Paine and Mr. Chadwick; but the talk came to nothing. Then there is a symphony by Mr. Templeton Strong that deserves at least a hearing. Nor is Mr. Paur ignorant of the fact that such a work exists.

Philip Hale.

I propose to give a statistical review of the concerts of the late season. I have verified the list with care; but I do not flatter myself with the belief that the list is wholly without error.

No mention is made here of concerts of a quasi-private nature. There are concerts that are simply for the "Society editor," concerts that are not unlike afternoon teas with music, where a patroness pours the strong fluid of flattery to the real and abiding injury of the supposed beneficiary.

The following pieces were heard for the first time in Boston at concerts of the 16th season of the Boston Symphony Orchestra, led by Mr. Emil Paur:

Symphonies—E minor "Gaelic" op. 32 (MS), Mrs. Beach, Oct. 31; C major, Dittersdorf (tinkered by Hermann Kretzschmar), Jan. 16; F minor No. 4, Tschaikowsky, entire (two movements were played Oct. 18, 1890). The program book stated Feb. 13, 1897, that Tschaikowsky's 2d symphony was played that night for the first time; but the symphony was played here by Damrosch's orchestra Dec. 9, 1891.

Symphonic Poems—"Lenore," Duparc, Dec. 5; "Wallensteins Lager," Smetana, Jan. 2; "Death and Transfiguration," Richard Strauss, Feb. 6.

Suites—"Jeux d'Enfants," Bizet, Dec. 26; "Scheherazade," Rimsky-Korsakoff, April 17.

Overtures, Preludes, etc.—Overture "Gwendoline," Chabrier, Oct. 24; Overture in D major, Handel, Dec. 25; overture "Othello," Dvorak, Feb. 6; prelude to Act II. "Ingwelde," Schillings, Nov. 7; Preludes to Act II. and Act III. of "Konigskinder," Humperdinck, Dec. 26; Intermezzo from "Cricket on the Hearth," Goldmark, Nov. 21.

Miscellaneous—"Burial of Ophelia," Bourgault-Ducondray, Oct. 17; Slavonic Rhapsody, No. 3, Dvorak, Oct. 24; "Invitation to the Dance," Weingartner, March 13; Ballet Music from "Don Juan," Gluck, Dec. 26.

Concertos, etc.—'Cello Concerto, Dvorak (Mr. Schroeder), Dec. 19; piano concerto, No. 2, Schuett (Mr. Proctor), Jan. 2; fantasia for piano and orchestra, Arthur Whiting, March 6 (Mr. Whiting); Rondo for 'cello, op. 94, Dvorak, April 3 (Mr. Schulz); Sevillana from Don Cesar de Bazan," Massenet, Nov. 7 (Melba); four "Serious" songs by Brahms, April 10 (Max Heinrich).

Of these new pieces two were by Americans—Mrs. Beach and Mr. Whiting. Two were by Russians—Tschaikowsky and Rimsky-Korsakoff.

Five were by Frenchmen—Duparc, Bizet, Chabrier, Massenet and Bourgault-Ducondray.

Twelve Germans, reckoning Handel and the Bohemians as German, were represented by hitherto unknown works: Dittersdorf, Handel, Gluck, Richard Strauss, Schillings, Humperdinck, Goldmark, Weingartner, Schütt, Smetana, Dvorak (3), Brahms.

The program book of Feb. 20 says that Liszt's "Carnival at Pesth" (arranged for orchestra) was played for the first time in Boston at that concert. I do not believe the statement.

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The following were the soloists of the 16th season:

Six singers—Melba, Nov. 7; Lena Little, April 24; Campanari, Oct. 31; Plancon, Dec. 6; Max Heinrich, Jan. 30, April 10; Ben Davies, April 3.

Seven pianists—Adele Aus der Ohe, Jan. 16; Teresa Carreno, Feb. 20; Sieveking, Oct. 24; Proctor, Jan. 2; Whiting, March 6; Burmeister, March 20; Joseffy, April 17.

Four violinists; Carl Halir, Nov. 28; Loeffler, Jan. 9; Kneisel, Feb. 13, April 10; Adamowski, March 13.

Two 'cellists: Schroeder, Dec. 19, April 10; Schulz, April 3.

Four women and fifteen men.

Of these soloists Messrs. Campanari, Plancon, Halir and Proctor made their first appearance at a symphony concert.

The number of performances by the others, ending May 1, 1897, are as follows: Kneisel, 17; Loeffler, 14; Adamowski, 11; Schroeder, 7; Schulz, 6; Max Heinrich, 6; Joseffy, 5; Ausder Ohe, 5; Melba, 3; Burmeister, 2; Sieveking, 2; Carreno, 2; Whiting, 2; Davies, 2; Lena Little, 2.

* * *

And now I give the list of all the pieces played and sung at the Symphony Concerts during the season of '96-97:

Bargiel—Adagio for 'cello and orchestra.

Beach, Mrs.—Gaelic Symphony.

Beethoven—Symphonies Nos. 1, 4, 8 and 9 (three movements); Violin concerto; Overtures, "Coriolanus," "Prometheus," "Fidelio," "Leonore No. 3."

Berlioz—Overtures, "Benvenuto Cellini," "Roman Carnival."

Bizet—"Jeux d'Enfants;" entr'actes and ballet music from "Carmen."

Bourgault-Ducondray—"Burial of Ophelia."

Brahms—Symphonies Nos. 3, 4; violin concerto; concerto for violin and 'cello; Tragic overture; Academic overture; St. Anthony variations; four serious songs (Mr. Heinrich).

Chabrier—Overture "Gwendoline" (twice).

Cherubini—Overture "Anacreon."

Chopin—Piano concerto in F minor (Mr. Burmeister.)

Cornelius—Overture "Barber of Bagdad."

Cowen—"Scandinavian Symphony."

Dittersdorf—Symphony in C major.

Duparc—Symphonic poem "Lenore."

Dvorak—Symphony No. 5; Overture "Othello;" Concerto for 'cello; Rondo for 'cello; Slavonic Rhapsody No. 3.

Gluck—Overture "Iphigenia in Aulis;" Ballet music from "Don Juan."

Goetz—Aria from "Taming of the Shrew" (Miss Little).

Goldmark—Overture "Sakuntala;" Intermezzo from "Cricket on the Hearth."

Grieg—Suite, "Peer Gynt" No. 1.

Handel—Overture in D major; "Deeper and Deeper" and "Waft Her, Angels" (Mr. Ben Davies).

Haydn—Symphonies No. 2 in D major and No. 9 in C minor; Air "Behold Along the Dewy Grass" (Mr. Plancon).

Humperdinck—Preludes from "Konigskinder."

Lalo—Symphonie Espagnole for violin and orchestra (Mr. Adamowski).

Leoncavello—Prologue "Pagliacci" (Mr. Campanari).

Liszt—"Carnival in Pesth;" Scene in Tavern (Mephisto Waltz); piano concerto in E flat (Miss Aus der Ohe).

Loeffler—Divertimento for violin and orchestra (Mr. Loeffler).

Massenet—Sevillana from "Don Caesar" (Mrs. Melba); "Vision Fugitive" from "Herodiade."

Mendelssohn — Symphonies "Italian," "Scotch;" Overture, Scherzo, Nocturne, wedding march from "Midsummer Night's Dream."

Mozart—Symphonies, E flat major, G minor, Jupiter; Overture "Don Giovanni;" Aria "L'Amero" from "Il Re pastore" (Mrs. Melba).

Rimsky-Korsakoff—Suite, "Scheherazade."

Rubinstein—Ocean Symphony; piano concerto in D minor No. 4 (Mrs. Carreno); Ballet music "Feramors."

Saint-Saens—Suite in D major.

Shillings—Prelude to Act II. "Ingwelde."

Schubert—Symphonies "Unfinished," C major No. 9; Overture "Rosamunde;" songs, Greisengesang, Gruppe aus dem Tartarus, An Schwager Kronos (Mr. Heinrich).

Schuett—Piano concerto No. 2 (Mr. Proctor).

Schumann—Symphonies, Nos. 2, 3, 4; Overture "Manfred;" piano concerto (Mr. Joseffy).

Smetana—Symphonic Poem "Wallenstein's Camp."

Strauss, Richard—Symphonic poem "Death and Transfiguration."

Tschaikowsky—Symphonies Nos. 2, 4, 6; piano concerto No. 1 (Mr. Sieveking).

Volkmann—Overture "Richard III."

Wagner—Overture "Tannhauser;" prelude "Parsifal;" a Faust overture; "Lohengrin" prelude to Act I. and prelude to Act III.; a Siegfried idyl; overture, "Rienzi;" "Forest Sounds" from "Siegfried;" "Ride of the Walkyries," from "Die Walkure;" Poyner's address (Mr. Plancon).

Weber—Overtures "Euryanthe," "Freischutz," "Oberon." See Weingartner.

Weingartner—Arrangement of Weber's "Invitation to Dance."

Whiting, Arthur—Fantasia for piano and orchestra (Mr. Whiting).

The nationality of the composers is as follows: 25 are German, reckoning among them Dvorak, Smetana and Liszt; 8 are French; 3 are Russian; 2 are Italian; 2 are American; 1 is Polish; 1 is Scandinavian; 1 is English; and I confess I do not know to what nation Mr. Loeffler wishes to be assigned; he would honor America by calling himself an American.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
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SUNDAY, MAY 2, 1897.

CLOSE OF SYMPHONY SEASON.

Concert Enjoyed by Largo and Enthusiastic Audience.

A Wagner Programme Splendidly Interpreted—An Ovation for Mr. Paur at End of the Concert—Both the Orchestra and Conductor at Their Very Best.

The last concert of this season's series by the Boston Symphony orchestra took place in Music Hall last evening. The programme was devoted wholly to Wagner, and was:

Prelude to "Parsifal."
A "Faust" overture.
Prelude to act 1 of "Lohengrin."
Introduction to act 3 of "Lohengrin."
A "Siegfried" idyl.
Overture to "Rienzi."
"Forest Sounds," from "Siegfried," act 2.
"The Ride of the Valkyrior," from "The "Valkyr," act 3.

The audience was a very large one, and its enthusiasm was exceeding, as is always the case with a Wagner programme for a Symphony concert attraction. The selections were skilfully made and contrasted, and presented the composer in his most lucid and pleasing vein. The noble "Parsifal" prelude stands apart as one of the loftiest of Wagner's inspirations. After this the range was all the way from the Faust overture, with its symphonic proportions, down to the vulgar, but inspiriting and always exciting, circus overture to "Rienzi."

The orchestra has been heard in all these works again and again, and there is nothing new to be said of them, and little more of the manner in which they were read and performed, except that they were never so completely well rendered before. The "Faust" overture was interpreted with perfect clearness and with powerful effect. The really wonderful beauty of tone of the string orchestra has rarely been made so convincingly apparent as it was in the "Parsifal" prelude, nor its splendid virtuosity more brilliantly exemplified than in the "Ride of the Valkyries." In fact, the 16th season closed, as was fitting it should, with a display of the powers of the orchestra at their very best. The achievements of conductor and players reflected the highest honor on both, and that the audience felt this was shown in the exceptionally hearty applause it bestowed on the performances through the whole concert.

Mr. Paur, who was welcomed with an unusually cordial and prolonged reception on his first appearance, because at the close of the concert the central point in a demonstration which brought him forward some half dozen or more times amid furious hand-clapping and cries of "bravo" and "auf wiedersehen." There was a hearty spontaneity in it that left no doubt regarding its sincerity, and he could not but have felt gratified by this testimony of the esteem in which he personally and the manner in which he has acquitted himself of his task at the head of the orchestra are held by the patrons of these concerts.

And speaking of the orchestra, the Symphony rehearsal season ended Friday afternoon in a blaze of glory with the Wagner programme. The hall was jammed. When the "Lohengrin" wedding prelude was reached, people beamed with delight. It was not only superbly played, but it seemed so in touch with the Easter atmosphere.

A Review of the Symphony Season—Calve's Great Success in Yesterday's Concert—Sousa Concert Tonight—"The Walking Delegate" and "Valhalla"—Musical Notes.

The 16th season of the Boston Symphony orchestra, just ended, and the fourth season of Mr. Paur's control of the orchestra, calls for a brief review. Of the orchestra it may justly be said that it has never been on a higher and more brilliant plane of efficiency than the close of last night's performance left it. Mr. Paur has steadily grown in favor as the conductor of this splendid organization, and the results show that, all things considered, he is the best equipped conductor that has as yet directed the orchestra. Mr. Gericke had many admirable qualifications for the position, and by his skill in disciplining it, and the constant care he exercised in bringing it to a state of technical perfection, first made it notable among the great orchestras of the world, but something of fire and largeness was sacrificed to his fondness for extreme finish in execution, and to his singular prejudice against letting the brass assert itself even when such assertion was a crucial element in a performance. Mr. Nikisch was not without merit of a certain kind, and was abundant enough in artistic spirit, but he had little sympathy with the classic composers, whom he modernized remorselessly, and into whose music he injected overmuch of his own supersentimental individuality. In addition, he was a very poor disciplinarian, and the orchestra degenerated under his lead until it had lost nearly all of the finer qualities that had been imparted to it by Mr. Gericke. Mr. Paur, on the other hand, is broader and more eclectic in style, is a thorough disciplinarian, and it was not long after he took control that the orchestra began to recover rapidly what it had lost under his predecessor, and it now stands recognized beyond cavil as an organization unsurpassed in its kind.

The programmes of the season presented a larger proportion of works not heard here before than has been usual. Among them were Bourgault-Ducoudray's "Burial of Ophelia," Bizet's "Jeux d'Enfants," Chabrier's overture to "Gwendoline," Dittersdorf's Symphony [illegible] Duparc's symphonic poem, "Lenore," Dvorak's Slavonic Rhapsody, No. 3, the same composer's overture to "Othello," and rondo for 'cello and orchestra, op. 94; selections from theb allet of Gluck's "Don Juan," Goldmarck's prelude to part 3 of "The Cricket on the Hearth," Handel's overture No. 1, in D major; Schutt's concerto for piano, No. 2, in F minor; selections from Humperdinck's "Koenigskinder," Rimsky-Korsakoff's "Scherazade," Saint-Saens' suite for orchestra in D major, Schillings' prelude to act 3 of "Ingwelde," Smetana's symphonic poem, "Valdstynur tabor"; Richard Strauss' tone poem, "Death and Redemption"; Tschaikowsky's symphony No. 4, in F minor; Weingartner's arrangement of Weber's "Invitation to Dance," Mrs. Beach's "Gaelic" symphony, which had its first performance anywhere, and Mr. Arthur B. Whiting's fantasia for pianoforte and orchestra, in B-flat minor. Twenty-three works in all, or a trifle over one-fifth of all the works presented.

Of the composers represented in the season's programmes Wagner heads the list with 10 works; Beethoven follows with nine, Brahms with eeven, Mozart, Schumann and Dvorak with five each; Weber with four, Haydn, Schubert, Mendelssohn and Liszt with three each; Berlioz, Bizet, Gluck, Goldmark, Handel and Massenet, with two each; and Bargiel, Mrs. Beach, Ducoudray, Chabrier, Cherubini, Chopin, Cornelius, Cowen, Dittersdorf, Duparc, Getz, Grieg, Humperdinck, Lalo, Leoncavallo, Loeffler, Korsakoff, Saint-Saens, Schillings, Schutt, Smetana, Richard Strauss, Volkman and A. B. Whiting with one each. As will be seen, the selections were fairly distributed among composers of different nationalities. One hundred compositions were performed.

The soloists were Messrs. T. Adamowski, Richard Burmeister, G. Campanari, Ben Davies, Carl Halir, Max Heinrich, Rafael Joseffy, Franz Kneisel, C. M. Loeffler, Pol Plancon, G. W. Proctor, Alwin Schroeder, Leo Schulz, Martinus Sieveking, A. B. Whiting, Mme. Teresa Carreno, Mme. Melba, Miss Lena Little, Miss Adele Aus der Ohe. There were seven piano soloists, four violin soloists, five vocalists and two 'cello soloists.

The first concert of the 17th season will take place Saturday evening, Oct. 16.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, MAY 2, 1897.

LAST SYMPHONY.

Close of the Sixteenth Season—Large Audience—Year's Review.

With the concert of last night the sixteenth Symphony season was brought to a brilliant close. Whether it was due to the fact that it was the final chance to hear Mr. Paur's band for the present, or to the programme, entirely made up of Wagner music, there was nevertheless almost the largest audience of the season present, and both conductor and musicians were in just such accord with the occasion as to give an altogether delightful interpretation of the long programme. Indeed, from the enthusiastic manner with which the orchestra always enters into a Wagnerian composition, it would seem that the players fairly revelled in the music of this composer, and certain it is that such a programme as that of last night never lacks an appreciative audience here in Boston.

There were six numbers on the programme—the prelude to "Parsifal," a "Faust" overture, the prelude to Act I. and the introduction to Act III. of "Lohengrin," a "Siegfried" idyl, the overture to "Rienzi," a concert arrangement of the music of Act II. of "Siegfried," and the "Ride of the Walkures" from "Die Walkure." The music of "Parsifal" is as little heard here as any of Wagner's music, and played as it was last night its many beauties were splendidly brought out. The two "Siegfried" numbers furnished the tender, poetic portion of the programme and came in just their proper places between the more stirring and dramatic compositions with their rich and effective orchestration and bizarre effects.

Each number was enthusiastically encored, and at the close of the concert Mr. Paur was obliged to appear several times on the platform and bow his acknowledgments for the long continued demonstration. The opening concert of the seventeenth season will be held on Oct. 16 next.

The programmes throughout the season have been well arranged and have included exactly 100 different compositions by forty-three composers, representing various nationalities. Wagner has had a place on the programmes oftener than any other composer, ten selections of his works having been played. Nine compositions of Beethoven and seven by Brahms are the next highest. Dvorak, Mozart and Schumann each were represented five times, and several writers had two or three numbers performed. Twenty-four composers had a place in the concert programmes only once each during the season. Some of the more notable soloists who have appeared are Mme. Melba, Giuseppi Campanari, Pol Plancon and Ben Davies, for singers; Mme. Teresa Carreno, Adele aus der Ohe, Rafael Joseffy and Martinus Sieveking, pianists; Carl Halir, violinist; besides which other soloists have been drawn from the Symphony ranks as follows: Timothee Adamowski, Franz Kneisel, C. M. Loeffler, violinists, and Alwin Schroeder and Leo Schulz, violoncellists. There have been few disappointments or changes in the matter of soloists, and in such cases it has been known by the patrons of these concerts that under such conditions possibly arising the management has not been at fault at all. Illness or some unforeseen cause has prevented the soloists from appearing where such a misfortune has happened.

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Symphonic Season Came to an End With a Wagner Programme.

The symphonic season came to an end in a blaze of glory on Saturday, with a Wagner programme. It was a magnificent climax, and although it was entirely orchestral, the absence of solo numbers did not seem to diminish the ardor of the public, for a very large audience was present, and the applause was constant and unstinted. Mr. Paur received a very marked welcome as he took the stand.

It was a catholic programme, not bounding itself by Wagner's later hobbies, but presenting all phases of the music of this genius; the list ranged from "Rienzi" to "Parsifal." The prelude to the latter opera began the concert, and received a commendable reading. We have heard Mottl sentimentalize the beginning of this Vorspiel, even in the sacred precincts of Bayreuth; but there was no mawkishness in the interpretation of this occasion.

Those who imagine that Wagner is always restless in modulation should study the treatment of the Communion theme in this prelude; it is as diatonic and almost as fixed in tonality as if it were written by one of the old Flemish masters.

Now followed the "Faust" overture. It is a Faust almost without a Marguerite, the opposite of Gounod's conception, which gave to us a Marguerite with a very slight dash of Faust. It is a sorrowful, pessimistic Faust who carries on his struggle through this number, and the sombre subject produces rather indigestible music, yet Wagner loved the work for he rewrote it long after he had made his first draft of the composition. The performance was a superb one, and the work seemed to have more meaning than ever before, because of the beauty of the interpretation.

But with the two "Lohengrin" preludes the more comprehensible Wagner appeared upon the programme. Here one finds theories rather than hobby-horses; there is judicious proportion, and Melos does not yet thrust out Melody. The violins have plenty of difficult work in the treatment of the Holy Grail motive, which forms almost every part of the first prelude. Musicians made a furious protest when Beethoven, in his "Egmont" overture, sent his violins up to C, but here we have Wagner using still higher passages for the violins in harmonics, and also upsetting the old fashioned notion that heaven and celestial ecstasy must needs be represented by harp, and harp alone. Our first violins are so well equipped that they could have furnished 14 solo violins instead of the four demanded at the end, and the shading of the delicate passages was all that a Wagner would have desired.

The prelude to the third act of "Lohengrin" also gives opportunities to the violins as well as to the trombones, and both instruments were most effective in the popular climax. This number was the first part of the opera to become popular, and long before the whole work had attained to regular representation, this prelude was a standard work in the concert repertoire.

The "Siegfried Idyll," which followed, was a comparatively easy work for our orchestra. The work proves (if such proof were at all necessary) the absolute sincerity of Wagner's latest theories. Here is a composition which was not intended to go beyond his own family circle, yet in it the composer uses every device displayed in his public works; leitmotiven, continuity of melody, freedom of modulation, all are there in full measure, and the reiteration of guiding-figures is as conspicuous as in any of his latest operas.

There are two principal figures in this work, the "Melody of Peace" and the "Siegfried, the world's Treasure" motive, and these are repeated and repeated in a manner that, were anybody else the composer, would have led to great monotony, but here seems never to pall. These two themes are interwoven in a manner that breaks the contrapuntal slate, yet is undeniably beautiful in spite of its transgressions. The final interweaving in augmentation is ineffably tender, and was charmingly shaded.

And now came the "Crime of his Youth," as Wagner used to call it, the overture to "Rienzi." We cannot ride this hobby-horse with Wagner; the overture has some noble points that ought to keep it from any chance of that oblivion to which its composer wished to consign it. The Prayer is as lofty as the prayer in Dvorak's "Spectre's Bride," to which it has some affinity, and the short development is dramatic and fitting, but the closing theme is undeniably vulgar, more vulgar than anything in "The Huguenots." The trumpet calls were finely shaded, and deserve especial mention, as by the way, does the horn playing in the "Idyll."

"Waldweben," from "Siegfried," was again a great triumph for the violins, which are divided into myrial-voiced harmony in this number. When one compares the puny effect of this number as recently given in Mechanics' Hall, with its ineffable beauty on this occasion, comment is unnecessary, yet we must add that the weakness of the former performance was by no means the fault of the conductor.

The "Ride of the Valkyries" made a fine ending to a memorable concert. This is one of the finest horse-shows in all music; beside these tonal Bronchos, Berlioz's trotters on the road to Hades, Raff's "Lenore" team, St. Saens' "Phaeton" span, all seem like horse-car animals. What a whinneying and rearing! What wild animal spirits! One such number might be a man's passport to the company of the great masters. And it lost nothing in the performance. The musicians seemed all aglow with enthusiasm, and it was natural that this excitement should extend to the audience. Great applause followed the number, but this applause meant something more than an appreciation of the "Walkyren-ritt,"—it finally culminated (after the conductor had been recalled four times) in enthusiastic cheering, and it meant that Boston is sensible of what Mr. Paur and the men have done this season.

They have brought the orchestra far beyond any organization that America has [illegible] possessed, they have made our band [illegible] of the greatest European orchestras. [illegible] has been no previous season [illegible] of the orchestra has

[illegible] musician must needs acknowledge this truth, without in the least endeavoring to detract from the merit of those who have gone before; we have had an enterprising conductor, and a most refined conductor (who weeded our orchestral garden for us and planted the seeds of our present harvest), and a poetic conductor, too, but the results of the present are beyond anything that has been in America's music before.

Louis C. Elson.

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Since the Symphony patrons desired a full Wagner programme as a kind of pousse-cafe to top off the season's banquet with, Mr. Paur gratified them with that series of selections—all orchestral—which we specified last week and which could not have been bettered for such a purpose. The "Parsifal" prelude made a grave, broad, deep, rich and calm beginning, and the "Faust" overture opened the way to the grimmer, more turbulent and perturbed moods of gloom that struggles toward light and of brightness that is overwhelmed in darkness. The "Lohengrin" preludes, which contrast so vividly the airy flights of fancy and aspiration with the nervous, intense vitality of accomplishment and possession came next, followed by the "Siegfried Idyl," which somehow seemed a little tame, thin and inefficient after the gleaming strength of the resounding epithalamium. Then, just as the modern Wagner's systems of work and development began to betray their formalities and mannerisms, there was a sudden and complete return to Wagner in his youth, before he had begun to theorize and sophisticate, but not before he had touched upon the secrets of power, thrill and domination. Browning's Queen in his "In a Balcony" had longed all her life for some honest, full burst of common, plain humanity; that even a sentinel, as she said,

> "Lowering his halbert to salute the queen,
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So the outpouring of common excitement, demagogue speech and popular shout of festival acclaim, in the old-fashioned "Rienzi" overture woke up the audience to much enthusiasm and applause. The sweet, soft "Wood Music" from "Siegfried" brought ten minutes of coolness and peacefulness, and then the concert ended with the irrepressible, furious speeding of the Valkyries on their glorious errands. The playing of the orchestra was constantly splendid and skilful, and Mr. Paur conducted with immense spirit, yet with all needed control and consideration.

The usual digest of the season's programmes was contained in the book of the evening, whence it appeared that just a hundred works had been played or sung, and that twenty-two of these were novelties to Boston, one of them—Mrs. Beach's "Gaelic" symphony—receiving its first performance. Three home composers were heard, and of the forty others a very respectable proportion were French and Slavonic.

The next season will begin on October 16, when Mr. Paur will enter upon his fifth year of service.

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Mr Paur closed the 16th season of the Boston Symphony concerts with a program of Wagner music, a stately finale to a series which will rank favorably with any of its predecessors. It was purely orchestral music of the higher class, substantial and classic and without any special attraction in the form of soloists. The selections were the prelude to "Parsifal," a "Faust" overture, a prelude and introduction to "Lohengrin," a "Siegfried" idyl, the "Rienzi" overture, "Forest Sounds" from "Siegfried" and the ride of the Valkyrior, from "Die Walkure."

The orchestra was augmented for the occasion, to give certain effects designated in the composer's score. Of the general result of the performance there is little else but praise to be awarded the players, as the interpretation of a Wagner program to many auditors is satisfactory, if at times rather vague, when played by an organization like the symphony men.

The "Lohengrin" numbers were beautifully given, and the same may be said of the "Forest Sounds," from "Siegfried." The "Lohengrin" wedding music illustrated the notable ability of the band in presenting march like themes, fortissimo, with smoothness and resonance, and without a blatant character. In the "Forest Sounds" the tone pictures of woodland life were charmingly delicate, each motif being perfect in its quality and interpretation.

The rushing, reiterated phrases of the violins in the Valkyrior ride were splendidly played throughout, and the effects by the percussion instruments, the fortissimo passages and wild finale were given with thrilling and proper vigor. The other numbers call for no special mention aside from the fact that they were up to the usual standard of the orchestra. This concert closed the 16th season, and Mr Paur will begin the next series in Music hall, Oct 16.

In the summary for the season it is found that 100 works have been performed, Wagner leading with 10, Beethoven 9, Brahms 7 and Dvorak, Mozart and Schumann 5 each. Nineteen numbers new to Boston were performed, and Mrs H. H. A. Beach's "Gaelic" symphony was first given in public by this orchestra. The symphonies number 26; suites and serenades 4, overtures, preludes and symphonic poems 33, concerts and instrumental solos 15, scenas, etc, 8, and miscellaneous numbers 14.

The soloists of the season, as alphabetically arranged, were: Mr Thomas Adamowski, Mr Richard Burmeister, Mr Giuseppe Campanari, Mme Teresa Carreno, Mr Ben Davies, Mr Carl Halir, Mr Max Heinrich, Mr Rafael Joseffy, Mr Franz Kneisel, Miss Lena Little, Mr C. M. Loeffler, Mme Melba, Miss Adele aus der Ohe, Mr Pol Plancon, Mr George W. Proctor, Mr Alwin Schroeder, Mr Leo Schulz, Mr Martinus Sieveking, Mr Arthur B. Whiting.

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Close of the Symphony Season.

Mr Paur closed the 16th season of the Boston Symphony concerts with a program of Wagner music, a stately finale to a series which will rank favorably with any of its predecessors. It was purely orchestral music of the higher class, substantial and classic and without any special attraction in the form of soloists. The selections were the prelude to "Parsifal," a "Faust" overture, a prelude and introduction to "Lohengrin," a "Siegfried" idyl, the "Rienzi" overture, "Forest Sounds" from "Siegfried" and the ride of the Valkyrior, from "Die Walkure."

The orchestra was augmented for the occasion, to give certain effects designated in the composer's score. Of the general result of the performance there is little else but praise to be awarded the players, as the interpretation of a Wagner program to many auditors is satisfactory, if at times rather vague, when played by an organization like the symphony men.

The "Lohengrin" numbers were beautifully given, and the same may be said of the "Forest Sounds," from "Siegfried." The "Lohengrin" wedding music illustrated the notable ability of the band in presenting march like themes, fortissimo, with smoothness and resonance, and without a blatant character. In the "Forest Sounds" the tone pictures of woodland life were charmingly delicate, each motif being perfect in its quality and interpretation.

The rushing, reiterated phrases of the violins in the Valkyrior ride were splendidly played throughout, and the effects by the percussion instruments, the fortissimo passages and wild finale were given with thrilling and proper vigor. The other numbers call for no special mention aside from the fact that they were up to the usual standard of the orchestra. This concert closed the 16th season, and Mr Paur will begin the next series in Music hall, Oct 16.

In the summary for the season it is found that 100 works have been performed, Wagner leading with 10, Beethoven 9, Brahms 7 and Dvorak, Mozart and Schumann 5 each. Nineteen numbers new to Boston were performed, and Mrs H. H. A. Beach's "Gaelic" symphony was first given in public by this orchestra. The symphonies number 26; suites and serenades 4, overtures, preludes and symphonic poems 33, concerts and instrumental solos 15, scenas, etc, 8, and miscellaneous numbers 14.

The soloists of the season, as alphabetically arranged, were: Mr Thomas Adamowski, Mr Richard Burmeister, Mr Giuseppe Campanari, Mme Teresa Carreno, Mr Ben Davies, Mr Carl Halir, Mr Max Heinrich, Mr Rafael Joseffy, Mr Franz Kneisel, Miss Lena Little, Mr C. M. Loeffler, Mme Melba, Miss Adele aus der Ohe, Mr Pol Plancon, Mr George W. Proctor, Mr Alwin Schroeder, Mr Leo Schulz, Mr Martinus Sieveking, Mr Arthur B. Whiting.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, MAY 5, 1897.

The twenty-fourth concert of the Boston Symphony Orchestra closed last night the sixteenth season of the organization and the fourth year of Mr. Paur's conductorship. The program was exclusively Wagnerian. These were the pieces: Prelude to Parsifal; a Faust overture; Preludes to Act I. and Act III. of Lohengrin; a Siegfried Idyl; overture to Rienzi; Forest Sounds from Siegfried; Ride of the Valkyries. There was a very large audience and there was much enthusiasm. That vile and obscene thing, the Rienzi overture, was applauded frenetically. Mr. Paur and the orchestra received what is known in newspaper land as an ovation

* * *

The following pieces were played by the Symphony Orchestra for the first time in Boston:

Symphonies—E minor, Gaelic, op. 32 (MS.), Mrs. Beach, October 31; C major. Dittersdorf (tinkered by Hermann Kretszchmar), January 16; F minor, No. 4, Tschaikowsky, entire, November 28 (two movements were played October 18, 1890). The program book stated February 13, 1897, that Tschaikowsky's Second Symphony was played that night for the first time; but the symphony was played here by Damrosch's orchestra December 9, 1891.

Symphonic Poems—Lenore, Duparc, December 5; Wallensteins Lager, Smetana, January 2; Death and Transfiguration, Richard Strauss, February 6.

Suites—Jeux d'Enfants, Bizet, December 26; Scheherazade, Rimsky-Korsakoff, April 17.

Overtures, Preludes, &c.—Overture Gwendoline, Chabrier, October 24; overture in D major, Händel, December 25; overture Othello, Dvorák, February 6; prelude to Act II. Ingwelde, Schillings, November 7; preludes to Act II. and Act III. of Königskinder, Humperdinck, December 26; intermezzo from Cricket on the Hearth, Goldmark, November 21.

Miscellaneous—Burial of Ophelia, Bourgault-Ducoudray, October 17; Slavonic Rhapsody, No. 3, Dvorák, October 24; Invitation to the Dance, Weingartner, March 13; ballet music from Don Juan, Gluck, December 26.

Concertos, &c.—'Cello concerto, Dvorák (Mr. Schroeder), December 19; piano concerto, No. 2, Schuett (Mr. Proctor), January 2; fantasia for piano and orchestra, Arthur Whiting, March 6 (Mr. Whiting); rondo for 'cello, op. 94, Dvorák, April 3 (Mr. Schulz); Seviliana from Don Cesar de Bazan, Massenet, November 7 (Melba); four Serious Songs by Brahms, April 10 (Max Heinrich).

The composers of these previously unknown pieces are Mrs. Beach, Bizet, Bourgault-Ducoudray, Brahms, Chabrier, Dittersdorf, Duparc, Dvorák (three), Gluck, Goldmark, Händel, Humperdinck, Massenet, Rimsky-Korsakoff, Schillings, Schütt, Smetana, Richard Strauss, Tschaikowsky.

Twelve are Germans, reckoning Händel and the Bohemians as German; five are French, two are Russian and two are Americian.

The program book of May 1 states in the summing up of the season's work that Saint-Saëns' suite in D major, op. 49, was played October 17 for the first time in Boston. This statement is not true. The suite was played here first by Thomas' Orchestra, December 15, 1877.

Here is a list of all the works performed at the Symphony concerts during the season of 1896–7:

Bargiel—Adagio for violoncello and orchestra, op. 28 (Leo Schulz).
Beach, Mrs. H. H. A.—Symphony in E minor, Gaelic, op. 32.
Beethoven—
  Symphony No. 8, in F major, op. 93.
  Concerto for violin, in D major, op. 61 (Halir).
  Overture to Coriolan, op. 62.
  Overture to Fidelio, in E major, op. 72.
  Symphony No. 4, in B flat major, op. 60.
  Overture to Die Geschöpfe des Prometheus, op. 43.
  Symphony No. 1, in C major, op. 21.
  Three orchestral movements from Symphony No. 9, in D minor, op. 125.
  Overture to Leonore, No. 3, op. 72.
Berlioz—
  Overture to Benvenuto Cellini, op. 23.
  Overture to Le Carnaval Romain, op. 9.
Bizet—Suite, Jeux d'Enfants, op. 22.
  Entr'actes and ballet music from Carmen.
Bourgault-Ducoudray—L'Enterrement d'Ophélie.
Brahms—Variations on a Theme by Haydn, in B flat major, op. 56A.
  Symphony No. 3, in F major, op. 90.
  Concerto for violin in D major, op. 77 (Kneisel).
  Akademische Fest Ouverture, op. 80.
  Tragische Ouverture, op. 81.
  Concerto for violin and violoncello in A minor, op. 102 (Kneisel and Schroeder).
  Symphony No. 4, in E minor, op. 98.
Chabrier—Overture to Gwendoline (twice).
Cherubini—Overture to Anacréon, op. [illegible].
Chopin—Concerto for piano, No. 2, in F minor, op. 21 (Burmeister).
Cornelius—Overture to Der Barbier von Bagdad.
Cowen—Symphony No. 3, in C minor, Scandinavian.
Dittersdorf—Symphony in C major, arranged by Kretzschmar.
Duparc—Symphonic poem, Lenore.
Dvorák—Slavonic Rhapsody, No. 3, in A flat major, op. 45.
  Symphony No 5, in E minor, From the New World, op. 95.
  Concerto for violoncello, in B minor, op. 104 (Schroeder).
  Overture to Othello, op. 93.
  Rondo for violoncello and orchestra, op. 94 (Leo Schulz).
Gluck—Selections from the ballet Don Juan, arranged by Kretzschmar.
  Overture to Iphigénie en Aulide, arranged by Wagner.
Goetz—Scena, Die Kraft Versagt, from Der Widerspenstigen Zähmung (Little).
Goldmark—Prelude to Part III. of Heimchen am Herd.
  Overture to Sakuntala, op. 13.
Grieg—Suite No. 1, from Peer Gynt, op. 46.
Händel—Overture No. 1, in D major, arranged by Wüllner.
  Recitation, Deeper and Deeper Still, and air, Waft Her, Angels, from Jephthah (Ben Davies).
Haydn—Air, Behold Along the Dewy Grass, from The Seasons (Plançon).
  Symphony in C minor (Breitkopf & Härtel, No. 9).
  Symphony in D major (Breitkopf & Härtel, No. 2).
Humperdinck—Selections from music to Königskinder.
Lalo—Symphonie Espagnole, for violin and orchestra, op. 21 (T. Adamowski).
Leoncavallo—Tonio's Prologue, from Pagliacci (Campanari).
Liszt—Concerto for piano, No. 1, in E flat major (Aus der Ohe).
  Scene in the Tavern (Mephisto Waltz), from Lenau's Faust.
  Hungarian Rhapsody No. 6, Pesther Carneval.
Loeffler—Divertimento for violin and orchestra, in A minor, op. 9 (Loeffler).
Massenet—Air, Vision Fuggitiva, from Hérodiade (Campanari).
  Sevillana in D major, from Don César de Bazan (Melba).
Mendelssohn—Symphony No. 4, in A major, Italian, op. 90.
  Overture, op. 21, Scherzo, Notturno and Wedding March from Midsummer Night's Dream, op. 61.
  Symphony No. 3, in A minor, Scotch, op. 56.
Mozart—Symphony No. 41, in C major, Jupiter.
  Aria, L'Amèro, from Il rè Pastore (Melba, Kneisel).
  Symphony No. 39, in E flat major.
  Overture to Don Giovanni.
  Symphony No. 40, in G minor.
Rimsky-Korsakoff—Symphonic suite, Scheherazade, op. 35.
Rubinstein—Symphony No. 2, in C major, Océan, op. 42 (second version).
  Ballet music from Feramors.
  Concerto for piano, No. 4, in D minor, op. 70 (Carreño).
Saint-Saëns—Suite for orchestra, in D major, op. 49.
Schillings—Prelude to Act II. of Ingwelde.
Schubert—Unfinished symphony in B minor.
  Symphony No. 9, in C major.
  Overture to Rosamunde, op. 26.
Schumann—Symphony No. 2, in C major, op. 61.
  Overture to Manfred, op. 115.
  Symphony No. 4, in D minor, op. 120.
  Concerto for piano, in A minor, op. 54 (Joseffy).
  Symphony No. 3, in E flat major, Rhenish, op. 97.
Schütt—Concerto for piano, No. 2, in F minor, op. 47 (Proctor).
Smetana—Symphonic poem, Valdstynuv Tábor.
Strauss, R.—Tone poem, Tod und Verklärung, op. 24.
Tschaikowsky—Concerto for piano, No. 1, in B flat minor, op. 35 (Sieveking).
  Symphony No. 4, in F minor, op. 36.
  Symphony No. 2, in C minor, op. 17.
  Symphony No. 6, in B minor, Pathétique, op. 74.
Volkmann—Overture to Shakespeare's Richard III., op. 68.
Wagner—Wotan's Farewell, from Die Walküre (Plançon).
  Overture to Tannhäuser.
  Prelude to Parsifal.
  Eine Faust Ouverture.
  Prelude to Lohengrin.
  Introduction to Act III. of Lohengrin.
  Ein Siegfried Idyll.
  Overture to Rienzi.
  Waldweben, from Siegfried.
  The Ride of the Valkyries, from Die Walküre.
Weber—Overture to Euryanthe.
  Overture to Der Freischütz.
  Aufforderung zum Tanz, op. 65, arranged by Weingartner.
  Overture to Oberon.
Whiting, Arthur B.—Fantasia for piano and orchestra in B flat minor, op. 11 (Whiting).

SUMMARY.

Bargiel	1	Lalo	1
Beach, Mrs. H. H. A	1	Leoncavallo	1
Beethoven	9	Liszt	3
Berlioz	2	Loeffler	1
Bizet	2	Massenet	2
Bourgault-Ducoudray	1	Mendelssohn	3
Brahms	7	Mozart	5
Chabrier	1	Rimsky-Korsakoff	1
Cherubini	1	Rubinstein	3
Chopin	1	Saint-Saëns	1
Cornelius	1	Schillings	1
Cowen	1	Schubert	3
Dittersdorf	1	Schumann	5
Duparc	1	Schütt	1
Dvorák	5	Smetana	1
Gluck	2	Strauss, R	1
Goetz	1	Tschaikowsky	4
Goldmark	2	Volkmann	1
Grieg	1	Wagner	10
Händel	2	Weber	4
Haydn	3	Whiting, A. B	1
Humperdinck	1	Total	100

The nationality of the composers is as follows: 25 are German, reckoning among them Dvorák, Smetana and Liszt; 8 are French, 3 are Russian, 2 are Italian, 2 are American, 1 is Polish, 1 is Scandinavian, 1 is English; and I confess I do not know to what nation Mr. Loeffler wishes to be assigned; he would honor America by calling himself an American.

* * *

Allow me to quote from a statistical review prepared by me for the Boston *Journal*, and published this morning. I have verified dates carefully, but I do not flatter myself with the belief that the lists are without error.

* * *

Sanders Theatre, Cambridge.

SEASON 1896-97.

BOSTON SYMPHONY ORCHESTRA,

Mr. EMIL PAUR, Conductor.

X. CONCERT.

[Last of the Season.]

THURSDAY, APRIL 29, AT 7.45, P. M.

Wagner Programme.

(BY REQUEST.)

"PARSIFAL."	PRELUDE.
"LOHENGRIN."	LOHENGRIN'S LEGEND.
"TANNHAEUSER."	OVERTURE.
"LOHENGRIN."	*a.* PRELUDE TO ACT I. *b.* PRELUDE TO ACT III.
A "SIEGFRIED" IDYL.	
"RIENZI."	OVERTURE.
"DIE WALKÜRE."	SIEGMUND'S LOVE STORY.
"DIE WALKÜRE."	"RIDE OF THE WALKYRIES."

Soloist:

Mr. BEN DAVIES.

Sanders Theatre, Cambridge.

SEASON 1896-97.

BOSTON SYMPHONY ORCHESTRA,

Mr. EMIL PAUR, Conductor.

IX. CONCERT.

THURSDAY, APRIL 8, AT 7.45, P. M.

Programme.

GOLDMARK.	OVERTURE, "Sakuntala."
	SOLI for VIOLONCELLO.
a. HAMERIK.	CONCERT ROMANCE.
b. POPPER.	DANCE OF SYLPHS.
TSCHAIKOWSKY.	SYMPHONY No. 6, in B minor, "Pathétique," op. 74. I. Adagio. — Allegro non troppo. II. Allegro con grazia. III. Allegro molto vivace. IV. Finale: Adagio lamentoso.
WEBER.	"INVITATION TO THE DANCE," op. 65. (Arranged for Orchestra by FELIX WEINGARTNER.)

Soloist:

Mr. LEO SCHULZ.

The programme of the tenth and last Concert, Thursday, April 29, 1897, will be composed entirely of Wagner Selections. Mr. Ben Davies will be the soloist, and will sing "Lohengrin's Legend," from "Lohengrin," and "Siegmund's Love Song," from "Die Walküre."

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Friday [illegible]
Saturday Afternoon, March [illegible], at 3 precisely.
Under the auspices of the Brooklyn Institute of Arts and Sciences and the
Philharmonic Society of Brooklyn.

BOSTON SYMPHONY ORCHESTRA

SEASON
1896-97

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

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Tickets at the Brooklyn Institute
and at Chandler's Music Store,
300 Fulton Street.

INFANTRY HALL, ... PROVIDENCE.
Wednesday Evening, April 21, at 8 precisely.

BOSTON SYMPHONY ORCHESTRA

SEASON
1896-97

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

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Single tickets, at $1.25 each, on
sale at Infantry Hall.

Boston Music Hall.

SEASON 1896-97.

BOSTON SYMPHONY ORCHESTRA,

Mr. EMIL PAUR, Conductor.

XXI. CONCERT.

SATURDAY, APRIL 10, AT 8, P. M.

In Memory of
JOHANNES BRAHMS.

BORN MAY 7, 1833. DIED APRIL 3, 1897.

Programme.

BRAHMS.	TRAGIC OVERTURE, op. 81.
BRAHMS.	VIER ERNSTE GESÄNGE, op. 121. *a.* Ecclesiastes, III. *b.* Ecclesiastes, IV. *c.* Ecclesiasticus, 41. *d.* I. Corinthians, XIII.
BRAHMS.	CONCERTO for VIOLIN and VIOLONCELLO, in A minor, op. 102. I. Allegro. II. Andante. III. Vivace non troppo.
BRAHMS.	SYMPHONY No. 4, in E minor, op. 98. I. Allegro non troppo. II. Andante moderato. III. Allegro giocoso. IV. Chaconne. Allegro energico e passionato.

Soloists:

Mr. MAX HEINRICH.
Mr. FRANZ KNEISEL.
Mr. ALWIN SCHROEDER.

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ACADEMY OF MUSIC . . . . . BROOKLYN.
Friday Evening, March 26, at 8.15 precisely.
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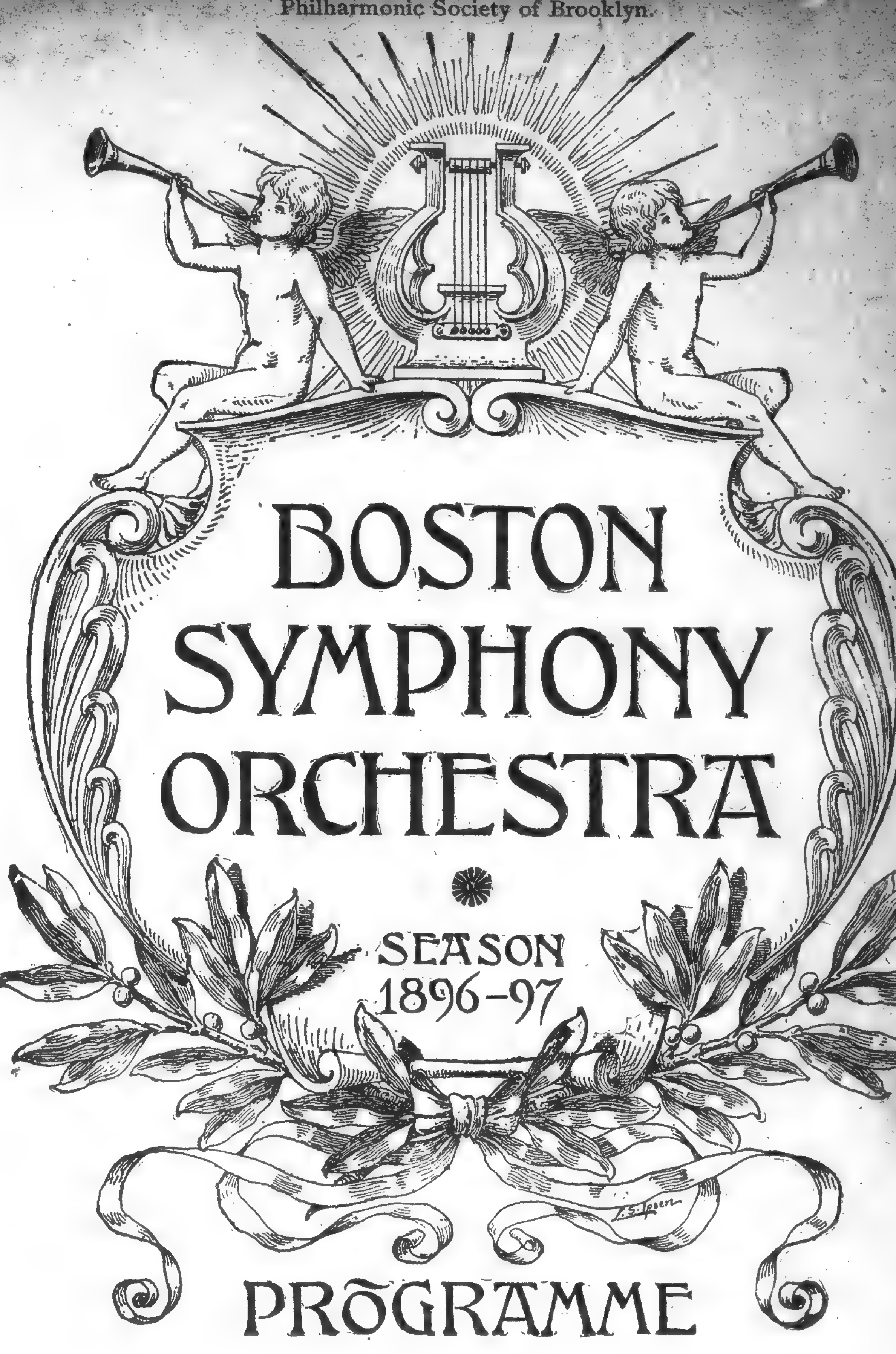

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F. R. COMEE, Ass't Manager.

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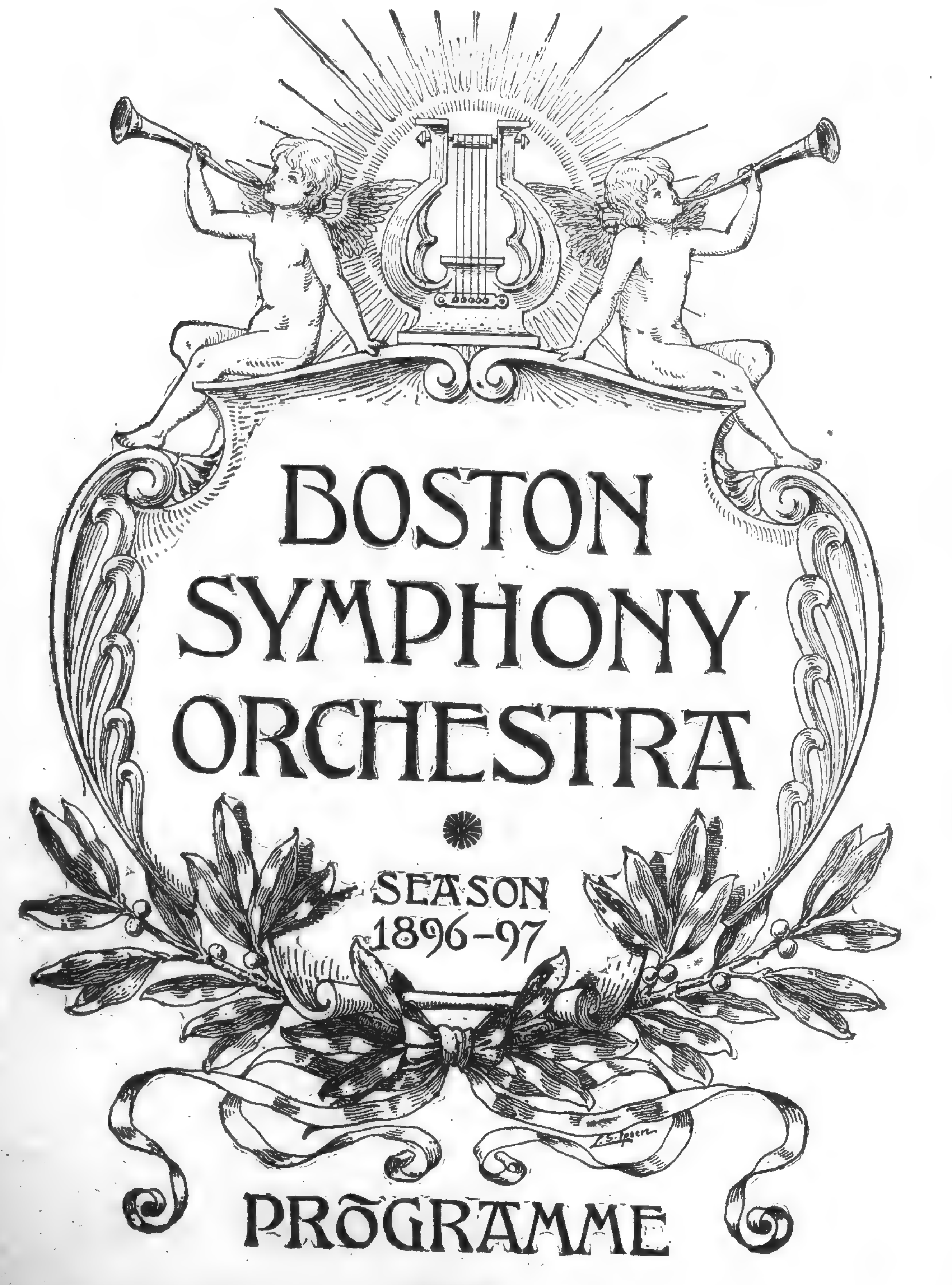
Tickets at the Brooklyn Institute and at Chandler's Music Store, 300 Fulton Street.

INFANTRY HALL, ... PROVIDENCE.
Wednesday Evening, April 21, at 8 precisely.



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F. R. COMEE, Ass't Manager.

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—*The Annals of Hygiene.*

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INFANTRY HALL, PROVIDENCE.

Boston Symphony Orchestra.

Mr. EMIL PAUR, Conductor.

Fifteenth Season in Providence.

PROGRAMME
OF THE
Sixth and Last Concert,

Wednesday Evening, April 21,
At Eight precisely.

With Historical and Descriptive Notes by
William F. Apthorp.

PUBLISHED BY C. A. ELLIS, MANAGER.

Boston

SEASO

BOSTON SYMPH

Mr. EMIL P

XXI. C

SATURDAY, AP

In M
JOHANNE

BORN MAY 7, 1833.

Prog

BRAHMS.	TRAGIC
BRAHMS.	VIER ER *a.* Ecclesiaste *b.* Ecclesiaste *c.* Ecclesiasti *d.* I. Corinthi
BRAHMS.	CONCERT A minor, o I. Allegro. II. Andante. III. Vivace non
BRAHMS.	SYMPHON I. Allegro non II. Andante m III. Allegro gio IV. Chaconne.

Solo

Mr. MAX HEINRICH.
Mr. FRANZ

The Pianoforte

Sanders Theatre, Cambridge.

SEASON 1896-97.

BOSTON SYMPHONY ORCHESTRA,

Mr. EMIL PAUR, Conductor.

IX. CONCERT.

THURSDAY, APRIL 8, AT 7.45. P. M.

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SOLI for VIOLONCELLO.

a. HAMERIK. CONCERT ROMANCE.
b. POPPER. DANCE OF SYLPHS.

TSCHAIKOWSKY. SYMPHONY No. 6, in B minor, "Pathetique," op. 74.
I. Adagio — Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale. Adagio lamentoso.

WEBER. "INVITATION TO THE DANCE," op. 65.
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Soloist:

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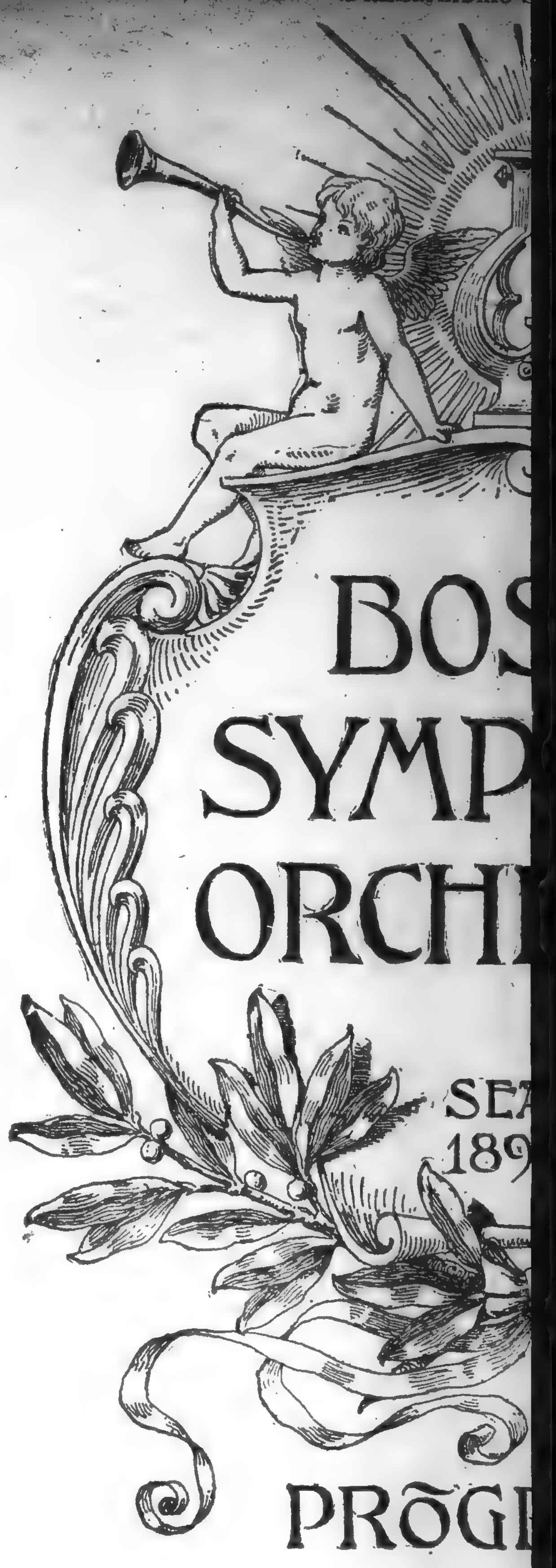
ACADEMY OF MUSIC
Friday Evening, Ma
Saturday Afternoon,
Under the auspices of the Brooklyn
Philharmonic S



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Boston

SEASO
BOSTON SYMP
Mr. EMIL P

XXI. C
SATURDAY, AP

In M
JOHANNE
BORN MAY 7, 1833.

Prog

BRAHMS. TRAGIC

BRAHMS. VIER ER
a. Ecclesiast
b. Ecclesiast
c. Ecclesiast
d. I. Corinthi

BRAHMS. CONCERT
A minor, o
I. Allegro.
II. Andante.
III. Vivace non

BRAHMS. SYMPHON
I. Allegro non
II. Andante m
III. Allegro gio
IV. Chaconne.

Sol
Mr. MAX HEINRICH.
Mr. FRANZ

The Pianoforte

Sanders Theatre, Cambridge.

SEASON 1896-97.

BOSTON SYMPHONY ORCHESTRA,

Mr. EMIL PAUR, Conductor.

IX. CONCERT.

THURSDAY, APRIL 8, AT 7.45. P. M.

Programme.

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	SOLI for VIOLONCELLO.
a. HAMERIK.	CONCERT ROMANCE.
b. POPPER.	DANCE OF SYLPHS.
TSCHAIKOWSKY.	SYMPHONY No. 6, in B minor, "Pathétique, op. 74. I. Adagio. — Allegro non troppo. II. Allegro con grazia. III. Allegro molto vivace. IV. Finale: Adagio lamentoso.
WEBER.	"INVITATION TO THE DANCE," op. 65. (Arranged for Orchestra by FELIX WEINGARTNER.)

Soloist:

Mr. LEO SCHULZ.

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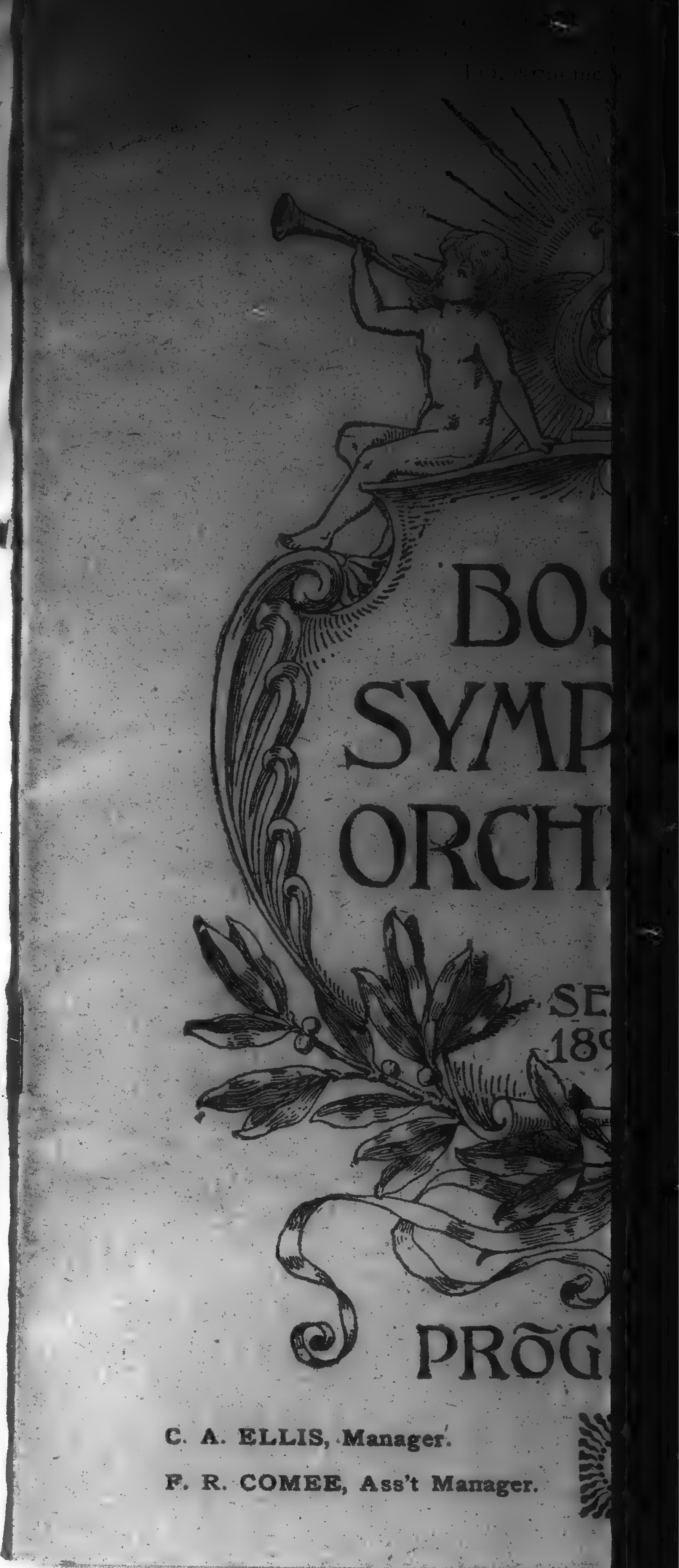

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WAGNER PROGRAMME.

(By request.)

"Parsifal." Prelude.

"Tannhäuser." Overture.

"Lohengrin." { a. Prelude to Act I.
b. Prelude to Act III.

A "Siegfried" Idyl.

"Rienzi." Overture.

"Siegfried." Act II., "Forest Sounds."

"Die Walküre." "Ride of the Walkyries."

Boston

SEAS

BOSTON SYMP

Mr. EMIL

XXI.

SATURDAY, A

In M

JOHANN

BORN MAY 7, 1833.

Pro

BRAHMS.	TRAGIC
BRAHMS.	VIER E *a.* Ecclesias *b.* Ecclesias *c.* Ecclesias *d.* I. Corint
BRAHMS.	CONCE A minor I. Allegro. II. Andante III. Vivace
BRAHMS.	SYMPH I. Allegro II. Andante III. Allegro IV. Chaconn

Mr. MAX HEINRICH.
Mr. FRA

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PRELUDE TO "PARSIFAL."

Parsifal, a stage-consecration festival play in three acts, the text and music by Richard Wagner, was first given in Bayreuth on July 28, 1882. The poem was published in 1877, and the music completed in 1879. The right of stage-performance belongs exclusively to the Festival Theatre in Bayreuth, and the drama has never been given on the stage anywhere else.

The prelude, which is perfectly free in form, begins, *Sehr langsam* (*Lento assai*) in A-flat major (4-4 time), with the SANGREAL-motive, given out in gentle *crescendo* and *diminuendo*, by the violins, 'celli, alto-oboe, clarinet, and bassoon in unison; the motive is then repeated by the trumpet, oboes, and half the first and second violins in unison against rising and falling arpeggj in the remaining violins and violas, repeated chords in the flutes, clarinets, and alto-oboe, and sustained harmonies in the bassoons and horns. Then the second phrase of the motive is given out and repeated, as before. Now the Call to Prayer is heard, swelling from *piano* to *forte* in the trumpets and trombones, ending with the "Dresden *Amen*," * which is softly echoed by the wood-wind. The time now changes to 6-4, and the brass instruments intone the FAITH-motive, which is carried out contrapuntally at considerable length by various combinations of instruments. With a return to 4-4 time comes a briefer working-out of the SANGREAL-motive, against tremulous harmonies in the violins, followed by a short stormier episode on one of the motives that refer to Amforta's torments. A brief coda on the SANGREAL-motive, closing with the solemn Call to Prayer and the "Dresden *Amen*," brings the prelude to a *pianissimo* final cadence in the original A-flat major.

This prelude is scored for 3 flutes, 3 oboes, 1 alto-oboe, 3 clarinets, 1 bass-clarinet, 3 bassoons, 1 double-bassoon, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, kettle-drums, and the usual strings.

* This peculiar form of cadence, in ascending 6ths, was also introduced by Mendelssohn in his "Reformation" symphony.

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BOSTON SYMP

Mr. EMIL

XXI.

SATURDAY, A

In M

JOHANN

BORN MAY 7, 1833.

Pro

BRAHMS.	TRAG
BRAHMS.	VIER *a.* Eccle *b.* Eccle *c.* Eccle *d.* I. Co
BRAHMS.	CON A mi I. Alleg II. Anda III. Viva
BRAHMS.	SYM I. Alleg II. Anda III. Alleg IV. Chac

Mr. MAX HEINRICH
Mr. FR

The

Sanders Theatre, Cambridge.

SEASON 1896-97.

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C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

OVERTURE TO "TANNHÄUSER."

Tannhäuser und der Sängerkrieg auf Wartburg, romantic opera in three acts, the text and music by Richard Wagner, was first given, under the composer's direction, at the Royal Court Opera in Dresden on October 19, 1845. The original cast contained some famous artists: Tichatschek sang Tannhäuser; Mitterwurzer, Wolfram; Johanna Wagner (the composer's niece), Elisabeth; and Schroeder-Devrient, Venus. Wagner wrote the poem in Dresden in 1843; and the score was finished in 1844–45. When the opera was to be given, in a French translation by Charles Nuitter, at the Académie Impériale de Musique in Paris in 1861, Wagner cut out the coda of the overture, connecting the latter immediately with the first scene of the opera, rewrote this first scene (Bacchanale) entirely, and largely extended the following scene between Tannhäuser and Venus. In this remodelled shape, the work was given on March 13, 1861. This is generally known as the "Paris version" — now to be regarded as the only authentic one.

Whatever may be thought of the wisdom of Wagner's changes in the first scenes of the opera itself,— and the Paris version of these scenes has been criticised as being too much in his later manner (he had already written *Das Rheingold, Die Walküre*, and *Tristan*) to harmonize well with the style of the rest of the work,— there can be no doubt about the wisdom of his change in the overture. When he first wrote *Tannhäuser*, he had not fully formulated his theories of the Music-Drama; the overture, with its resounding coda on the Pilgrim's Chorus and its full final cadence, was more a musical *résumé* of the opera than an introduction to it; its form was too complete and self-dependent to accord with Wagner's later theories, and it had too much the air of a concert piece. Cutting out the coda and enchaining it with the bacchanalian music of the first scene cured this. There was another gain, too: the Pilgrims' Chorus, as it appeared in the original coda, sung in E major by the united trumpets and trombones, to a rapidly rushing violin accompaniment, had the disadvantage of throwing the same chorus completely in the shade, when sung in E-flat major in the third act of the opera, with a simpler and less brilliant violin accompaniment. Omitting the coda of the overture allowed the chorus in the third act to make its full effect. The overture in its original form may now be considered as a concert composition by itself. It is in this shape that it is almost invariably given at concerts.

All the themes in the overture are taken from the music of the opera. It begins with a slow introduction, *Andante maestoso* in E major (3-4 time), in which the second Pilgrims' Chorus, "*Beglückt darf nun dich, O Heimath, ich schauen*," is given almost entire: at first *piano* in the lower wood-wind and horns, to which the lower strings are soon added; then *fortissimo*, with the melody in three trombones in unison, against an obstinate figure in the violins; then dying away to *pianissimo* in the clarinets and bassoons. This introduction leads immediately over to the main body of the overture.

This, *Allegro* in E major (4-4 time), begins with the spirally ascending first theme, the TANNHÄUSER-motive, in the violas and clarinets, against high *tremolos* in the violins, followed by other subsidiary themes, all taken

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RICHARD H. DANA, President. CARL FAELTEN, Director.

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SEAS

BOSTON SYMP

Mr. EMIL

XXI.

SATURDAY, A

In M

JOHANN

BORN MAY 7, 1833.

Pro

BRAHMS.	TRAGIC
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BRAHMS.	CONCER A minor, I. Allegro. II. Andante. III. Vivace no
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C. A. ELLIS, Manager.

F. R. COMEE, Ass't Manager.

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from the bacchanalian music of the first scene of the opera. Next comes the heroic second theme, Tannhäuser's song to Venus, "*Dir töne Lob! Die Wunder sei'n gepriesen*," in the first act, given out in the dominant, B major, by the full orchestra (without trombones) with the melody in the violins. This is followed by a return of the bacchanalian music, which may be regarded either as taking the place of a conclusion-theme, or as beginning the free fantasia. The central point of the free fantasia is marked by a magical episode in which the clarinet sings the melody of Venus's enticing appeal to Tannhäuser (VENUS-motive), "*Geliebter, komm'! sieh' dort die Grotte*," in the first act, against contrapuntally interwoven fragments of the bacchanalian music. The third part begins irregularly, not with the first theme, but with its subsidiary in the tonic, E major, but otherwise maintains its regular relations to the first part, the second theme coming also in the tonic.* It is followed by a more and more furious return of the bacchanalian music, *fortissimo* in the full orchestra, which gradually leads over to the coda. This begins *piano* with a return of the Pilgrims' Chorus of the introduction against a diminution of the obstinately whirling violin figure. In the introduction this figure filled a whole measure; now it fills only half a measure and has to be repeated twice to every measure of the melody.† When, after a short *crescendo*, the pilgrims' melody returns *fortissimo* in three trumpets and three trombones in unison, the violin figure is repeated three times to every ("ideal") measure of the melody, and becomes a perfect vortex of fury. Berlioz has figured out that this violin figure occurs 142 times in the course of the overture.‡

In spite of some deviations from the traditional scheme, this overture to *Tannhäuser* is more symphonic in its form than any of Wagner's others, with the exception of *Eine Faust-Ouvertüre*. It is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, cymbals, triangle, tambourine, and the usual strings.

PRELUDE TO ACT III. OF "LOHENGRIN."

This introduction to the third act is supposed to be the ball-room music played at Lohengrin and Elsa's wedding. It begins, *Sehr lebhaft* (*Molto vivace*) in G major (2-2 time), with the jubilant first theme given out and briefly developed in *fortissimo* by the full orchestra. This soon makes way for the resounding second theme, in the same key, given out in *fortissimo* by the 'celli, horns, and bassoons in unison against harmony in repeated triplets in the strings, and repeated by all the brass and 'celli against a similar accompaniment in the rest of the orchestra. Then comes a softer, more march-like episodic theme, still in G major, given out and for the most part developed by the wind instruments. Then the first and second themes return, very much as at first, if with more variety in the way of modulation, the movement ending with the close of the second theme.

This movement is scored for 3 flutes, 3 oboes, 3 clarinets, 4 horns, 3 bassoons, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, triangle, cymbals, tambourine, and the usual strings.

A SIEGFRIED IDYL, IN E MAJOR.

This little piece was written as a birthday gift to Wagner's wife, and was first performed on her birthday morning on the staircase of the villa at Triebschen by a small orchestra (collected from Zürich and Lucerne), conducted by Wagner himself; the little band had been drilled by Hans Richter, who played the trumpet part at the performance. The title refers to Wagner's son, Siegfried, who was born while the composition of the drama, *Siegfried*, was in progress, and named after its hero. All the themes in the *Idyl* are, with a single exception, taken from *Siegfried*; the single exception being the little Folk-song, "*Schlaf', mein Kind, schlaf' ein*," which appears now and then during the development, in a rather fragmentary way. But the development of the themes is entirely new, and in no wise copied from the music-drama. The first public performance of the *Idyl* was at Mannheim in the course of the same year (1871).

The composition is a perfectly free piece of development on the following motives:

---

* This theme — Tannhäuser's song to Venus — appears, in all, six times in the course of the work: twice in the overture (in B major and E major), three times in the first act (in D-flat major, D major, and E-flat major), and once in the Singing Contest in the second act (in E major).

† That is, if we reduce the time to the same terms in both cases. The introduction is *Andante*, 3-4 time; the coda, *Allegro*, 4-4 time, two of its measures being equal to one of the introduction — so that it is "ideally" in 4-2 time, counting two measures as one. At the last *fortissimo* return of the melody in the brass, it appears in still further augmentation, three measures of the *Allegro* being equal to one of the first *Andante* — so that we have an "ideal" 3-1 time.

‡ This famous whirling violin figure has a history. Wagner himself reports that he got the idea for it from a violin passage in the accompaniment of a terzet in Bellini's *Norma*, when he was conducting a performance of that opera in his early days in Magdeburg; after the performance (or a rehearsal?) he even took the trouble to ask the violinists if the passage were congenial to the instrument. *Norma* was written in 1831, and Wagner got his idea from it in 1836. But the idea of using persistent repetitions of one and the same figure in the violins as an accompaniment to a sustained melody in the wind instruments was put in practice by him before he wrote *Tannhäuser*; there is a persistent *ascending* violin figure in the introduction of his overture to *Rienzi* — written in 1838-40 — which is very similar in its general effect. And a persistently repeated violin figure, far more like the one in *Tannhäuser* than that in *Rienzi*, is in the finale of Berlioz's *Roméo et Juliette* symphony, written in 1838-39.

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F. R. COMEE, Ass't Manager.

Theme in E major, taken from the love-scene in the third act of *Siegfried*, at Brünnhilde's words: "*Ewig war ich, ewig in süss sehnender Wonne — doch ewig zu deinem Heil!*" In the strings.

SLUMBER-motive in the wood-wind, woven around the foregoing.

A short theme of two descending notes — the interval is not always the same, but is generally a minor 7th or major 6th — taken from Brünnhilde's exclamation: "*O Siegfried, Siegfried, sieh' meine Angst!*" in the scene above referred to. This phrase assumes considerable thematic importance in the course of the composition.

Another phrase in the same love-scene (in 3-4 time), at Brünnhilde's words: "*O Siegfried, herrlicher! Hört der Welt!*"

Siegfried's WANDERLIED, in the shape in which it appears in the final climax of the above-mentioned love-scene at Brünnhilde's "*Fahr' hin, Walhall's leuchtende Welt!*" At first in the horn.

The BIRD-SONG motive, woven around the foregoing by the clarinet and other wooden wind instruments.

The billowing figure of the strings which accompanies Siegfried's "*Ein herrlich Gewasser wogt vor mir.*"

Several of these themes often appear simultaneously. The development and working-out are exceedingly elaborate. This composition is scored for 1 flute, 1 oboe, 2 clarinets, 1 trumpet, 2 horns, 1 bassoon, and the usual strings.

OVERTURE TO "RIENZI, THE LAST OF THE TRIBUNES," IN D MAJOR.

Rienzi, der Letzte der Tribunen, grand opera in five acts, the text and music by Richard Wagner, was first brought out under the composer's direction at the Court Opera in Dresden on October 20, 1842. It was suggested to Wagner by reading Bulwer's novel in Dresden in 1837. He began his sketch of the text in Riga in the autumn of that year, and finished it in the summer of 1838; he almost immediately began the music, and finished the first two acts at Riga and Mittau in the spring of 1839. The remainder of the music was written in Paris. When completed, the opera was offered to the Académie de Musique, and then to the Théâtre de la Renaissance,* but was refused by both. In 1841 Wagner sent the score to Dresden, where it was accepted by the Court Opera; it was owing to this acceptance that he returned to Germany. The music of the opera was written on the general lines of French *grand opéra*, in emulation of the style of Spontini, Meyerbeer, and Halévy; there are but few essentially Wagnerish traits to be discovered in it, although the charactistically Wagnerish energy shows itself on almost every page.

All the themes of the overture are taken from the body of the work. It begins with a slow introduction, *Molto sostenuto e maestoso* in D major (4-4 time), opening with a long-sustained, swelled and diminished A on the trumpet — in the opera, the agreed signal for the uprising of the people to throw off the tyrannical yoke of the nobles. Soon comes a majestic *cantilena* of the violins and 'celli — the theme of Rienzi's prayer in the fifth act — the development of which is cut short by some stormy passage-work, leading in *crescendo* to a *fortissimo* return of the theme in all the brass, against ascending series of turns in the first violins.† Again is the development of the majestic melody interrupted, and some recitative-like phrases lead to a return of the trumpet call, interspersed with shuddering *tremolos* in the strings, the last long-drawn A leading over to the main body of the overture.

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* Not the present house of that name, on the corner of the boulevard Saint-Martin and the rue de Bondy (now managed by Mme. Sarah Bernhardt), but the older theatre (now changed into a bank), once better known as the Théâtre-Italien, or Salle-Ventadour.

† These series of turns in the violins may be regarded as the first symptom in Wagner of that whirling violin accompaniment to a melody in the brass which we find in *Tannhäuser*. Wagner himself said that the *Tannhäuser* violin figure was suggested to him by a violin passage in Bellini's *Norma*. Curiously enough, however, a very similar violin effect is to be found in the choral finale of Berlioz's *Roméo et Juliette*; it is more like the figure in *Tannhäuser* than the one in *Rienzi*, being descending instead of ascending. Berlioz's symphony was written in 1838-39, about the same time that Wagner was at work on the music of *Rienzi*.

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SEAS

BOSTON SYMP

Mr. EMIL

XXI.

SATURDAY, A

In M

JOHANN

BORN MAY 7, 1833.

Pro

BRAHMS. TRAGIC

BRAHMS. VIER E
a. Ecclesia
b. Ecclesia
c. Ecclesia
d. I. Corin

BRAHMS. CONC
A mino
I. Allegro
II. Andant
III. Vivace

BRAHMS. SYMP
I. Allegro
II. Andant
III. Allegro
IV. Chacon

Mr. MAX HEINRICH.
Mr. FRA

The Pia

SEASON 1896-97.

BOSTON SYMPHONY ORCHESTRA,

Mr. EMIL PAUR, Conductor.

IX. CONCERT.

THURSDAY, APRIL 8, AT 7.45, P. M.

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b. POPPER.	DANCE OF SYLPHS.
TSCHAIKOWSKY.	SYMPHONY No. 6, in B minor, "Pathétique, op. 74. I. Adagio. — Allegro non troppo. II. Allegro con grazia. III. Allegro molto vivace. IV. Finale: Adagio lamentoso.
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C. A. ELLIS, Manager.

F. R. COMEE, Ass't Manager.

This *Allegro energico* in D major (2-2 time) begins *fortissimo* in the full orchestra on the first theme — that of the chorus "*Gegrüsst sei, hoher Tag!*" at the beginning of the first finale of the opera — leading to the entrance of the first subsidiary in the brass — the theme of the battle-hymn, "*Santo spirito cavaliere,*" of the revolutionary Rienzi faction in the third act. A transitional passage in the 'celli leads to the entrance of the second theme — that of Rienzi's prayer, already heard in the introduction of the overture — which is now given out in *Allegro* in the dominant, A major, by the violins. The "*Santo spirito cavaliere*" theme returns again in the brass, leading to the conclusion-theme — that of the *stretto* of the second finale, "*Rienzi, dir sei Preis*"; — this joyful theme is developed by fuller and fuller orchestra, ending the first part of the movement.

The free fantasia is short, and almost wholly devoted to a tempestuous working-out of the "*Santo spirito cavaliere.*" The third part of the movement is an abbreviated repetition of the first, the battle-hymn and second theme being omitted, and the first theme being followed immediately by the conclusion-theme, against which the trumpets and trombones now play a resounding counter-theme — very like the phrase of the disappointed nobles, "*Ha, dieser Gnade Schmach erdrückt das stolze Herz!*" in the second finale,— leading over to the coda, *Molto piu stretto*, in which the "*Santo spirito cavaliere*" undergoes some exceedingly stormy developments in *crescendo.*

This overture is scored for 1 piccolo flute, 2 flutes, 2 oboes, 2 clarinets, 2 valve-horns, 2 plain horns, 2 bassoons, 1 serpent, 2 valve-trumpets, 2 plain trumpets, 3 trombones, 1 ophicleide, 1 pair of kettle-drums, 2 snare-drums,* triangle, bass-drum and cymbals, and the usual strings.

*The indications in the score are for "*1 kleine Trommel*" and "*1 Militaire-Trommel.*" The difference between the two instruments is slight, and both come under the head of what we call "snare-drum." Wagner plainly means by "*kleine Trommel*" what the French call "*caisse roulante,*" a snare-drum with a rather long body made of wood; his "*Militaire-Trommel*" corresponds to the French "*caisse claire,*" a snare-drum of more incisive and brilliant tone, with a shorter body made of metal. The ophicleide mentioned in the score is now universally replaced by the more modern bass-tuba, as the serpent is by the double-bassoon.

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"FOREST SOUNDS," FROM "SIEGFRIED," ACT II., SCENE 2.

This little concert piece was compiled by Wagner himself from parts of the scene before Fafner's cave in the second act of *Siegfried.* He gave it the title of *Waldweben* (Forest Weaving). It is perfectly free in musical form. The leading-motives that appear in it are mainly as follows:

The VOLSUNG-motive, slow 6-8 time, now in the clarinets, now in the bassoons and horns.

The tender LOVE–LIFE motive, same time and tempo, in the 'celli, violas, and double-basses in full harmony, then in all the strings, later in the horns and bassoons.*

The FREIA-motive, C major, 3-4 time, in a solo violin over billowing arpeggio figures in the muted strings.

The BIRD-SONG-motive, in E major, 9-8 time, in the oboe, flute, clarinet, and other wind instruments, at first in fragments, then more coherently.

In the closing *Vivace* come the FIRE-motive, the SIEGFRIED-motive, the SLUMBER-motive, and the blithe BIRD-SONG-motive. In arranging this selection for concert performance, Wagner has made some changes in the original instrumentation, for the most part in the way of enriching rather than simplifying it.

ENTR'ACTE.

GLEANINGS FROM THE COURT LIBRARY IN UTOPIA.

"By progress," said Saint-Saëns, "we do not necessarily understand a process of amelioration; we merely mean that gradual process of change

* As this motive appears whenever the young Siegfried's thoughts turn to his unknown mother, it might well have been called the MOTHER-motive, or the motive of FILIAL LOVE.

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to which the fine arts, and everything else in this world, are subjected in the course of time." A definition, the truth of which is perhaps somewhat liable to be veiled behind its apparent cautiousness! All progress, *progressio*, or marching forward, takes place in time — which never marches backward; and, in this sense, all change is progress. Whether the change is for the better or not, is only to be proved in the retrospect. Yet we may surely say that the process of change undergone by this or that art has at least this element of amelioration in it: it is at least an attempt to make the art keep pace with other shifting elements in our life, and to adapt it to unavoidably new points of view.— HIERONYMUS SPATZ, *Glossarium universale.*

Simplicity! simplicity! is ever the cry of the art-lover whose face is turned backward. At which one is tempted to exclaim: *Sancta simplicitas!* For how can the ever-growing complexity of our life be truly reflected in a *simple* art? And who ever heard of an art that grew more simple in the process of evolution?— KYON CHRONOGENES, *De rebus vulgaribus.*

We critics are too apt to speak of this or that old work of art beginning to show the wrinkles of age. Were it only the wrinkles, the matter would not be hopeless; for old age may be hale, hearty, and vigorous, in spite of wrinkles; and *mens enim et ratio et consilium in senibus est.* A work of art does not die till it gets well past the wrinkled stage; it is not till it arrives at its period of second childhood that it becomes unfit for the world's further use. We discard works of art, not for their seeming age, but their apparent childishness.— JEAN ROGNOSSE, *Le Critique impeccable.*

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Speak not too contemptuously of trash. Trash has its uses. It is adapted to them whose imbecility can not rise above it; also to them whose weight of brain must at times touch bottom, to find rest. Emerson could read only the trashiest of novels with pleasure; one of Bülow's favorite relaxations was opéra-bouffe; many intellectual men take acute delight in the most sensational forms of melo-drama. Show me a man who despises trash, and I shall be pretty sure that trash forms no very sharp contrast with his habitual train of thought.— DIOGENES HODOBATES, *Cynicisms.*

Draw thy inspiration from whence thou canst; be happy if it come to thee at all. Yet remember that, the nearer the source, the fresher it will be and the less costly. The artist always has to pay a certain mileage on his inspiration — in loss of vital force and immediateness of appeal. Look not far abroad for thy inspiration, nor into distant ages, till thou hast made sure that thou canst not find it next door.—DIOGENE CAVAFIASCHETTO, *La filosofia delle cose rare.*

RIDE OF THE WALKÜRIES FROM "DIE WALKÜRE."

According to Scandinavian mythology, the Walküries were demi-goddesses, whose duty it was not only to succor heroes in battle, but to pick out the elect from among the slain and conduct them to Walhalla, the abode of the gods. They were armed with helmets, shields, and spears;

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XXI.

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JOHANN

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So

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Mr. FRAN

The Pianofor

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F. R. COMEE, Ass't Manager.

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and, when they rode forth to the battlefield, their armor shed a strange, flickering light, which flashed up over the northern skies, making what is called the "Aurora Borealis," or "Northern Lights."

The Ride of the Walküries occurs at the beginning of the third act of *Die Walküre* — the second of the four dramas which together form the *Nibelungen* trilogy, and the scene in the drama represents an assemblage of Walküries on the top of a rocky height, each arriving on horseback, and with a slain warrior hanging over her saddle. It is a scene of general bustle and excitement, to which the elements also contribute, the driving clouds presaging the coming of a storm. The music which accompanies it vividly depicts the wild laughter with which the warrior-maidens greet each other on their arrival, their battle-call, the prancing and neighing of their steeds, and the brewing storm. It should be borne in mind, however, that it is but an *adaptation* for concert use of a portion of a scene in which the voices of the Walküries are often very prominent; and, though it was prepared by Wagner himself, and may therefore be regarded as producing the general effect of the original, much allowance is due to the absence of the vocal element and scenic accessories.

We quote a word from the pen of M. Adolphe Jullien, characterizing the third act of *Die Walküre*, the translation having been made for this programme: "The third act is a masterpiece throughout. After the violent and sublime scene of the ride of the Valkyries assembling at the rendezvous, rending the air with their war-cries, and ruling the tempest itself, one follows with anxiety the moving dialogue between Brünnhilde, imploring mercy, and her implacable father. One is struck with admiration by

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Prize Song from "Die Meistersinger." . . . . *Wagner*
Mr. BERTHALD.
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MLLE. CALVÉ.
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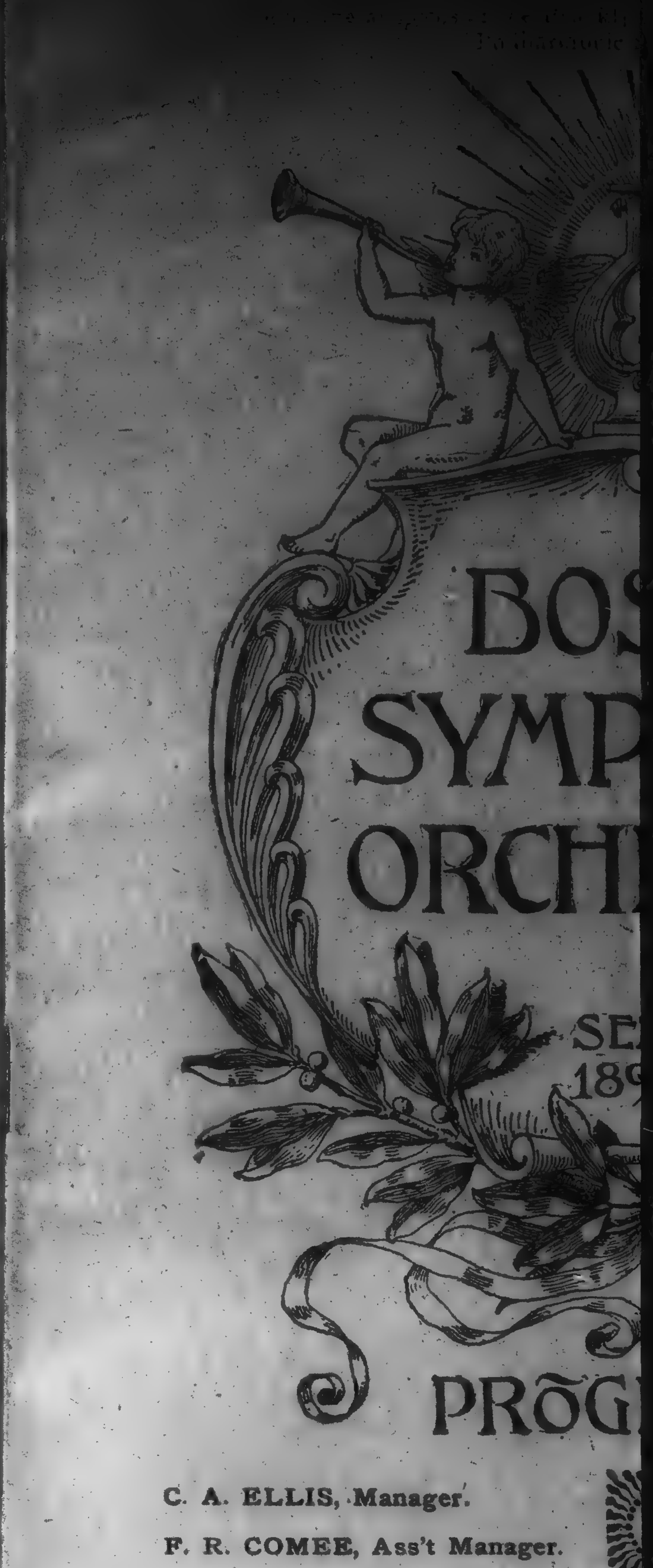

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the sublime farewell of the father to his daughter in the fantastic scene of the sea of fire, which mounts and curls about the sleeping goddess. The entire opera is distinguished from *Rhinegold* by a bolder manner, an inspiration nobler and freer, crossed by flashes of tender feeling and of surprising beauty. Masterpiece, indeed, this third act! twice a masterpiece as well for the brilliancy and fury of the orchestra in the frantic ride of the Valkyries as for the intense vocal expression and force of emotion in the admirable scene between Brünnhilde and Wotan."

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- Symphony No. 4, in B-flat major, Op. 60
- Symphony No. 8, in F major, Op. 93.

BIZET
- Little Suite, "Children's Games," Op. 22 (First time at these Concerts.)
- Entr'actes and Ballet Music from "Carmen."

GOLDMARK . . . . . Overture to "Sakuntala," Op. 13

LALO . . Symphonie Espagnole, for Violin and Orchestra, Op. 21
Mr. T. ADAMOWSKI.

LISZT
- Hungarian Rhapsody No. 6 ("Pesther Carneval") (First time.)
- Scene in the Tavern (Mephisto Waltz), from Lenau's "Faust"

MENDELSSOHN
- Overture, Scherzo, Notturno, and Wedding March, from "Midsummer-Night's Dream" Music.

MOZART
- Symphony in G minor (Koechel, 550)
- Recitative, "Crudele? Ah no, mio bene!" and Aria, "Non mi dir, bell' idol mio," from "Don Giovanni," Act II., Scene 13
Mme. GEORGINE VON JANUSCHOWSKY.

ROSSINI . . . . Overture, "William Tell"

RUBINSTEIN . Concerto for Pianoforte, No. 4, in D minor, Op. 70
Mme. TERESA CARRENO.

SCHILLINGS . . . . . Prelude to Act II., "Ingwelde" (First time.)

SCHUMANN
- Symphony No. 4, in D minor, Op. 120.
- Overture to "Genoveva," in C minor, Op. 81.
- Overture to "Manfred," in E-flat minor, Op. 115.

SPOHR . . . Concerto for Violin in A, No. 8, Op. 47 (Tragic)
Mr. CARL HALIR.

TSCHAIKOWSKY
- Symphony No. 4, in F minor, Op. 36. (First time at these Concerts.)
- Concerto for Pianoforte, No. 1, in B-flat minor, Op. 23.
Mr. MARTINUS SIEVEKING.

WAGNER
- "Parsifal." Prelude.
- "Tannhäuser." Overture.
- "Lohengrin." { *a.* Prelude to Act I. / *b.* Prelude to Act III.
- A "Siegfried" Idyl.
- "Rienzi." Overture.
- "Siegfried." Act II., "Forest Sounds."
- "Die Walküre." "Ride of the Walkyries."
- Aria, "Adriano," from "Rienzi."
Mme. GEORGINE VON JANUSCHOWSKY.

WEBER
- "Invitation to the Dance" (Scored for Orchestra by HECTOR BERLIOZ.)

Boston

SEAS

BOSTON SYMP

Mr. EMIL

XXI.

SATURDAY, A

In M

JOHANN

BORN MAY 7, 1833.

Pro

BRAHMS.	TRAGI
BRAHMS.	VIER *a.* Ecclesia *b.* Ecclesia *c.* Ecclesia *d.* I. Corint
BRAHMS.	CONCE A minor, I. Allegro. II. Andante. III. Vivace no
BRAHMS.	SYMPH I. Allegro n II. Andante III. Allegro g IV. Chaconne

So

Mr. MAX HEINRICH.
Mr. FRAN

The Pianofo

[115]

Sanders Theatre, Cambridge.

SEASON 1896-97.

BOSTON SYMPHONY ORCHESTRA,

Mr. EMIL PAUR, Conductor.

IX. CONCERT.

THURSDAY, APRIL 8, AT 7.45, P. M.

Programme.

GOLDMARK.	OVERTURE, "Sakuntala."
	SOLI for VIOLONCELLO.
a. HAMERIK.	CONCERT ROMANCE.
b. POPPER.	DANCE OF SYLPHS.
TSCHAIKOWSKY.	SYMPHONY No. 6, in B minor, "Pathétique, op. 74. I. Adagio. — Allegro non troppo. II. Allegro con grazia. III. Allegro molto vivace. IV. Finale: Adagio lamentoso.
WEBER.	"INVITATION TO THE DANCE," op. 65. (Arranged for Orchestra by FELIX WEINGARTNER.)

Soloist:

Mr. LEO SCHULZ.

The programme of the tenth and last Concert, Thursday, April 29, 1897, will be composed entirely of Wagner Selections. Mr. Ben Davies will be the soloist, and will sing "Lohengrin's Legend," from "Lohengrin," and "Siegmund's Love Song," from "Die Walküre."

BOS
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ORCH
SE
189
PROG

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

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Mr. N. B. SPRAGUE,
CONDUCTOR AND ORGANIST.
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FIFTH FLOOR.

FELIX R. WENDELSCHAEFER,
INSTRUCTOR OF VIOLIN,
Musical Director, Providence Opera House.
Studio, 204 Westminster St., Room 15,
PROVIDENCE, R.I.
Telephone 2499.

Mrs. A. C. Shepardson-Nauck,
Violinist.
Music Rooms,
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SEASON 1896-97.

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IX. CONCERT.

THURSDAY, APRIL 8, AT 7.45, P. M.

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	SOLI for VIOLONCELLO.
a. HAMERIK.	CONCERT ROMANCE.
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TSCHAIKOWSKY.	SYMPHONY No. 6, in B minor, "Pathetique," op. 74. I. Adagio — Allegro non troppo. II. Allegro con grazia. III. Allegro molto vivace. IV. Finale. Adagio lamentoso.
WEBER.	"INVITATION TO THE DANCE," op. 65. (Arranged for Orchestra by FELIX WEINGARTNER.)

Soloist:

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The programme of the tenth and last Concert, Thursday, April [illegible], will be composed entirely of Wagner Selections. Mr. Ben Davies will be the soloist, and will sing "Lohengrin's Legend," from "Lohengrin," and "Siegmund's Love Song" from "Die Walküre."

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Philharmonic S

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Mr. MAX HEINRICH.

Mr. FRAN

The Pianofo

Sanders Theatre, Cambridge.

SEASON 1896-97.

BOSTON SYMPHONY ORCHESTRA,

Mr. EMIL PAUR, Conductor.

IX. CONCERT.

THURSDAY, APRIL 8, AT 7.45. P. M.

Programme.

GOLDMARK.	OVERTURE, "Sakuntala."
	SOLI for VIOLONCELLO.
a. HAMERIK.	CONCERT ROMANCE.
b. POPPER.	DANCE OF SYLPHS.
TSCHAIKOWSKY.	SYMPHONY No. 6, in B minor, "Pathétique," op. 74. I. Adagio. — Allegro non troppo. II. Allegro con grazia. III. Allegro molto vivace. IV. Finale. Adagio lamentoso.
WEBER.	"INVITATION TO THE DANCE," op. 65. (Arranged for orchestra by FELIX WEINGARTNER.)

Soloist:

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hands than all others of the country. I declare them *the*
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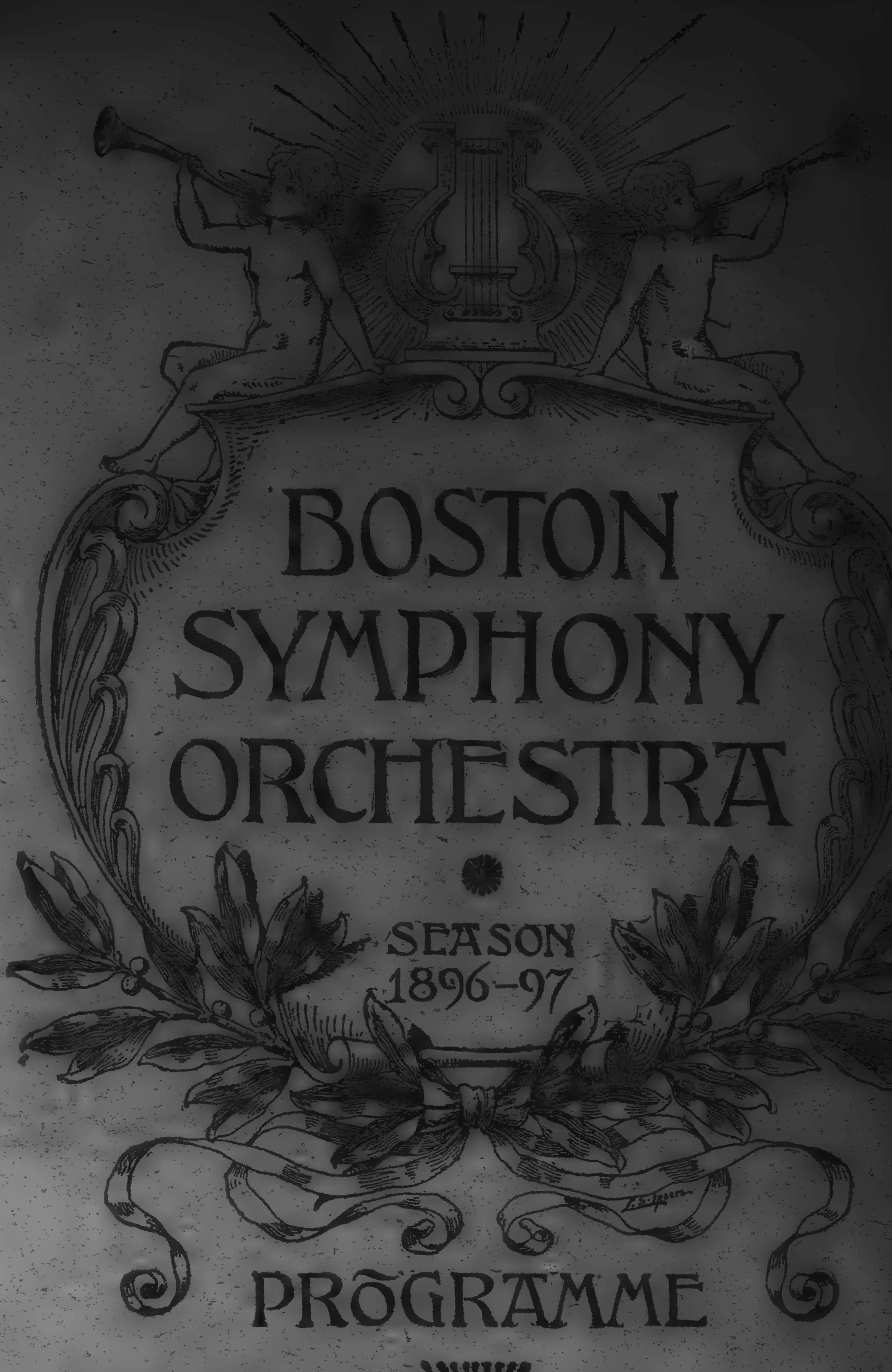

BOSTON SYMPHONY ORCHESTRA

SEASON 1896-97

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

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Tickets at the Brooklyn Institute
and at Chandler's Music Store,
300 Fulton Street.

Johannes Brahms. Vier Ernste Gesange, op. 121.

a. ECCLESIASTES III.

"One thing befalleth the beasts and the sons of men; the beast must die, the man dieth also, yea, both must die; to beast and man one breath is given, and the man is not above the beast; for all things are but vanity. They go all to one place, for they are of the dust, and to dust they return. Who knoweth if a man's spirit goeth upward? and who knoweth if the spirit of the beast goeth downward to the earth? Therefore, I perceive there is no better thing than for a man to rejoice in his own works, for that is his portion. For who shall ever show him what will happen after him?"

b. ECCLESIASTES IV.

"So I returned and did consider all the oppressions done beneath the sun, and there was weeping and wailing from those that were oppressed and had no comfort; for with their oppressors there was power, so that no one came to comfort them. Then I did praise the dead — which are already dead — yea, more than the living which linger still in life; yea, he that is not is better than dead or living; for he doth not know of the evil that is wrought forever on earth."

c. ECCLESIASTICUS XLI.

"O death, how bitter art thou unto him that dwelleth in peace, to him that hath joy in his possessions, and liveth free from trouble, to him whose ways are prosperous in all things, to him that still may eat! O death, how bitter art thou! O death, how welcome thy call to him that is in want, and whose strength doth fail him, and whose life is but a pain, who hath nothing to hope for, and cannot look for relief! O death, how welcome art thou, how welcome is thy call!"

d. I CORINTHIANS XIII.

"Though I speak with the tongues of men, and of the angels, and have not charity, then am I become as a sounding brass, or a tinkling cymbal. And though I can prophesy and understand all mysteries, and am powerful in knowledge, and though I have the gift of faith and can move the mountains, and have not charity, yet am I nothing worth. And though I give my worldly goods to feed the poor, and though I give my fleshly body to be burned, and have not charity, it profiteth me nothing. For now we see the word darkly as through a glass, but then we shall see it face to face. Here I know but partly, but there I surely shall know it, even as I am also known. Now abideth faith, and hope and charity, these three; but the greatest of them all is charity."

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

6

Single tickets, at $1.25 each, on sale at Infantry Hall.

Boston Music Hall.

SEASON 1896-97.

BOSTON SYMPHONY ORCHESTRA,

Mr. EMIL PAUR, Conductor.

XXII. CONCERT.

SATURDAY, APRIL 17, AT 8, P. M.

Programme.

N. RIMSKY KORSAKOW.	SYMPHONIC SUITE, "Scheherazade." (First time.)
SCHUMANN.	CONCERTO for PIANOFORTE.
SCHUMANN.	SYMPHONY No. 3, in E-flat major, "Rhenish."

Soloist:

Mr. RAFAEL JOSEFFY.

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COLUMBIA THEATRE, ... WASHINGTON.

Tuesday Evening, March 23, at 8 precisely.

BOSTON SYMPHONY ORCHESTRA

SEASON
1896-97

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

5

Tickets, with reserved seats, on sale at Metzerott's Music Store.

ACADEMY OF MUSIC, . . . PHILADELPHIA.

Monday Evening, March 22, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

SEASON
1896-97

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

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Tickets, with reserved seats, on sale at Fischer's, 1221 Chestnut St.

METROPOLITAN OPERA HOUSE, - NEW YORK.

Thursday Evening, March 25, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

SEASON
1896-97

PROGRAMME

C. A. ELLIS, Manager.

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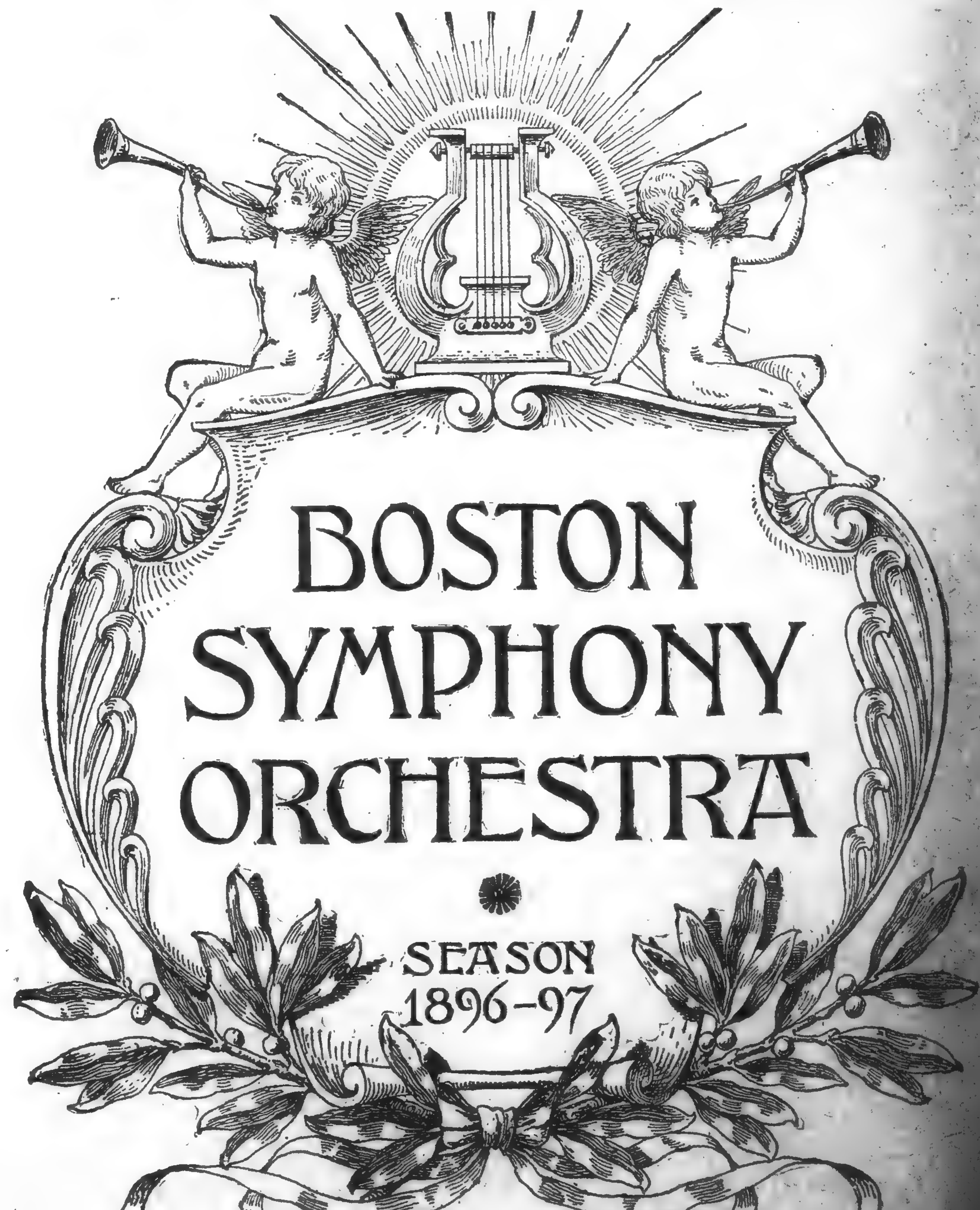
F. R. COMEE, Ass't Manager.

Tickets at Schuberth's and at the Metropolitan Opera House.

MUSIC HALL, ... BALTIMORE.

Wednesday Evening, March 24, at 8.15 precisely.



BOSTON SYMPHONY ORCHESTRA

SEASON
1896-97

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

5

Tickets, with reserved seats, on sale at Albert's, 13 No. Charles St.

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BLANK PAGE

STEINERT HALL,

TUESDAY AFTERNOON,
MARCH 16, 1897, at 3.30.

THE

ADAMOWSKI QUARTET

T. ADAMOWSKI, First Violin,
ARNOLD MOLDAUER, 2d Violin.
MAX ZACH, Viola,
J. ADAMOWSKI, 'CELLO,

AND

MADAME SZUMOWSKA,

IN A

CONCERT

OF

WORKS BY POLISH COMPOSERS.

Programme.

QUARTET in D minor, op. 9, — SIEGMUND NOSKOWSKI
Professor of Composition in the Conservatory of Music in Warsaw.
Allegro con brio. — Intermezzo.
Allegretto moderato. — Adagio non troppo.
Finale: Oberek (National Dance.)
(First time.)

VARIATIONS and FUGUE in A minor, for Pianoforte, — PADEREWSKI
MADAME SZUMOWSKA.

SOLOS for VIOLIN.
a. Legende, — WIENIAWSKI
b. Mazourka, — ZARZYCKI
the late Director of the Conservatory of Music in Warsaw.
MR. T. ADAMOWSKI.

TRIO for PIANOFORTE, VIOLIN, and 'CELLO, G minor, op. 8, — CHOPIN
Allegro con fuoco.
Scherzo: Con moto, ma non troppo.
Adagio: Sostenuto.
Finale: Allegretto.

The Pianoforte is a Steinway.

Sanders Theatre, Cambridge.

SEASON 1896-97.

BOSTON SYMPHONY ORCHESTRA,

Mr. EMIL PAUR, Conductor.

VII. CONCERT.

THURSDAY, MARCH 4, AT 7.45, P. M.

Programme.

SCHUBERT.	OVERTURE, "Rosamunde."
EDOUARD LALO.	SYMPHONIE ESPAGNOLE, for VIOLIN and ORCHESTRA, op. 21. I. Allegro non troppo. II. Scherzando (Allegro molto.) III. Andante. IV. Rondo (Allegro.)
HAYDN.	SYMPHONY in C minor (B. & H., No. 9.) I. Allegro. II. Andante cantabile. III. Menuetto. — Trio. IV. Finale: Vivace.

Soloist:

Mr. T. ADAMOWSKI.

Eighth Concert, Thursday, March 18, 1897. The Orchestral Selections will be Beethoven's Symphony No. 4; Goldmark's Prelude to Part III. of "The Cricket on the Hearth," and Rossini's Overture to "William Tell." The Soloist will be Mrs. H. H. Gallison, who will sing an Aria by Handel, and Songs with Pianoforte.

Academy of Music, Fall River.

SEASON 1896-97.

BOSTON SYMPHONY ORCHESTRA,

Mr. EMIL PAUR, Conductor.

CONCERT

MONDAY, MARCH 29, AT 8 P. M.

Programme.

BEETHOVEN.	SYMPHONY No. 4, in B-flat major, op. 60. I. Adagio. — Allegro vivace. II. Adagio. III. Allegro vivace. Trio: Un poco meno Allegro. IV. Finale: Allegro ma non troppo.
SAINT-SAËNS.	CONCERTO for PIANOFORTE, No. 2, in G minor, op. 60. I. Andante sostenuto. II. Allegretto scherzando. III. Presto.
BIZET.	LITTLE SUITE, "Children's Games," op. 22. I. March (Trumpets and Drums): Allegretto moderato. II. Berceuse (The Doll): Andantino quasi Andante. III. Impromptu (The Top): Allegro vivo. IV. Duo (Little Husband, Little Wife): Andantino. V. Galop (The Ball): Presto. (First time.)
WEBER.	"INVITATION TO THE DANCE," op. 65. (Arranged for Orchestra by FELIX WEINGARTNER.) (First time.)
ROSSINI.	OVERTURE. "William Tell"

The Pianoforte is a Steinway.

Soloist: Mme Szumowska.

Sanders Theatre, Cambridge.

SEASON 1896-97.

BOSTON SYMPHONY ORCHESTRA,

Mr. EMIL PAUR, Conductor.

VIII. CONCERT.

THURSDAY, MARCH 18, AT 7.45, P. M.

Programme.

BEETHOVEN.	SYMPHONY No. 4, in B-flat major, op. 60. I. Adagio. — Allegro vivace. II. Adagio III. Allegro vivace. Trio: Un poco meno Allegro. IV. Finale: Allegro ma non troppo.
HANDEL.	ARIA. "Pena tiranna." (Orchestrated from the pianoforte accompaniment by OTTO DRESEL.)
GOLDMARK.	PRELUDE to Part III. of "The Cricket on the Hearth."
GERMAN FOLK-SONGS	*a)* "In stiller Nacht." *b)* "Mein Mädel hat einen Rosenmund." *c)* "Die Sonne scheint nicht mehr." (Pianoforte accompaniment arranged by JOHANNES BRAHMS.)
ROSSINI.	OVERTURE. "William Tell"

Soloist:

Mrs. H. H. GALLISON.

The Pianoforte is a Steinway.

Ninth Concert, Thursday, April 8, 1897. The Orchestral Selections will be Goldmark's Overture to "Sakuntala," Tschaikowsky's Symphony No. 6, and Weber's "Invitation to Dance," orchestrated by FELIX WEINGARTNER.
Mr. Leo Schulz will be the Soloist, and will play Bargiel's Adagio, op. 38, and Popper's "Dance of Sylphs."

INCOMPLETE

THE

Kneisel Quartet.

Mendelssohn Glee Club Hall,
West Forty-first Street.

Programme of Fourth Concert,

TUESDAY, MARCH SECOND,

At Eight.

GEORG HENSCHEL	Quartet in E-flat major (MS. First time.)
LUDWIG VAN BEETHOVEN	Quartet in E minor, Op. 59, No. 2
JOHANNES BRAHMS .	Quartet for Piano, Violin, Viola, and Violoncello, in F minor.

Assisting Artist,

Mr. RAFAEL JOSEFFY.

Tickets, with reserved seats, on sale at Schuberth's, 23 Union Square.

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MUSIC HALL, ... BALTIMORE.

Wednesday Evening, February 24, at 8.15 precisely.

BOSTON
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SEASON
1896-97
PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

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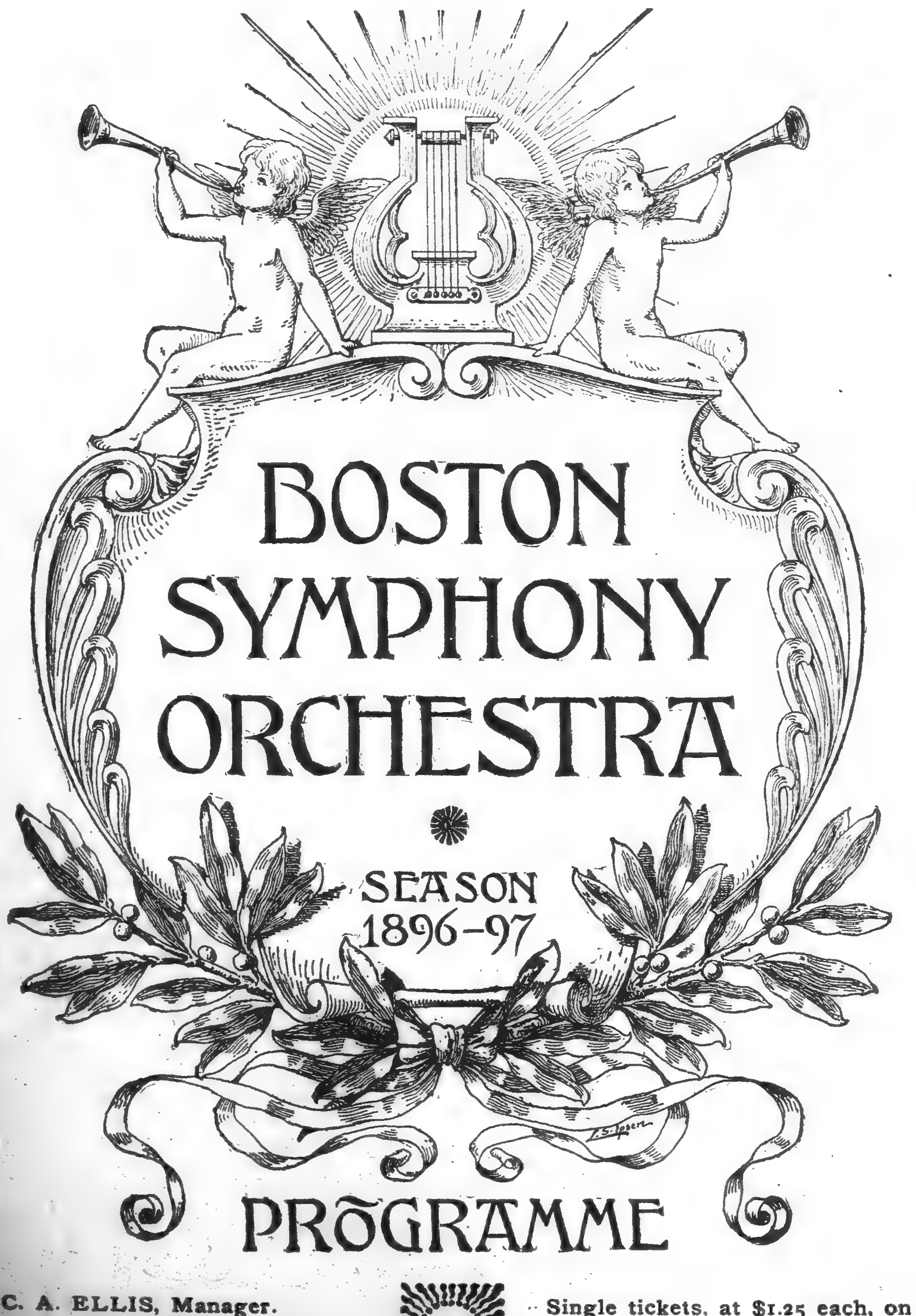
Tickets, with reserved seats, on sale at Albert's, 13 No. Charles St.

INFANTRY HALL, ... PROVIDENCE.

Wednesday Evening, March 10, at 8 precisely.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SEASON
1896-97
PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

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Single tickets, at $1.25 each, on sale at Infantry Hall.

ACADEMY OF MUSIC . . . . . BROOKLYN.

Friday Evening, February 26, at 8.15 precisely.
Saturday Afternoon, February 27, at 3 precisely.
Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.

BOSTON
SYMPHONY
ORCHESTRA
SEASON
1896-97
PROGRAMME

C. A. ELLIS, Manager.
[119] F. R. COMEE, Ass't Manager.

4

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Sanders Theatre, Cambridge.

SEASON 1896-97.

BOSTON SYMPHONY ORCHESTRA,

Mr. EMIL PAUR, Conductor.

VI. CONCERT.

THURSDAY, FEBRUARY 4, AT 7.45, P. M.

Programme.

SCHUBERT. UNFINISHED SYMPHONY, in B minor.
I. Allegro moderato.
II. Andante con moto.

BEETHOVEN. CONCERTO for PIANOFORTE, No. 4, in G major, op. 50.
Allegro moderato. — Andante con moto. — Rondo.

BIZET. PETITE SUITE, "Jeu d'Enfants," op. 22.
I. Marche (Trompette et Tambour): Allegretto moderato.
II. Berceuse (La Poupée): Andantino quasi Andante.
III. Impromptu (La Toupie): Allegro vivo.
IV. Duo (Petit mari, petite femme): Andantino.
V. Galop (Le Bal): Presto.

BRAHMS. ACADEMIC OVERTURE.

Soloist:

Mr. HAROLD RANDOLPH.

The Pianoforte is a Steinway.

Seventh Concert, Thursday, March 4, 1897. The Orchestral Selections will be the Overture to "Rosamunde," by Schubert, and the Symphony in C minor (No. 9, B. & H.) by Haydn. Mr. Franz Kneisel will be the Soloist, and will play the Brahms Concerto for Violin

---

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ACADEMY OF MUSIC . . . . . BROOKLYN.
Friday Evening, January 22, at 8.15 precisely.
Saturday Afternoon, January 23, at 3 precisely.
Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.

BOSTON SYMPHONY ORCHESTRA

SEASON
1896-97

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

Tickets at the Brooklyn Institute
handler's Music Store,
on Street.

COLUMBIA THEATRE, . . . WASHINGTON.

Tuesday Evening, February 23, at 8 precisely.

BOSTON SYMPHONY ORCHESTRA

SEASON
1896-97

PROGRAMME

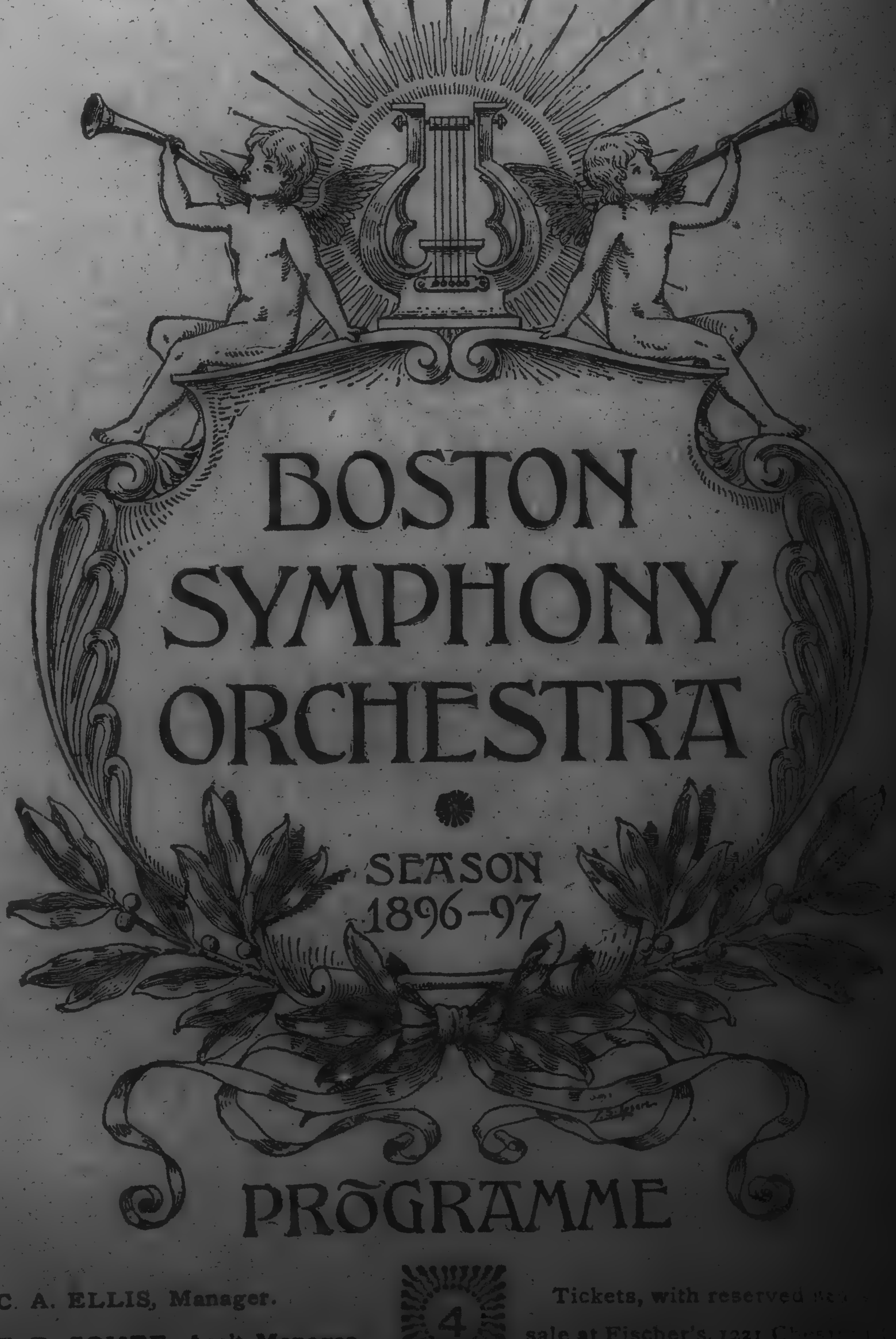
C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

4

Tickets, with reserved seats, on sale at Metzerott's Music Store.

ACADEMY OF MUSIC, . . . PHILADELPHIA.

Monday Evening, February 22, at 8.15 precisely.



BOSTON SYMPHONY ORCHESTRA

SEASON
1896-97

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

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Tickets, with reserved
sale at Fischer's, 1221 Ch

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CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

Sanders Theatre, Cambridge.

SEASON 1896-97.

BOSTON SYMPHONY ORCHESTRA,

Mr. EMIL PAUR, Conductor.

VI. CONCERT.

THURSDAY, FEBRUARY 4, AT 7.45, P. M.

Programme.

SCHUBERT. UNFINISHED SYMPHONY, in B minor.
I. Allegro moderato.
II. Andante con moto.

BEETHOVEN. CONCERTO for PIANOFORTE, No. 4, in G major, op. 50.
Allegro moderato. — Andante con moto. — Rondo

BIZET. PETITE SUITE, "Jeu d'Enfants," op. 22.
I. Marche (Trompette et Tambour): Allegretto moderato.
II. Berceuse (La Poupée): Andantino quasi Andante.
III. Impromptu (La Toupie): Allegro vivo.
IV. Duo (Petit mari, petite femme.): Andantino.
V. Galop (Le Bal): Presto.

BRAHMS. ACADEMIC OVERTURE

Soloist:

Mr. HAROLD RANDOLPH.

The Pianoforte is a Steinway.

Seventh Concert, Thursday, March 4, 1897. The Orchestral Selections will be the Overture to "Rosamunde," by Schubert, and the Symphony in C minor (No. 6, B. & H.) by Haydn. Mr. Franz Kneisel will be the Soloist, and will play the Brahms Concerto for Violin

---

ACADEMY OF MUSIC . . . . . BROOKLYN.
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Saturday Afternoon, January 23, at 3 precisely.
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COLUMBIA THEATRE, . . . WASHINGTON.

Tuesday Evening, February 23, at 8 precisely.

BOSTON SYMPHONY ORCHESTRA

SEASON 1896-97

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

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ACADEMY OF MUSIC, . . . PHILADELPHIA.

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F. R. COMEE, Ass't Manager.

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COLUMBIA THEATRE, ... WASHINGTON.

Tuesday Evening, January 19, at 8 precisely.

BOSTON SYMPHONY ORCHESTRA

SEASON 1896-97

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

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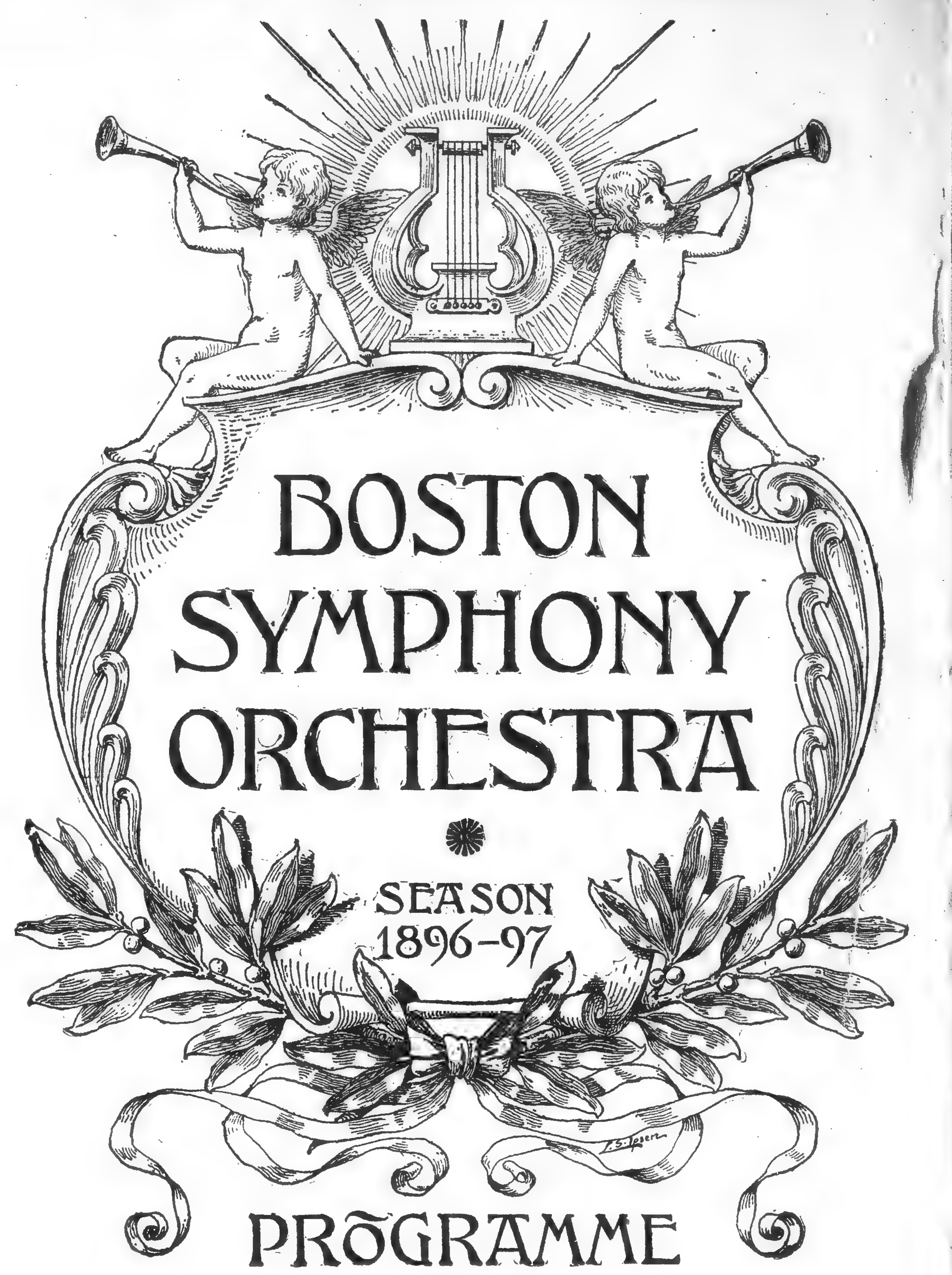
ACADEMY OF MUSIC, ... PHILADELPHIA.

Monday Evening, January 18, at 8.15 precisely.



BOSTON SYMPHONY ORCHESTRA

SEASON 1896-97

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

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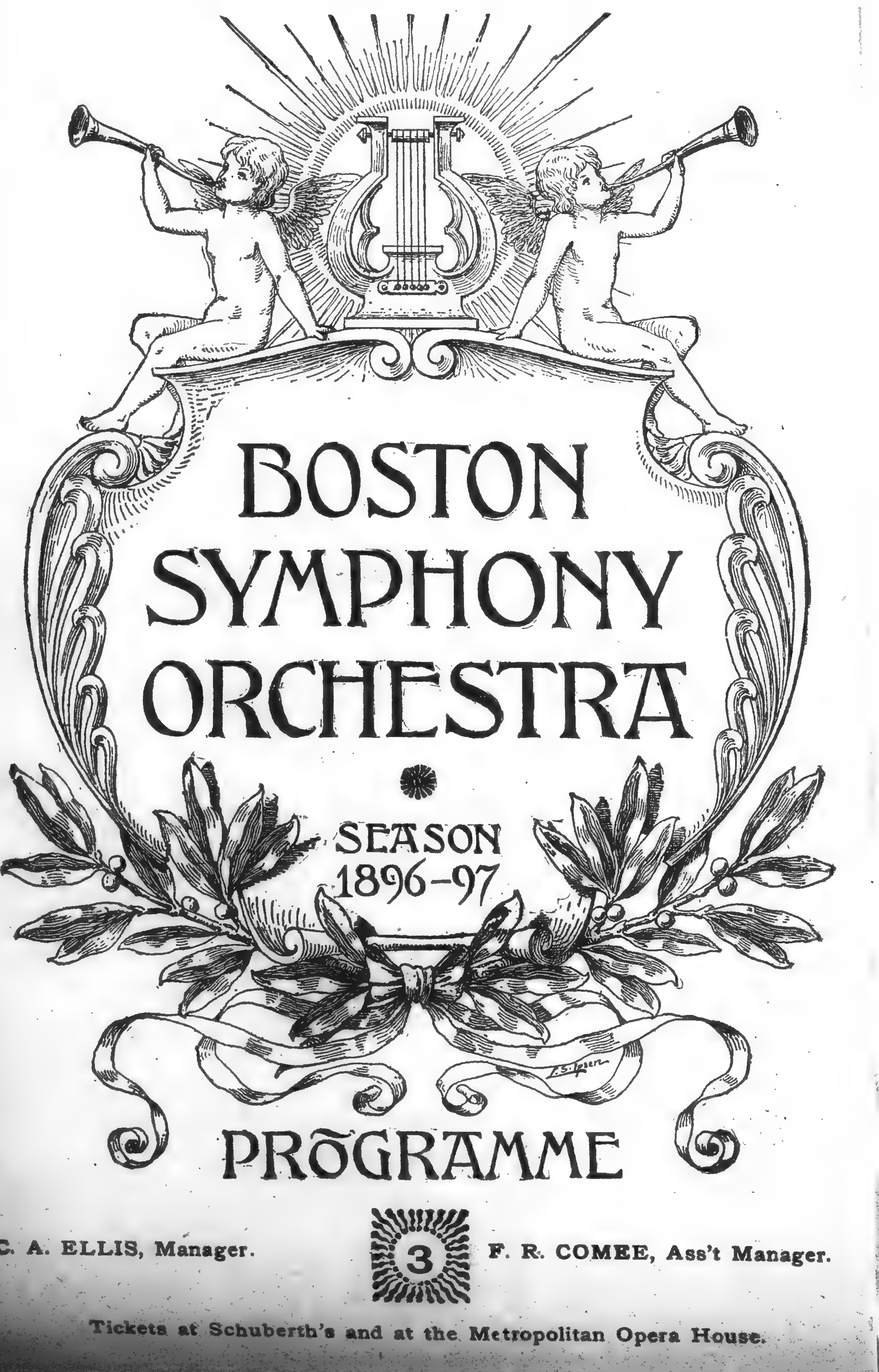
METROPOLITAN OPERA HOUSE, - NEW YORK.

Thursday Evening, January 21, at 8.15 precisely.



BOSTON SYMPHONY ORCHESTRA

SEASON 1896-97

PROGRAMME

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F. R. COMEE, Ass't Manager.

Tickets at Schuberth's and at the Metropolitan Opera House.

MUSIC HALL, ... BALTIMORE.

Wednesday Evening, January 20, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

SEASON 1896-97

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

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Tickets, with reserved seats, on sale at Albert's, 13 No. Charles St.

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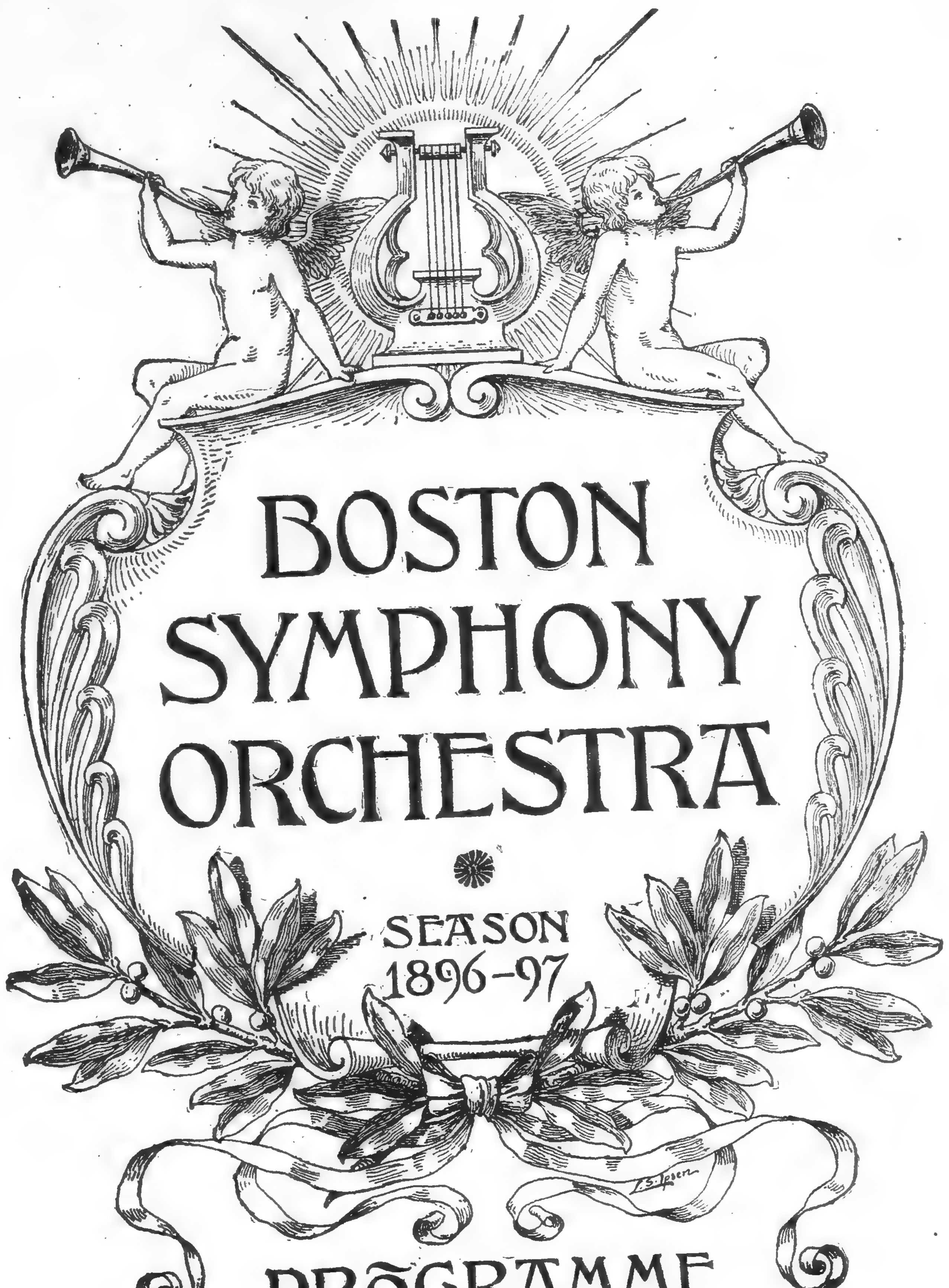
INFANTRY HALL, ... PROVIDENCE.

Wednesday Evening, February 10, at 8 precisely.



BOSTON SYMPHONY ORCHESTRA

SEASON
1896-97

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

4

Single tickets, at $1.25 each, on sale at Infantry Hall.

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Sanders Theatre, Cambridge.

SEASON 1896-97.

BOSTON SYMPHONY ORCHESTRA,

Mr. EMIL PAUR, Conductor.

IV. CONCERT.

THURSDAY, DECEMBER 31, AT 7.45, P. M.

Programme.

DVOŘÁK	SYMPHONY No. 5, in E minor, "From the New World," op. 95. I. Adagio. — Allegro molto. II. Largo. III. Scherzo: Molto vivace. IV. Allegro con fuoco.
MENDELSSOHN.	CONCERTO for PIANOFORTE, in G minor, No. 1, op. 25. I. Molto allegro con fuoco. II. Andante. III. Presto; molto allegro e vivace.
MENDELSSOHN.	OVERTURE, Scherzo, Notturno, and Wedding March from the "Midsummer-Night's Dream" Music.

Soloist:

Mr. GEORGE W. PROCTOR

The Pianoforte is a Steinway.

Fourth Concert, Thursday, January 14, 1897. The Orchestral Selections will be the Symphony No. 4, by Tschaikowsky, the Overture to "Freischütz," by Weber, and the "Mephisto Waltz," by Liszt.

The Soloist, Mme. Georgine von Januschowsky, will sing the "Letter Aria" from "Don Giovanni," by Mozart, and the Aria "Adriano," from "Rienzi," by Wagner.

Sanders Theatre, Cambridge.

SEASON 1896-97.

BOSTON SYMPHONY ORCHESTRA,

Mr. EMIL PAUR, Conductor.

III. CONCERT.

THURSDAY, DECEMBER 17, AT 7.45, P. M.

Programme.

BERLIOZ.	OVERTURE to "Benvenuto Cellini," op. 23.
SPOHR.	CONCERTO for Violin in A, No. 8, op. 47. ("Gesangscene.")
SCHUMANN.	SYMPHONY No. 2, in C major, op. 61. I. Sostenuto assai. — Allegro, ma non troppo. II. Scherzo: Allegro vivace. — Trio I. — Trio II. III. Adagio espressivo. IV. Allegro molto vivace.

Soloist:

Mr. CARL HALIR.

Fourth Concert, Thursday, December 31. The Orchestral Selections will be Symphony "From the New World," by Dvorák, and the "Midsummer Night's Dream." Music by Mendelssohn. The Soloist, Mr. Proctor, will play the Concerto for Pianoforte in G minor by Mendelssohn.

Sanders Theatre, Cambridge.

SEASON 1896-97.

BOSTON SYMPHONY ORCHESTRA,

Mr. EMIL PAUR, Conductor.

V. CONCERT.

THURSDAY, JANUARY 14, AT 7.45, P. M.

Programme.

WEBER.	OVERTURE to "Der Freischütz."
MOZART.	RECITATIVE, "Crudele? Ah no, mio bene!" and ARIA, "Non mi dir, bell' idol mio," from "Don Giovanni," Act II., Scene 13.
LISZT.	SCENE IN THE TAVERN (Mephisto Waltz), from Lenau's "Faust."
WAGNER.	ARIA, "Adriano," from "Rienzi."
TSCHAIKOWSKY.	SYMPHONY No. 4, in F minor, op. 36. I. Andante sostenuto, — Moderato con anima. (Movimento di Valse). II. Andantino in modo di Canzona. III. Scherzo, "Pizzicato ostinato": Allegro. IV. Finale: Allegro con fuoco.

Soloist:

Mme. GEORGINE Von JANUSCHOWSKY.

Sixth Concert, Thursday, February 4, 1897. The Orchestral Selections will be the Unfinished Symphony by Schubert, the Entr'actes and Ballet Music from "Carmen," by Bizet, and the Academic Overture by Brahms. The soloist will be Mr. Harold Randolph, who will play the G major Concerto for Pianoforte by Beethoven.

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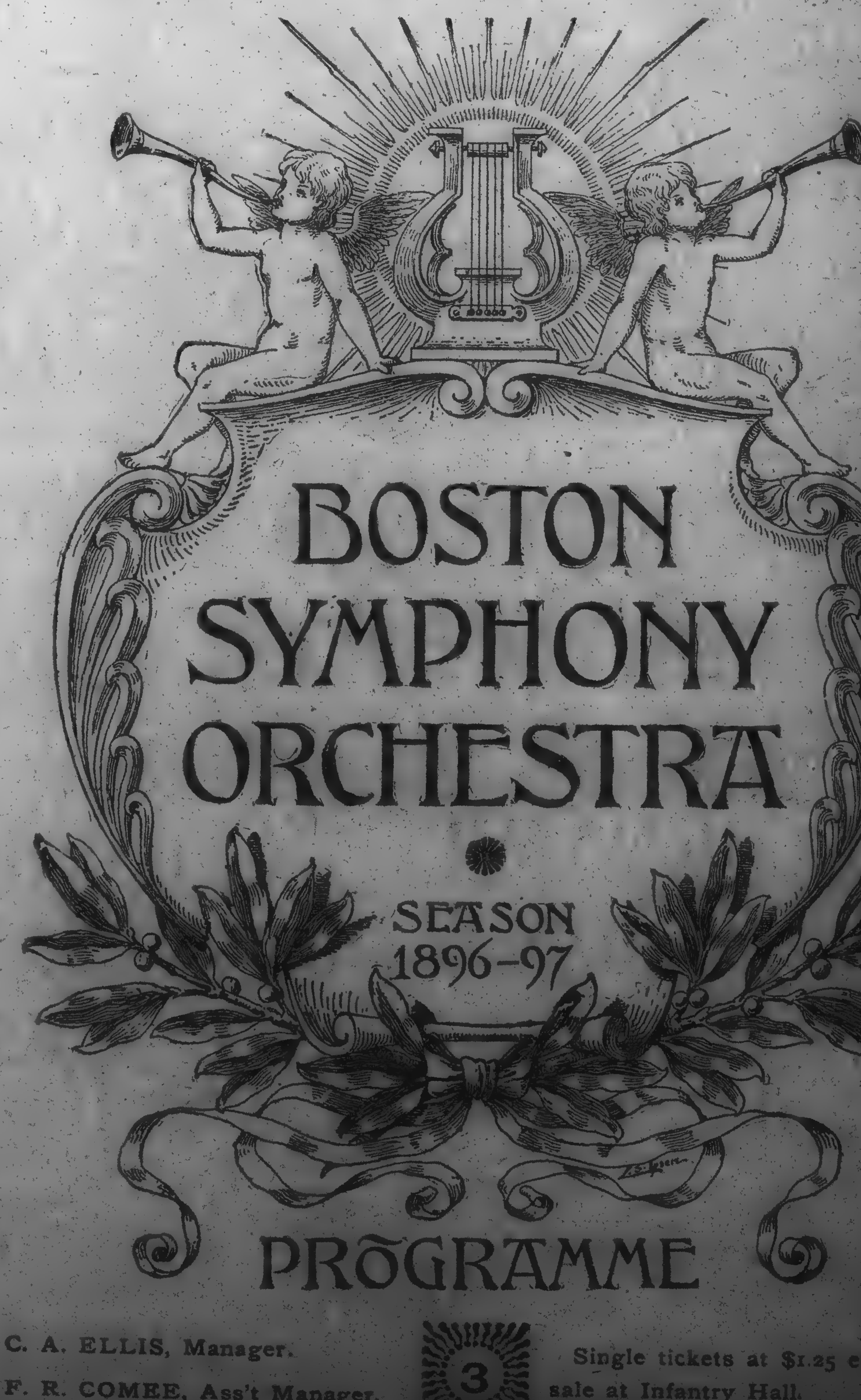
INFANTRY HALL, ... PROVIDENCE.

Wednesday Evening, January 6, at 8 precisely.



BOSTON SYMPHONY ORCHESTRA

SEASON
1896-97

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

3

Single tickets at $1.25 each, on sale at Infantry Hall.

Sanders Theatre, Cambridge.

SEASON 1896-97.

BOSTON SYMPHONY ORCHESTRA,

Mr. EMIL PAUR, Conductor.

IV. CONCERT.

THURSDAY, DECEMBER 31, AT 7.45, P. M.

Programme.

DVOŘAK — SYMPHONY No. 5, in E minor, "From the New World," op. 95.

- I. Adagio. — Allegro molto.
- II. Largo.
- III. Scherzo: Molto vivace.
- IV. Allegro con fuoco.

MENDELSSOHN. — CONCERTO for PIANOFORTE, in G minor, No. 1, op. 25.

- I. Molto allegro con fuoco.
- II. Andante.
- III. Presto: molto allegro e vivace.

MENDELSSOHN. — OVERTURE, Scherzo, Notturno, and Wedding March from the "Midsummer-Night's Dream" Music.

Soloist:

Mr. GEORGE W. PROCTOR

The Pianoforte is a Steinway.

Fourth Concert, Thursday, January 14, 1897. The Orchestral Selections will be the Symphony No. 4, by Tschaikowsky, the Overture to "Freischütz," by Weber, and the "Mephisto Waltz," by Liszt.

The Soloist, Mme. Georgine von Januschowsky, will sing the "Letter Aria" from "Don Giovanni," by Mozart, and the Aria "Adriano," from "Rienzi," by Wagner.

Sanders Theatre, Cambridge.

SEASON 1896-97.

BOSTON SYMPHONY ORCHESTRA,

Mr. EMIL PAUR, Conductor.

V. CONCERT.

THURSDAY, JANUARY 14, AT 7.45, P. M.

Programme.

WEBER. — OVERTURE to "Der Freischütz."

MOZART. — RECITATIVE, "Crudele? Ah no, mio bene!" and ARIA, "Non mi dir, bell' idol mio," from "Don Giovanni," Act II., Scene 13.

LISZT. — SCENE IN THE TAVERN (Mephisto Waltz), from Lenau's "Faust."

WAGNER. — ARIA, "Adriano," from "Rienzi."

TSCHAIKOWSKY. — SYMPHONY No. 4, in F minor, op. 36.

- I. Andante sostenuto, — Moderato con anima. (Movimento di Valse).
- II. Andantino in modo di Canzona.
- III. Scherzo, "Pizzicato ostinato": Allegro.
- IV. Finale: Allegro con fuoco.

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Sanders Theatre, Cambridge.

SEASON 1896-97.

BOSTON SYMPHONY ORCHESTRA,

Mr. EMIL PAUR, Conductor.

III. CONCERT.

THURSDAY, DECEMBER 17, AT 7.45, P. M.

Programme.

BERLIOZ. — OVERTURE to "Benvenuto Cellini," op. 23.

SPOHR. — CONCERTO for Violin in A, No. 8, op. 47. ("Gesangscene.")

SCHUMANN. — SYMPHONY No. 2, in C major, op. 61.

- I. Sostenuto assai. — Allegro, ma non troppo.
- II. Scherzo: Allegro vivace. — Trio I. — Trio II.
- III. Adagio espressivo.
- IV. Allegro molto vivace.

Soloist:

Mr. CARL HALIR.

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BOSTON
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SEASON
1896-97
PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

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Single tickets at $1.25 each, on sale at Infantry Hall.

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ELSEWHERE IN ARCHIVES

MUSIC HALL, ... BALTIMORE.

Wednesday Evening, December 9, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

SEASON
1896-97

PROGRAMME

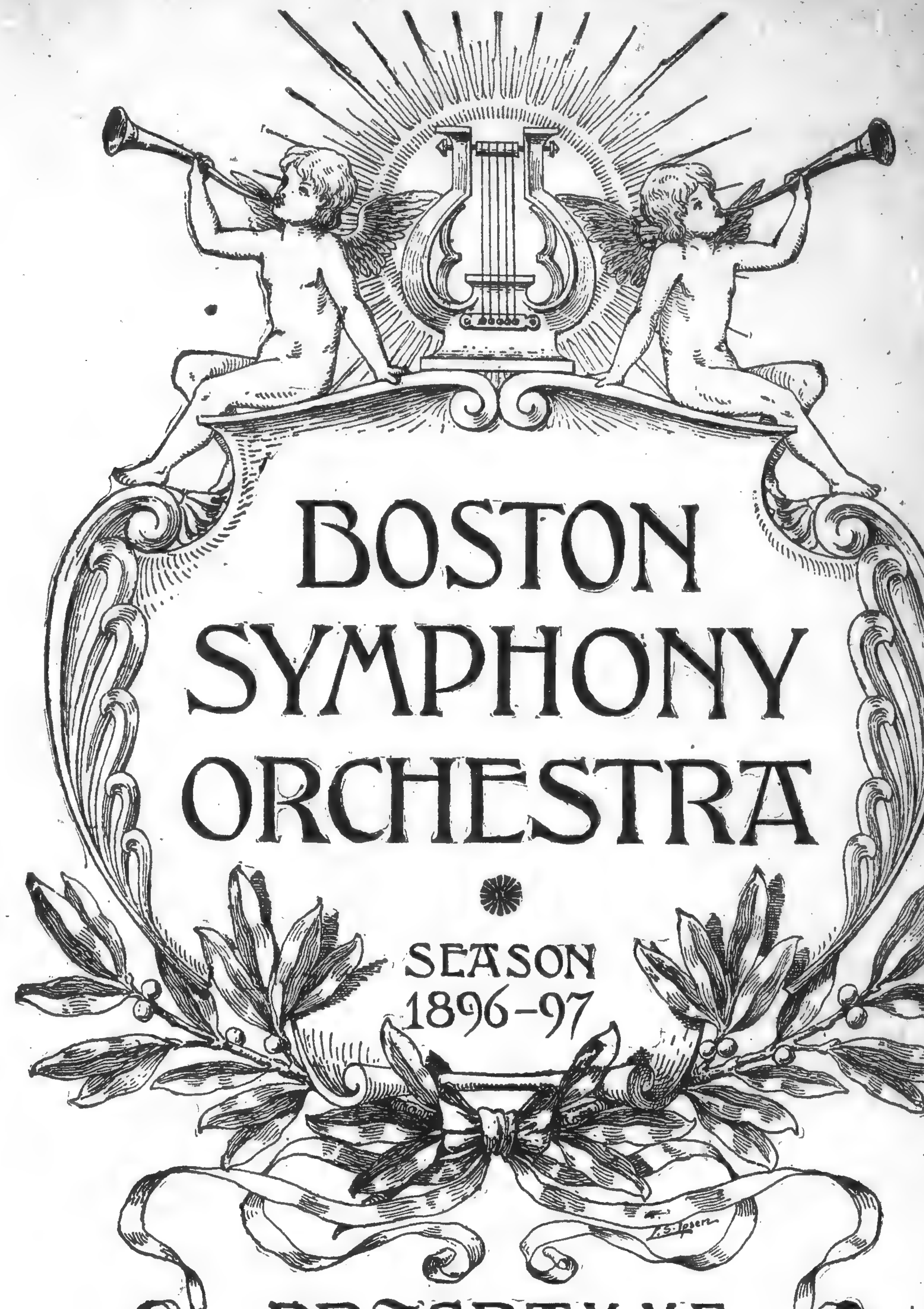
C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

2

Tickets, with reserved seats, on sale at Albert's, 13 No. Charles St.

COLUMBIA THEATRE, . . . WASHINGTON.

Tuesday Afternoon, December 8, at 4.15.



BOSTON SYMPHONY ORCHESTRA

SEASON
1896-97

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

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Tickets, with reserved seats, on sale at Metzerott's Music Store.

ACADEMY OF MUSIC . . . . . BROOKLYN.

Friday Evening, December 11, at 8.15 precisely.
Saturday Afternoon, December 12, at 3 precisely.

Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.

BOSTON SYMPHONY ORCHESTRA

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1896-97

PROGRAMME

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Tickets at the Brooklyn Institute and at Chandler's Music Store, 300 Fulton Street.

METROPOLITAN OPERA HOUSE, - NEW YORK.

Thursday Evening, December 10, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

SEASON
1896-97

PROGRAMME

C. A. ELLIS, Manager.

2

F. R. COMEE, Ass't Manager.

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Tickets at Schuberth's and at the Metropolitan Opera House.

Sanders Theatre, Cambridge.

SEASON 1896-97.

BOSTON SYMPHONY ORCHESTRA,

Mr. EMIL PAUR, Conductor.

II. CONCERT.

THURSDAY, NOVEMBER 19, AT 7.45, P. M.

Programme.

BEETHOVEN.	SYMPHONY No. 8, in F major, op. 93. I. Allegro vivace e con brio. II. Allegretto scherzando. III. Tempo di Menuetto. IV. Allegro vivace.
SAINT-SAËNS.	ARIA. "Mon cœur s'ouvre a ta voix," from "Samson et Dalila."
MOZART.	OVERTURE to "Don Giovanni."
LISZT.	"LORELEY."
WEBER.	"INVITATION TO DANCE." (Scored for Orchestra by BERLIOZ.)

Soloist:

Miss LENA LITTLE.

Third Concert, Thursday, December 17. The Orchestral Selections will be Overture, "Benvenuto Cellini," by Berlioz; Concerto for Violin, by Tschaikowsky; and Symphony No. 2, in C major, by Schumann. Mr. Carl Halir will be the Soloist.

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CONTENTS AVAILABLE
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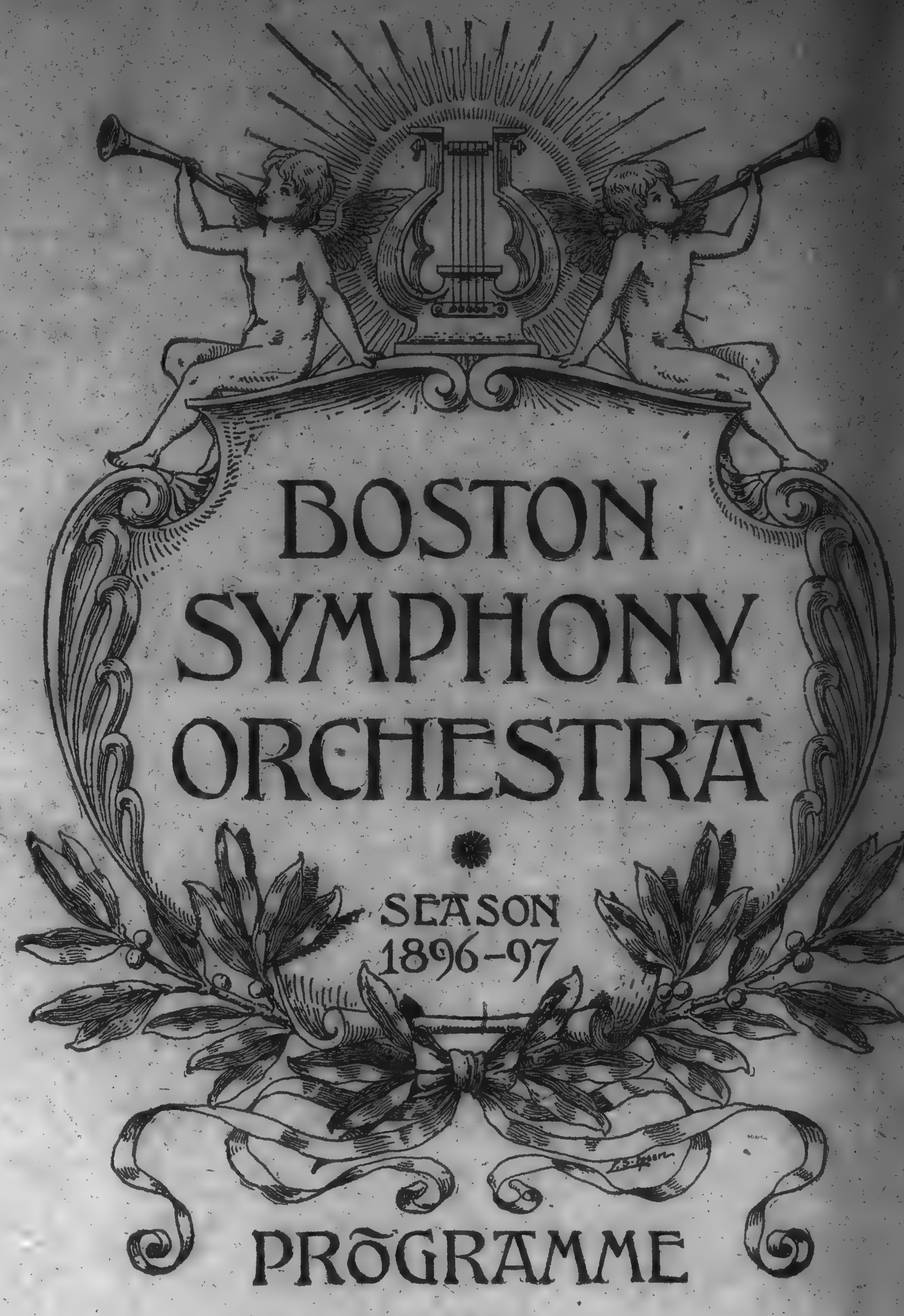
CITY HALL, ... SPRINGFIELD.

Saturday Evening, November 14, 1896, at 8.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SEASON
1896-97
PROGRAMME

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SEASON
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PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

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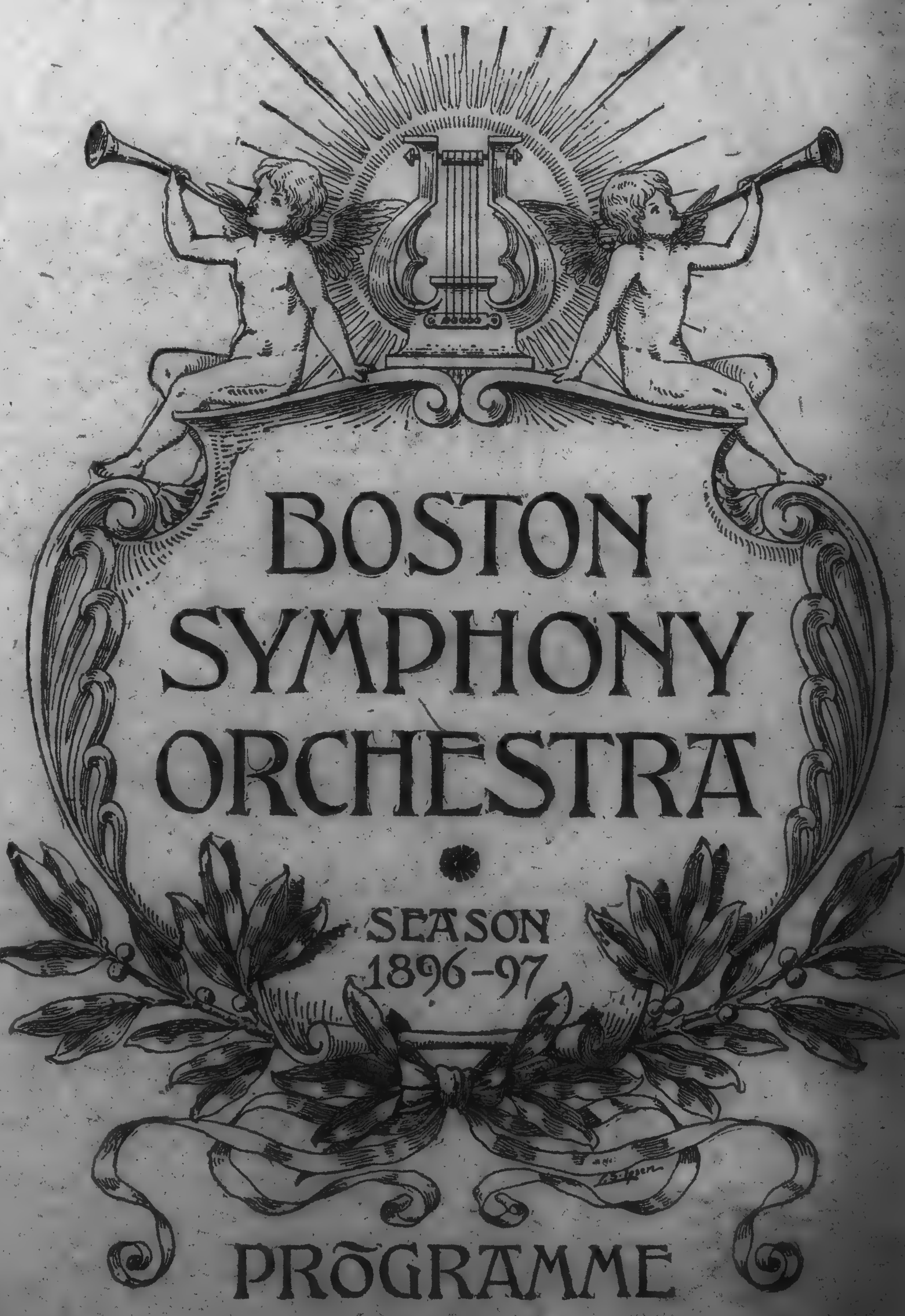
INFANTRY HALL, ... PROVIDENCE.

Wednesday Evening, November 25, at 8 o'clock precisely.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ORCHESTRA
SEASON
1896-97
PROGRAMME

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F. R. COMEE, Ass't Manager.

Season tickets, at $5 each, and single tickets for second concert, at $1 25 each, on sale at Infantry Hall.

[125]

Sanders Theatre, Cambridge.

SEASON 1896-97.

BOSTON SYMPHONY ORCHESTRA,

Mr. EMIL PAUR, Conductor.

II. CONCERT.

THURSDAY, NOVEMBER 19, AT 7.45, P. M.

Programme.

BEETHOVEN.	SYMPHONY No. 8, in F major, op. 93. I. Allegro vivace e con brio. II. Allegretto scherzando. III. Tempo di Menuetto. IV. Allegro vivace.
SAINT-SAËNS.	ARIA. "Mon cœur s'ouvre a ta voix," from "Samson et Dalila."
MOZART.	OVERTURE to "Don Giovanni."
LISZT.	"LORELEY."
WEBER.	"INVITATION TO DANCE." (Scored for Orchestra by BERLIOZ.)

Soloist:

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Third Concert, Thursday, December 17. The Orchestral Selections will be Overture to "Benvenuto Cellini," by Berlioz; Concerto for Violin, by Tschaikowsky; and Symphony No. 2, in C major, by Schumann. Mr. Carl Halir will be the Soloist.

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INFANTRY HALL, ... PROVIDENCE.

Wednesday Evening, November 25, at 8 o'clock precisely.

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F. R. COMEE, Ass't Manager.

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Wednesday Evening, November 11, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

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F. R. COMEE, Ass't Manager.

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ACADEMY OF MUSIC, . . . PHILADELPHIA.

Tuesday Evening, November 10, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

SEASON
1896-97

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

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Tickets, with reserved seats, on sale at Fischer's, 1221 Chestnut St.

METROPOLITAN OPERA HOUSE, - NEW YORK.

Friday Evening, November 13, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

SEASON
1896-97

PROGRAMME

C. A. ELLIS, Manager.

1

F. R. COMEE, Ass't Manager.

Tickets at Schuberth's and at the Metropolitan Opera House

COLUMBIA THEATRE, . . . WASHINGTON.

Thursday Evening, November 12, at 8.

BOSTON SYMPHONY ORCHESTRA

SEASON
1896-97

PROGRAMME

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FOURTEEN HUNDRED AND TENTH PERFORMANCE.
ONE HUNDRED AND FIFTH PERFORMANCE IN CAMBRIDGE.

BOSTON SYMPHONY ORCHESTRA,

Mr. EMIL PAUR, Conductor.

I. CONCERT.

THURSDAY, OCTOBER 29, AT 7.45, P. M.

In Memory of
FRANCIS J. CHILD, JOSIAH D. WHITNEY.

Programme.

MOZART.	SYMPHONY in G minor, (Koechel, 550). I. Allegro molto. II. Andante. III. Menuetto: Allegro. Trio. IV. Finale: Allegro assai.
BACH.	AIR from SUITE in D major, No. 1.
SCHUBERT.	FUNERAL MARCH.
TSCHAIKOWSKY.	CONCERTO for PIANOFORTE, No. 1, in B flat minor. op. 23. I. Allegro non troppo e molto moderato. II. Allegro con spirito. III. Andantino semplice. IV. Allegro con fuoco.
BEETHOVEN.	OVERTURE. "Coriolanus."

Soloist:

Mr. MARTINUS SIEVEKING.

The Pianoforte is a Mason & Hamlin.

Second Concert, Thursday, Nov'r 19. The Orchestral Selections will be Symphony No. 8, Beethoven; Overture, "Don Giovanni." Mozart; Overture, "Abu Hassan," Weber; and "Invitation to Dance," Weber-Berlioz. Miss Lena Little will be the Soloist.

SIXTEENTH SEASON, 1896-97.
1420th PERFORMANCE.
8th Performance in Springfield.

The Boston Symphony Orchestra

75 PERFORMERS,

Mr. EMIL PAUR, Conductor,

Will give a
GRAND CONCERT
in . . . .

CITY HALL, SPRINGFIELD,

Saturday Evening, Nov. 14, 1896.

With the assistance of
MR. MARTINUS SIEVEKING,
The eminent Dutch Pianist.

Subscribers will be allowed to select their seats on Wednesday, November 11, one day in advance of the general public; and it is earnestly requested that patrons will fill out and mail at once the inclosed postal card.

Tickets, $2.00, $1.50, and $1.00, on sale at M. Steinert & Sons Company, 422 Main Street, Springfield.

C. F. KOOP, Local Manager.

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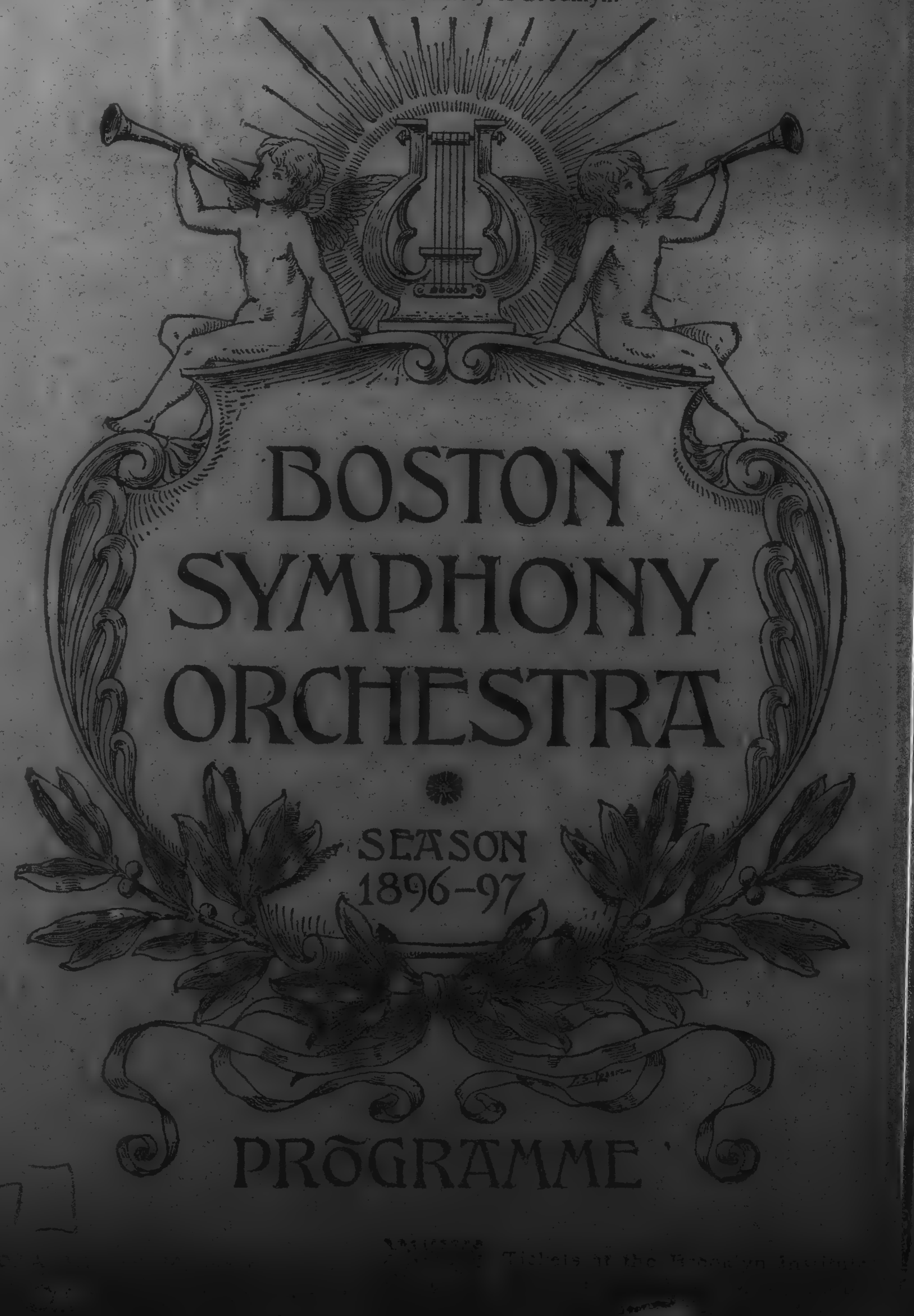
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

ACADEMY OF MUSIC . . . . . BROOKLYN.
Monday Evening, November 9, at 8.15 precisely.
Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.



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Pianos tuned by competent tuners.

M. Steinert & Sons Company

Sanders Theatre, Cambridge.

SIXTEENTH SEASON, 1896-97.
FOURTEEN HUNDRED AND TENTH PERFORMANCE.
ONE HUNDRED AND FIFTH PERFORMANCE IN CAMBRIDGE.

BOSTON SYMPHONY ORCHESTRA,

Mr. EMIL PAUR, Conductor.

I. CONCERT.

THURSDAY, OCTOBER 29, AT 7.45, P. M.

In Memory of
FRANCIS J. CHILD, JOSIAH D. WHITNEY.

Programme.

MOZART.	SYMPHONY in G minor, (Koechel, 550). I. Allegro molto. II. Andante. III. Menuetto: Allegro. Trio. IV. Finale: Allegro assai.
BACH.	AIR from SUITE in D major, No. 1.
SCHUBERT.	FUNERAL MARCH.
TSCHAIKOWSKY.	CONCERTO for PIANOFORTE, No. 1, in B flat minor. op. 23. I. Allegro non troppo e molto moderato. II. Allegro con spirito. III. Andantino semplice. IV. Allegro con fuoco.
BEETHOVEN.	OVERTURE. "Coriolanus."

Soloist:

Mr. MARTINUS SIEVEKING.

The Pianoforte is a Mason & Hamlin.

Second Concert, Thursday, Nov'r 19. The Orchestral Selections will be symphony No. 8, Beethoven; Overture, "Don Giovanni," Mozart; Overture, "Abu Hassan," Weber; and "Invitation to Dance," Weber-Berlioz. Miss Lena Little will be the Soloist.

SIXTEENTH SEASON, 1896-97.
1420th PERFORMANCE.
8th Performance in Springfield.

The Boston Symphony Orchestra

75 PERFORMERS,

Mr. EMIL PAUR, Conductor,

Will give a
GRAND CONCERT
in . . . .

CITY HALL, SPRINGFIELD,

Saturday Evening, Nov. 14, 1896.

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The eminent Dutch Pianist.

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Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.

BOSTON SYMPHONY ORCHESTRA

SEASON 1896-97

PROGRAMME

C. A. ELLIS, Manager.
[illegible] COMEE, [illegible] Manager.

1

Tickets at the Brooklyn Institute
and at Chandler's Music Store,
300 Fult[illegible]et.

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M. Steinert & Sons Company

Sanders T

SIXTEENTH SEAS
FOURTEEN HUNDRED
ONE HUNDRED AND

BOSTON SYM

Mr. EMIL

I.

THURSDAY, OCT

In

FRANCIS J. CHILD,

P

MOZART. SYM
I. Alleg
II. Anda
III. Menu
IV. Final

BACH. AIR

SCHUBERT. FUN

TSCHAIKOWSKY. CONC
op. 2
I. Alleg
II. Allegr
III. Anda
IV. Allegr

BEETHOVEN. OVE

Mr. MART

The Pianofo

Second Concert, Thursday, Nov'r 1
No. 8, Beethoven; Overture, "Don Gi
and "Invitation to Dance," Weber-Be

Press Comments on the Selections announced in the Programme of the Springfield Concert.

MR. MARTINUS SIEVEKING.

"Tschaikowsky is the one composer who can indulge in all the modern spasms and passionate outbursts without ever becoming either vague or incoherent. . . . The pianist [Sieveking] was most successful. From the first broad and massive chords to the terrific wrist-action of the last coda he held the strictest attention of the audience."— L. C. Elson, in *Boston Advertiser*, October 26, 1896.

"Mr. Sieveking has decidedly fingers of steel; and their work is always clear, masterly, and respond easily to every demand of modern pianoforte technique. His performance was thoughtful, musicianly, and interesting, and earned for him three as stormy recalls as any artist has received at these concerts."— B. E. Woolf, in *Boston Herald*, October 25, 1896.

"The playing of Bourgault-Ducoudray's 'Burial of Ophelia' was exquisitely perfect in every respect. It is wonderfully scored for orchestra, and its coloring is a constant seduction to the ear. We know nothing comparable to it in any of the famous German instrumental colorists since Wagner."— W. F. Apthorp, in *Boston Transcript*, October 19, 1896.

"The most joyous of all of Beethoven's symphonies, the eighth, was read by Mr. Paur with impressive virility. Both interpretation and performance were models of how the symphony may best be given."
Boston Herald, October 18, 1896.

"The overture to 'Gwendoline' is remarkable for original and daring harmonic treatment, furious swing, full heroic blood, and gorgeousness of orchestration. Chabrier's admiration for Wagner did not cause him to give up his birthright. In a hundred matters of detail he is French to the nails."— Philip Hale, in *Boston Journal*, October 25, 1896.

. . Programme . .

EMMANUEL CHABRIER, . . Overture to "Gwendoline"
(FIRST TIME.)

PETER ILYITCH TSCHAIKOWSKY,
Concerto for Pianoforte, No. 1, in B-flat minor, Op. 23

I.	Andante non troppo e molto maestoso (B-flat minor)	3-4
	Allegro con spirito (B-flat minor)	4-4
II.	Andantino semplice (D-flat major)	6-8
	Allegro vivace assai (D minor)	6-8
III.	Allegro con fuoco (B-flat minor)	3-4

(FIRST TIME.)

KARL MARIA VON WEBER, . . Overture, "Abu Hassan"
(FIRST TIME.)

LOUIS-ALBERT BOURGAULT-DUCOUDRAY,
"The Burial of Ophelia"
(FIRST TIME.)

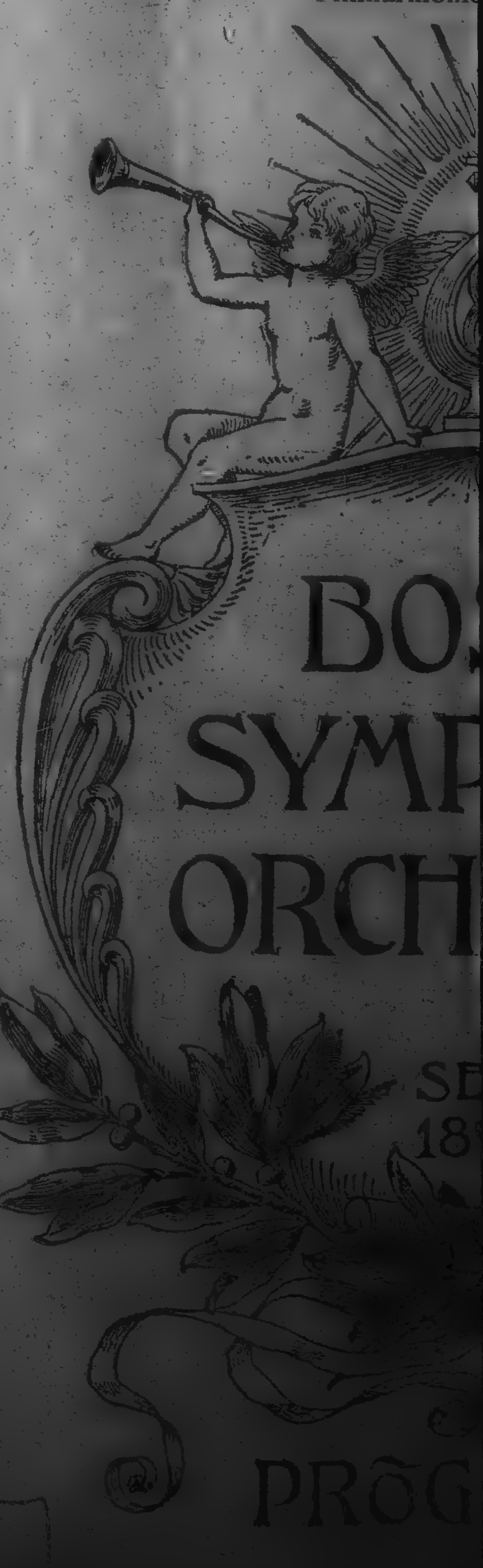
KARL MARIA VON WEBER, . . "Invitation to the Dance"
(Scored for Orchestra by HECTOR BERLIOZ.)

LUDWIG VAN BEETHOVEN, Symphony No. 8, in F major, Op. 93

I.	Allegro vivace e con brio (F major)	3-4
II.	Allegretto scherzando (B-flat major)	2-4
III.	Tempo di Menuetto (F major)	3-4
IV.	Allegro vivace (F major)	2-2

SOLOIST,
Mr. Martinus Sieveking.

ACADEMY OF MUSIC .
Monday Evening, No
Under the auspices of the Brookl
Philharmonic



Globe apr 11

NEW YORK IS LEFT OUT.

Plans of Charles A. Ellis and Mr Damrosch.

Season of Grand Opera in Boston Will Cover Some Weeks.

Cannot Confirm the Reported Engagement of Mme Melba.

Charles A. Ellis, manager of the Boston Symphony orchestra, whose recently-effected copartnership with Walter Damrosch in a grand German, French and Italian opera enterprise for the coming season has made him a much-talked about man, arrived in Boston yesterday for a visit of a couple of days.

He was interviewed last evening by a Globe reporter, who sought further particulars of the proposed extension of the artistic work of the Damrosch company, as well as something definite in regard to the singers likely to be engaged, especially in regard to the reported engagement of Mme Melba.

Mr Ellis asserted that the plans of the new firm are in such an embroyotic condition as to make it impossible to give much definite information in regard to them. He could not say anything at all in regard to the reported engagement of Mme Melba, but he certainly did not deny it.

He spoke favorably of the probability of the return of Mme Gadski next season, but said that it would be impossible to suggest who the tenors may be, though it would probably be necessary to select them with a view to having one or more fitted for German opera and others for French and Italian. A new conductor for the later type of works would probably be engaged also.

He said that there will probably be a season of four or five weeks at the Boston theater with four performances, including one matinee a week. There will be similar engagements in Philadelphia, Chicago and perhaps shorter ones in a few other cities.

What French and Italian operas may be added to the Damrosch repertoire, Mr Ellis could not say, but he thought that perhaps some of those not the most familiar to the public, if good ones, can be found, might be preferred.

He said the partnership had been proposed over a year ago, but that while the company was purely devoted to German works, he had not seriously considered the proposition.

When Mr Damrosch was here with his company the first of last February, negotiations were renewed, and the enlarged field proposed had induced him to go into it.

New York, he said, has been entirely left out of the calculations of the management, and so, whether they can get into the Metropolitan opera house is of no interest to them at present. He laid stress upon a statement, however, to the effect that Mr Damrosch has for years succeeded in filling an engagement there.

What effect the new organization may have upon the Metropolitan opera company limited, should that organization continue, he said, has not been considered, the present intention being to cut entirely loose from any alliance in any way with any other organization, and to have a complete and entirely independent company.

Mr Ellis will join Mr Damrosch in Europe in the early summer.

DAMROSCH'S OPERA PLANS.

Manager C. A. Ellis last night authorized the following statement regarding the proposed reorganization of the Damrosch opera company:

"Walter Damrosch and C. A. Ellis have formed a corpartnership for the purpose of giving grand opera during the season of 1897-98. The company will continue to be known as the Damrosch opera company. The performances will by no means be confined to German opera, as heretofore, but will include, also, operas of the best French and Italian composers.

"The scheme includes a season of four or five weeks at the Boston Theatre, during which four performances a week will be given. There will also be seasons in Philadelphia, Chicago and other cities. Mr. Damrosch sailed for Europe Thursday on business connected with the enterprise."

Transcript Apr 12

DARK OUTLOOK FOR OPERA.

Metropolitan Opera House Likely to Pass Into the Hands of Messrs. Damrosch and Ellis.

New York, April 12—What course the directors of the Metropolitan Opera House will follod as to opera next winter, who will manage the affairs of the theatre, and what company he will engage are as undetermined matters now as they have been for a week past. Apparently the directors are still favorably inclined toward Mr. Grau as manager next winter; but, even if he gathers capital sufficient for the venture, he can scarcely secure the singers that have been his reliance in previous years. Mlle. Calvé will not return; MM. Jean and Edouard de Reszke are likely to remain in Europe, and Mme. Melba has seemingly slipped from Mr. Grau's hands. Without "star" singers to pursue his policy of "star" casts, he would probably be reluctant to undertake another year of management.

Two current reports seem to lack any visible warrant, one that the directors will intrust the management of the opera house to Mr. Seidl—a conjecture seemingly inspired by bitter hostility to Mr. Damrosch—the other that the directors will supervise affairs through a salaried staff—on improbable unbusinesslike step. At the moment conditions point either to the closing of the theatre next winter or to the passing of it into the hands of Mr. Damrosch and Mr. Ellis, if they care to undertake the management of it. The latter contingency is the more likely.

H. T. P.

It has been announced that Walter Damrosch had formed a partnership with Charles A. Ellis, and that the firm will give grand opera in French, German and Italian next season. Their plans embrace a longer season than usual in Philadelphia, Boston and Chicago. Mr. Damrosh will devote all his time to the artistic side of the productions. The firm expects to obtain the strongest list of artists yet presented by the Damrosch Opera company, under which name the organization will be known.

END OF
VOLUME

VOLUME 11

BSO

1897 - 1898

SHIPMAN'S
Invoice & Scrap
BOOK

BOSTON MUSIC HALL.
SEVENTEENTH SEASON—1897-98.

THE BOSTON SYMPHONY ORCHESTRA,

MR. EMIL PAUR, CONDUCTOR,
WILL GIVE A SERIES OF

24 CONCERTS,

On Consecutive Saturday Evenings, from Oct. 16, 1897, to April 30, 1898, Omitting Nov. 13, Dec. 18, 1897, Jan. 22, Feb. 19 and March 26, 1898, and

24 PUBLIC REHEARSALS,

ON CONSECUTIVE FRIDAY AFTERNOONS, from Oct. 15, 1897, to April 29, 1898, Omitting Nov. 12, Dec. 17, 1897, Jan. 21, Feb. 18 and March 25, 1898.

Soloists: Mme. MELBA, Mrs. HENSCHEL, Mrs. TITUS, Miss WIENZKOWSKA, Mrs. BLOOMFIELD-ZEISLER, Miss OLIVE MEAD, Messrs. BISPHAM, ROSENTHAL, JOSEFFY, SILOTI, MACDOWELL, KNEISEL, LOEFFLER, ADAMOWSKI, SCHNITZLER, SCHROEDER and SCHULZ.

TICKETS for the Series of Concerts and for the Series of Rehearsals. **$12.00** *and* **$7.50** *according to location.*

The $12 Seats for the Rehearsals will be sold at auction, at Music Hall, **Monday,** Sept. 27, at 10 A. M.
The $7.50 Seats for the Rehearsals will be sold at auction, at Music Hall, **Tuesday,** Sept. 28, at 10 A. M.
The $12 Seats for the Concerts will be sold at auction, at Music Hall, **Thursday,** Sept. 30, at 10 A. M.
The $7.50 Seats for the Concerts will be sold in like manner, at the same place, on **Friday,** Oct. 1, at 10 A. M.
Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets Will Be Delivered in the Hall, and Must Be Paid for as Soon as Bought or They Will Be Resold.

MR. EMIL PAUR, THE CONDUCTOR OF THE BOSTON SYMPHONY ORCHESTRA, AND MRS. PAUR AT HOME.
(From a snapshot photo, taken expressly for the Boston Journal.)

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AMUSEMENTS.

MUSIC HALL

BOSTON SYMPHONY ORCHESTRA

MR. EMIL PAUR, Conductor
Seventeenth Season. 1897-'98

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Auction Sale of $12 Seats for SATURDAY Ev'g Concerts THURSDAY, Sept. 30. Auction Sale of $7.50 Seats for Concerts FRIDAY, Oct. 1. sep28

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EMIL PAUR,
LEADER OF THE SYMPHONY ORCHESTRA.

[2]

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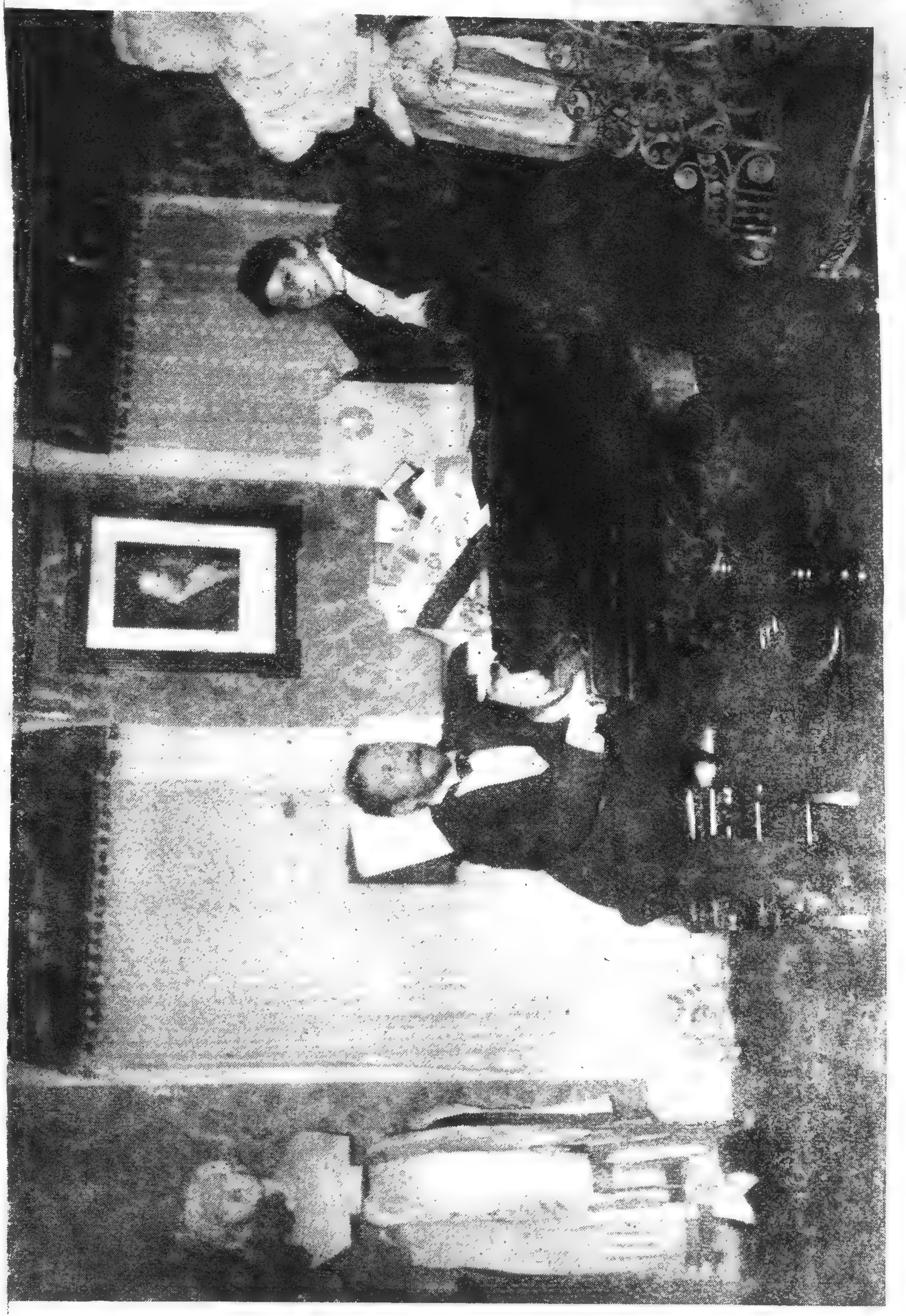
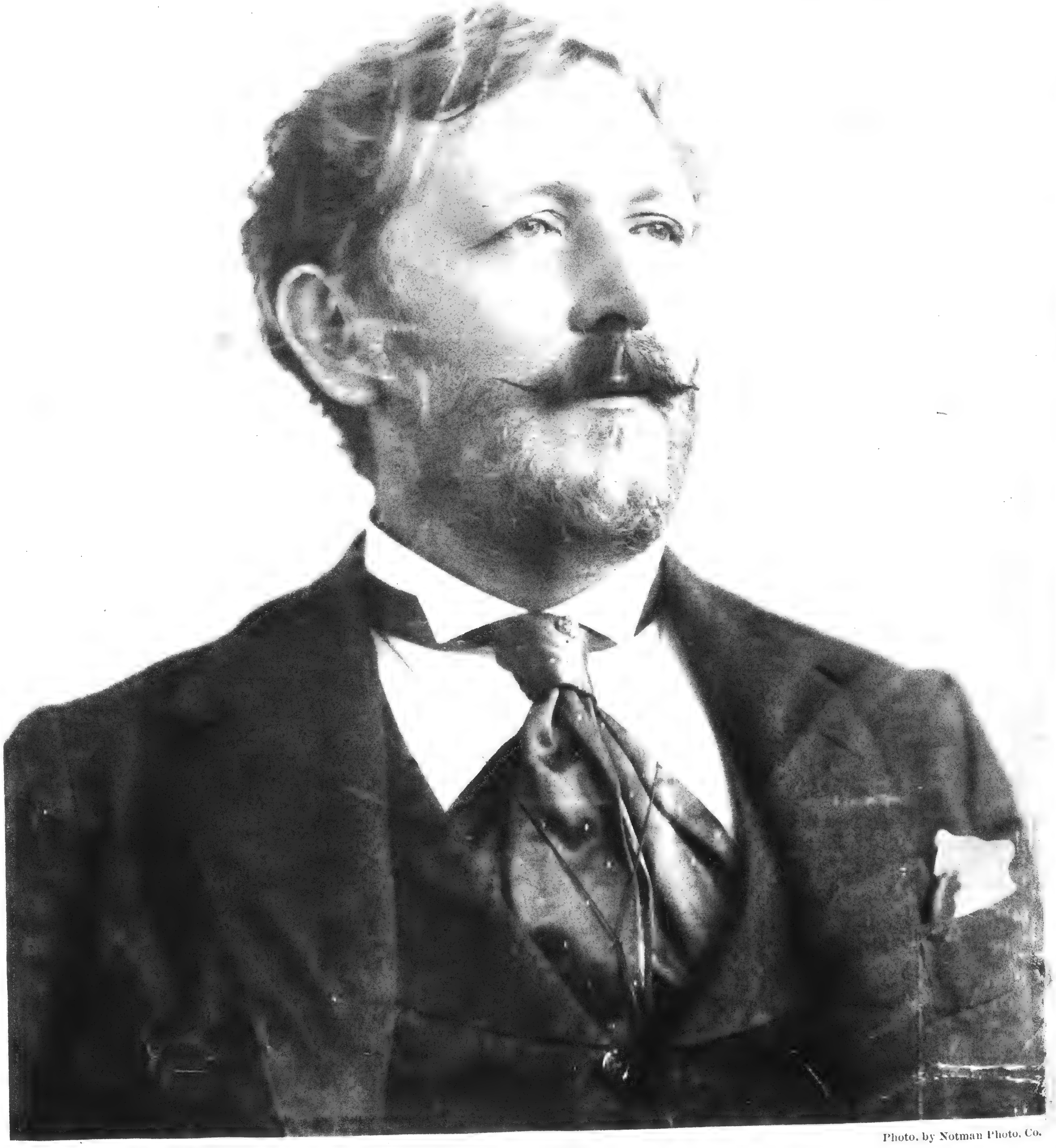


MR. EMIL PAUR, THE CONDUCTOR OF THE BOSTON SYMPHONY ORCHESTRA, AND MRS. PAUR, AT HOME.
(From a snapshot photo, taken expressly for the Boston Journal.)



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(OVER.)

BOSTON SYMPHONY ORCHESTRA.
FOUNDED 1881.
EMIL PAUR, CONDUCTOR.

MUSIC HALL, BOSTON.

CHARLES A. ELLIS, MANAGER.
FREDERIC R. COMEE, ASSISTANT MANAGER.

September 25, 1897.

DEAR

As a subscriber to concerts of the Boston Symphony Orchestra in past seasons, we should be pleased to reserve seats for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order.

Yours respectfully,

C. A. ELLIS, MANAGER.

BOSTON SYMPHONY ORCHESTRA.
FOUNDED 1881.
EMIL PAUR, CONDUCTOR.

MUSIC HALL, BOSTON.

CHARLES A. ELLIS, MANAGER.
FREDERIC R. COMEE, ASSISTANT MANAGER.

September 25, 1897.

DEAR

We beg to call your attention to the announcement of the new series of concerts by the Boston Symphony Orchestra, at the Metropolitan Opera House.

Should you desire to subscribe, please sign and mail enclosed order, indicating the location of seats preferred.

Yours respectfully,

C. A. ELLIS, MANAGER.

UNITED STATES POSTAGE
TWO 2 CENTS

CHARLES A. ELLIS,
Manager Boston Symphony Orchestra,
Metropolitan Opera House,
New York, N.Y.

New York, September 28, 1897.

I hereby subscribe to .... season tickets for the series of five concerts by the Boston Symphony Orchestra at the Metropolitan Opera House.

....

....

Location desired, as near as possible, ...

....

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The $7.50 Seats for the Rehearsals will be sold at auction, at Music Hall, **TUESDAY,** September 28, at 10 A.M.

The $12 Seats for the Concerts will be sold at auction, at Music Hall, on **THURSDAY,** September 30, at 10 A.M.

The $7.50 Seats for the Concerts will be sold in like manner at the same place, on **FRIDAY,** October 1, at 10 A.M.

Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the Hall, and must be paid for as soon as bought, or they will be immediately resold.

(OVER.)

BOSTON SYMPHONY ORCHESTRA.
FOUNDED 1881.
EMIL PAUR, CONDUCTOR.

MUSIC HALL, BOSTON.

CHARLES A. ELLIS, MANAGER.
FREDERIC R. COMEE, ASSISTANT MANAGER.

September 25, 1897.

DEAR

We beg to call your attention to the announcement of the new series of concerts by the Boston Symphony Orchestra, at the Metropolitan Opera House.

Should you desire to subscribe, please sign and mail enclosed order, indicating the location of seats preferred.

Yours respectfully,

C. A. ELLIS, MANAGER.

CHARLES A. ELLIS,
Manager Boston Symphony Orchestra,
Metropolitan Opera House,
New York, N. Y.

BOSTON SYMPHONY ORCHESTRA.
FOUNDED 1881.
EMIL PAUR, CONDUCTOR.

MUSIC HALL, BOSTON.

CHARLES A. ELLIS, MANAGER.
FREDERIC R. COMEE, ASSISTANT MANAGER.

September 25, 1897.

DEAR

As a subscriber to concerts of the Boston Symphony Orchestra in past seasons, we should be pleased to reserve seats for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order.

Yours respectfully,

C. A. ELLIS, MANAGER.

New York, September 28, 1897.

I hereby subscribe to season tickets for the series of five concerts by the Boston Symphony Orchestra at the Metropolitan Opera House.

Location desired, as near as possible,

METROPOLITAN OPERA HOUSE.

The Boston Symphony Orchestra

87 PERFORMERS.

Mr. EMIL PAUR, Conductor.

A PERMANENT ORCHESTRA
MAINTAINED SOLELY FOR
CONCERT PERFORMANCES.

SEVENTEENTH SEASON, 1897–98.

FIVE CONCERTS.

Thursday Evening, November 11.
Thursday Evening, December 16.
Thursday Evening, January 20.
Thursday Evening, February 17.
Thursday Evening, March 24.

At 8.15 o'clock.

SOLO ARTISTS.

Madame MELBA.

Madame NORDICA. **Mr. JOSEFFY.**

Mr. KNEISEL. **Mr. LOEFFLER.**

* * *

Subscription tickets, with reserved seats for the series of five concerts, $7.50, $6, $5, and $3, and Boxes, $50, $40, and $30, according to location.

Programme books with descriptive notes on the works to be performed will be mailed in advance of each concert to purchasers of season tickets.

F. R. COMEE, Assistant Manager. C. A. ELLIS, Manager.

SANDERS THEATRE, CAMBRIDGE.

The Boston Symphony Orchestra

Mr. EMIL PAUR, Conductor.

A PERMANENT ORCHESTRA
MAINTAINED SOLELY FOR
CONCERT PERFORMANCES.

SEVENTEENTH SEASON, 1897–98.

TEN CONCERTS.

Thursday Evening, October 28.
Thursday Evening, November 18.
Thursday Evening, December 9.
Thursday Evening, January 6.
Thursday Evening, January 27.
Thursday Evening, February 10.
Thursday Evening, February 24.
Thursday Evening, March 17.
Thursday Evening, April 7.
Thursday Evening, April 28.

At 7.45 o'clock.

SOLO ARTISTS.

Mr. FRANGCON DAVIES. **Mrs. TITUS.** **Miss WOOD.**

Madame SZUMOWSKA. **Mr. SILOTI.**

Mr. JONAS. **Mr. KNEISEL.** **Mr. LOEFFLER.**

And others, to be announced.

* * *

Subscription tickets, with reserved seats for the series of ten concerts, $7.50, on sale at the University Book Store, Saturday morning, October 23, at 8 o'clock. A limited number of seats have been reserved for college officers and invited guests.

F. R. COMEE, Assistant Manager. C. A. ELLIS, Manager.

LAFAYETTE SQUARE OPERA HOUSE.

The Boston Symphony Orchestra

87 PERFORMERS.

Mr. EMIL PAUR, Conductor.

A PERMANENT ORCHESTRA
MAINTAINED SOLELY FOR
CONCERT PERFORMANCES.

SEVENTEENTH SEASON, 1897–98.

Five Matinees.

Tuesday Afternoon, November 9.
Tuesday Afternoon, December 14.
Tuesday Afternoon, January 18.
Tuesday Afternoon, February 15.
Tuesday Afternoon, March 22.

AT 4.15.

SOLO ARTISTS:

Mme. LILLIAN BLAUVELT.

Mr. RAFAEL JOSEFFY. **Mr. G. CAMPANARI.**

Mr. C. M. LOEFFLER.

Season tickets, with reserved seats for the series of five concerts, $7 and $5, according to location. Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

The sale of season tickets will open at the Lafayette Square Opera House, **Monday morning, October 18,** at 9 o'clock. To secure a fair distribution of seats, no more than ten tickets will be sold to one person.

F. R. COMEE, Assistant Manager. C. A. ELLIS, Manager.

ACADEMY OF MUSIC, PHILADELPHIA.

The Boston Symphony Orchestra

87 PERFORMERS.

Mr. EMIL PAUR, Conductor.

A PERMANENT ORCHESTRA
MAINTAINED SOLELY FOR
CONCERT PERFORMANCES.

SEVENTEENTH SEASON, 1897–98.

FIVE CONCERTS.

Monday Evening, November 8.
Monday Evening, December 13.
Monday Evening, January 17.
Monday Evening, February 14.
Monday Evening, March 21.

AT 8.15.

SOLO ARTISTS.

Mme. LILLIAN BLAUVELT. **Mr. DAVID BISPHAM.**

Mr. RAFAEL JOSEFFY. **Mr. C. M. LOEFFLER.**

* * *

Proscenium boxes seating eight, and the new boxes seating six and four, will be sold at $75, $63, and $42, respectively, for the series of five concerts.

Season tickets, with reserved seats for the series of five concerts, $7, $5, and $3.50, according to location.

The sale of tickets will open **Monday morning, October 18,** at Fischer's Music Store, 1221 Chestnut Street.

Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

F. R. COMEE, Assistant Manager. C. A. ELLIS, Manager.

" A virtuoso orchestra."— *Sun.*

" Peerless band of musicians."— *Herald.*

" For the past decade our standard of orchestral performance."— *Times.*

" A fine virtuosity paired with equally fine musical feeling."— *Tribune.*

" The highest exponents of orchestral work in the country."— *World.*

LIST OF WORKS TO BE PERFORMED.

BEETHOVEN	Symphony No. 3 (Eroica)
BEETHOVEN	Three movements from the Symphony No. 9
BRAHMS	Symphony No. 3, in F major
DVORAK	Symphony, " From the New World "
Mrs. H. H. A. BEACH	Symphony in E minor (Gaelic), Op. 32 (MS., first time.)
TSCHAIKOWSKY	Italian Caprice (First time.)
RIMSKY KORSAKOFF	Three movements from the Symphonic Suite, " Scheherazade " (First time.)
MASSENET	Suite, " Les Erinnyes " (First time.)
CHABRIER	Symphonic Poem, " Espagna " (First time.)
RICHARD STRAUSS	Symphonic Poem, " Also spracht Zarathustra " (First time.)
VOLKMANN	Serenade for String Orchestra, No. 3, in D minor Solo Violoncello, Mr. Alwin Schroeder.
WEBER–WEINGARTNER	" Invitation to Dance "
BEETHOVEN	Overture, " Lenore, No. 3 "
BERLIOZ	Overture, " Benvenuto Cellini "
BRAHMS	Academic Overture
WAGNER	Selections

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TEN

Thursday Evenin

Thursday Evenin

Thursday Evenin

Thursday Evenin

Thursday Evenin

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Mr. FRANGCON DAVIE

Madame S

Mr. JONAS.

An

Subscription tickets, certs, $7.50, on sale at October 23, at 8 o'clock. for college officers and in

F. R. COMEE, Assistan

" A virtuoso orchestra."— *New York Sun.*

" Peerless band of musicians."— *New York Herald.*

" For the past decade our standard of orchestral performance."— *New York Times.*

" A fine virtuosity paired with equally fine musical feeling."— *New York Tribune.*

" The highest exponents of orchestral work in the country."— *New York World.*

LIST OF WORKS TO BE PERFORMED.

BEETHOVEN	Symphony No. 3 (Eroica)
BEETHOVEN	Three movements from the Symphony No. 9
SCHUMANN	Symphony No. 4, in D minor
HAYDN	Symphony No. 7
DVORAK	Symphony, " From the New World "
TSCHAIKOWSKY	Italian Caprice (First time.)
GLAZOUNOW	Poème Lyrique
BERLIOZ	Three movements from " The Damnation of Faust "
CHABRIER	Symphonic Poem, " Espagna " (First time.)
WEBER–WEINGARTNER	" Invitation to Dance "
BEETHOVEN	Overture, " Lenore, No. 3 "
BEETHOVEN	Overture, " Egmont "
AUBER	Overture, " Carlo Broschi "
BRAHMS	Academic Overture
WAGNER	Kaisermarsch
WAGNER	Selections

ACADEMY O

The

Sympho

Mr. EM

A
MA
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SEVENTEE

FIVE

Monday Evening, Novem

Monday Evening, January

Monday Evening, March

❧ ❧ SO

Mme. LILLIAN BLAUVELT.

Mr. RAFAEL JOSEFFY.

Proscenium boxes seatin four, will be sold at $75, $6 five concerts.

Season tickets, with rese $7, $5, and $3.50, according t

The sale of tickets will o Fischer's Music Store, 1221 Ch

Programme books, with d formed, will be mailed in ad season tickets.

F. R. COMEE, Assistant Ma

"A virtuoso orchestra."—*New York Sun.*

"Peerless band of musicians."—*New York Herald.*

"For the past decade our standard of orchestral performance."—*New York Times.*

"A fine virtuosity paired with equally fine musical feeling."—*New York Tribune.*

"The highest exponents of orchestral work in the country."—*New York World.*

LIST OF WORKS TO BE PERFORMED.

BEETHOVEN	Symphony No. 5
BEETHOVEN	Three movements from the Symphony No. 9
SCHUMANN	Symphony No. 1, in B
SCHUMANN	Symphony No. 4, in D minor
MOZART	Symphony No. 3
HAYDN	Symphony No. 7
PAINE	Symphony No. 2, "In the Spring"
RAFF	Symphony, "Im Walde"
TSCHAIKOWSKY	Symphony No. 5
TSCHAIKOWSKY (First time.)	Italian Caprice
MOZART	Serenade
GOETZ	Largo and Scherzo, from Symphony in F major
RIMSKY KORSAKOFF (First time.)	Three movements from the Symphonic Suite, "Scheherazade"
RIMSKY KORSAKOFF (First time.)	Symphonic Poem ("Oster Fest")
BACH	Prelude and Fugue
MASSENET (First time.)	Suite, "Les Erinnyes"
CHABRIER (First time.)	Symphonic Poem, "Espagna"
CHABRIER	Entr'acte, "Gwendoline"
VOLKMANN	Serenade for String Orchestra, No. 3, in D minor Solo Violoncello, Mr. ALWIN SCHROEDER.
WEBER	Overture, "Euryanthe"
BEETHOVEN	Overture, "Lenore, No. 3"
BEETHOVEN	Overture, "Egmont"
BERLIOZ	Overture, "Carnaval Romain"
BRAHMS	Tragic Overture
MEYERBEER	Overture, "Struensee"
WAGNER	Selections

"The perfection of execution."—*Philadelphia Ledger.*

"A virtuoso orchestra."—*New York Sun.*

"A truly great orchestra."—*Philadelphia Press.*

"Peerless band of musicians."—*New York Herald.*

"Impossible to conceive of anything finer."—*Philadelphia North American.*

"For the past decade our standard of orchestral performance."—*New York Times.*

"A distinct triumph."—*Philadelphia Inquirer.*

"A fine virtuosity paired with equally fine musical feeling."—*New York Tribune.*

"Exactness and brilliancy of execution, with richness of color."—*Philadelphia Times.*

"The highest exponents of orchestral work in the country."—*New York World.*

LIST OF WORKS TO BE PERFORMED.

BEETHOVEN	Symphony No. 5	
BEETHOVEN	Three movements from the Symphony No. 9	
SCHUMANN	Symphony No. 4, in D minor	✓
HAYDN	Symphony No. 7	✓
RAFF	Symphony. "Im Walde"	✓
TSCHAIKOWSKY (First time.)	Italian Caprice	
BERLIOZ	Three movements from "The Damnation of Faust"	✓
MASSENET (First time.)	Suite, "Les Erinnyes"	✓
CHABRIER (First time.)	Symphonic Poem, "Espagna"	✓
WEBER-WEINGARTNER	"Invitation to Dance"	✓
BEETHOVEN	Overture, "Lenore, No. 3"	
BERLIOZ	Overture, "Benvenuto Cellini"	✓
WEBER	Overture, "Euryanthe"	
BRAHMS	Academic Overture	✓
AUBER	Overture, "Carlo Broschi"	
WAGNER	Selections	✓

INFANTRY HALL, PROVIDENCE.

The Boston Symphony Orchestra,

MR. EMIL PAUR, Conductor.

A PERMANENT ORCHESTRA
MAINTAINED SOLELY FOR
CONCERT PERFORMANCES.

SEVENTEENTH SEASON, 1897-98.
SIXTEENTH SEASON IN PROVIDENCE.

EIGHT CONCERTS.

Wednesday Evening, November 3.
Wednesday Evening, December 1.
Wednesday Evening, December 29.
Wednesday Evening, January 12.
Wednesday Evening, February 2.
Wednesday Evening, March 9.
Wednesday Evening, March 30.
Wednesday Evening, April 20.

At 8 o'Clock Sharp.

SOLO ARTISTS:

MME. GADSKI. MME. LILLIAN BLAUVELT.
MISS GERTRUDE MAY STEIN.
MR. RAFAEL JOSEFFY. MR. SILOTI.
MR. GEORGE PROCTOR. MR. I. SCHNITZLER.
MR. ALWIN SCHROEDER.

Programme books with descriptive notes on the works to be performed will be mailed in advance of each concert to purchasers of season tickets.

Subscription tickets, with reserved seats for the series of eight concerts, $7, on sale at Infantry Hall, Monday morning, October 25, at 9 o'clock.

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

INFANTRY HALL.

BOSTON SYMPHONY ORCHESTRA.

MR. EMIL PAUR, Conductor.
SECOND CONCERT,
Wednesday Evening, December 1,
At 8 Sharp.

PROGRAMME.

Dvorak,.............................Symphony No. 5
"From the New World."
Mendelssohn..Two Movements from Concerto for Violin.
Berlioz { a. Minuet of Will-o'-the-Wisps
b. Waltz of Sylphs
c. Rakoczy March
From "The Damnation of Faust."
Tchaikovsky...Italian Capriccio, for Orchestra
(First Time.)

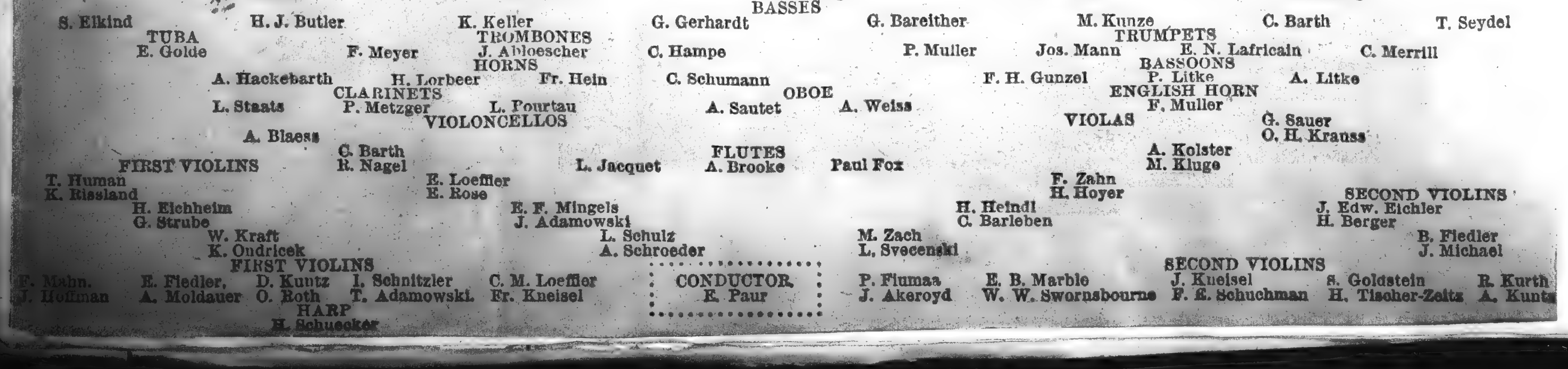
Soloist, MR. I. SCHNITZLER.

Tickets now on sale at Infantry Hall. n29-3t

BOSTON POST, THURSDAY, JANUARY 6, 1898.

SEATING PLAN OF SYMPHONY ORCHESTRA.

THE FOLLOWING SEATING PLAN OF THE BOSTON SYMPHONY ORCHESTRA WILL DOUBTLESS PROVE OF REFERENCE VALUE, BOTH TO REGULAR AND OCCASIONAL PATRONS OF THE CONCERTS IN MUSIC HALL:



TAMBOUR T. B. Senia TRIANGLE H. Burkhardt CYMBALS H. Boernig DRUMS H. D. Simpson TYMPANI C. R. Ludwig
BASSES
S. Elkind H. J. Butler K. Keller G. Gerhardt G. Bareither M. Kunze C. Barth T. Seydel
TUBA E. Golde
TROMBONES F. Meyer J. Ahloescher C. Hampe
TRUMPETS P. Muller Jos. Mann E. N. Lafricain C. Merrill
HORNS A. Hackebarth H. Lorbeer Fr. Hein C. Schumann
BASSOONS F. H. Gunzel P. Litke A. Litke
CLARINETS L. Staats P. Metzger L. Pourtau
OBOE A. Sautet A. Weiss
ENGLISH HORN F. Muller
VIOLONCELLOS
A. Blaess C. Barth R. Nagel E. Loeffler E. Rose E. F. Mingels J. Adamowski L. Schulz A. Schroeder
FLUTES L. Jacquet A. Brooke Paul Fox
VIOLAS G. Sauer O. H. Krauss A. Kolster M. Kluge F. Zahn H. Hoyer H. Heindl C. Barleben M. Zach L. Svecenski
FIRST VIOLINS
T. Human K. Rissland H. Eichheim G. Strube W. Kraft K. Ondricek
FIRST VIOLINS
F. Mahn. J. Hoffman E. Fiedler, A. Moldauer D. Kuntz O. Roth I. Schnitzler T. Adamowski. C. M. Loeffler Fr. Kneisel
HARP H. Schuecker
CONDUCTOR. E. Paur
SECOND VIOLINS
J. Edw. Eichler H. Berger B. Fiedler J. Michael
SECOND VIOLINS
P. Fiumaa J. Akeroyd E. B. Marble W. W. Swornsbourne J. Kneisel F. E. Schuchman S. Goldstein H. Tischer-Zeitz R. Kurth A. Kuntz

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INFANTRY HALL, PROVIDENCE.

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SIXTEENTH SEASON IN PROVIDENCE.

EIGHT CONCERTS.

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Wednesday Evening, December 1.
Wednesday Evening, December 29.
Wednesday Evening, January 12.
Wednesday Evening, February 2.
Wednesday Evening, March 9.
Wednesday Evening, March 30.
Wednesday Evening, April 20.
At 8 o'clock sharp.

*

SOLO ARTISTS.

Mme. GADSKI.
Mme. LILLIAN BLAUVELT.
Miss GERTRUDE MAY STEIN.
Mr. RAFAEL JOSEFFY.
Mr. SILOTI.
Mr. GEORGE PROCTOR.
Mr. I. SCHNITZLER.
Mr. ALWIN SCHROEDER.

*

Programme books with descriptive notes on the works to be performed will be mailed in advance of each concert to purchasers of season tickets.

Subscription tickets, with reserved seats for the series of eight concerts, $7, on sale at Infantry Hall, Monday morning, October 25, at 9 o'clock.

F. R. COMEE, Assistant Manager.
C. A. ELLIS, Manager.

HARVARD UNIVERSITY

TEN CHAMBER CONCERTS

IN

SANDERS THEATRE

CAMBRIDGE

OPEN TO ALL MEMBERS OF THE UNIVERSITY AND TO THE PUBLIC

These concerts are supplementary to a course of lectures given to students by Professor JOHN K. PAINE, on the Chamber Music of Beethoven and other modern masters (Music 8).

Season tickets, with reserved seats, price $7.00, will be for sale at the University Bookstore, Cambridge, SATURDAY MORNING, October 9, at 8 o'clock. A limited number of seats have been reserved for officers of the University, the students who take the course, and invited guests.

"A virtuoso orchestra."—*New York Sun.*

"Peerless band of musicians."—*New York Herald.*

"For the past decade our standard of orchestral performance."—*New York Times.*

"A fine virtuosity paired with equally fine musical feeling."—*New York Tribune.*

"The highest exponents of orchestral work in the country."—*New York World.*

LIST OF WORKS TO BE PERFORMED.

BEETHOVEN	Symphony No. 5
BEETHOVEN	Three movements from the Symphony No. 9
SCHUMANN	Symphony No. 1, in B
HAYDN	Symphony No. 7
RAFF	Symphony, "Im Walde"
BRAHMS	Symphony No. 3
DVORAK	Symphony, "From the New World"
TSCHAIKOWSKY	Symphony No. 6 (Pathetic)
TSCHAIKOWSKY	Italian Caprice (First time.)
RIMSKY KORSAKOFF	Two movements from the Symphonic Suite, "Scheherazade" (First time.)
BERLIOZ	Three selections from "The Damnation of Faust"
GRIEG	Three Norwegian Melodies
CHABRIER	Symphonic Poem, "Espagna" (First time.)
CHABRIER	Entr'acte, "Gwendoline"
WEBER-WEINGARTNER	"Invitation to Dance"
WEBER	Overture, "Freischütz"
BEETHOVEN	Overture, "Lenore, No. 3"
BEETHOVEN	Overture, "Egmont"
BERLIOZ	Overture, "Carnaval Romain"
MEYERBEER	Overture, "Struensee"
WAGNER	Prelude, "Die Meistersinger"
WAGNER	Selections
MENDELSSOHN	Overture, "Ruy Blas"
BERLIOZ	Overture, "Benvenuto Cellini"
HUMPERDINCK	Overture, "Hansel and Gretel"

FIRST SEASON. 1897–98

Tuesday evening	*Oct. 19*	*Tuesday evening*	*Feb. 1*
Tuesday evening	*Nov. 2*	*Tuesday evening*	*March 8*
Tuesday evening	*Nov. 30*	*Tuesday evening*	*March 29*
Tuesday evening	*Dec. 7*	*Tuesday evening*	*April 12*
Tuesday evening	*Jan. 11*	*Tuesday evening*	*April 26*

At 7.45, precisely

LIST OF PERFORMERS

THE KNEISEL QUARTET (AT EIGHT CONCERTS)
THE ADAMOWSKI QUARTET

SOLO PIANISTS

MADAME SZUMOWSKA

MR. CARL BAERMANN MR. RAFAEL JOSEFFY

AND THE FOLLOWING SOLOISTS

MR. C. JACQUET	*Flute*	MR. A. HACKEBARTH	*Horn*
" A. SAUTET	*Oboe*	" M. ZACH	*Viola*
" L. POURTAU	*Clarinet*	" L. SCHULZ	*Violoncello*
" H. LITKE	*Bassoon*	" K. KELLER	*Bass*

AND OTHERS

LIST OF WORKS TO BE PERFORMED

The Programmes have been selected to represent most of the forms of Modern Chamber Music: The Piano Sonata, Piano and Violin Sonata, Piano Quintet, Piano Septet, the String Quartet and Quintet, the Septet and Octet.

BEETHOVEN	*Septet for Strings, Clarinet, Bassoon, and Horn, op. 20, E flat*
BEETHOVEN	*String Quartet, op. 18, A major*
BEETHOVEN	*String Quartet, op. 59, C major*
BEETHOVEN	*String Quartet, op. 74, E flat (Harp)*
BEETHOVEN	*String Quartet, op. 132, A minor*
BEETHOVEN	*Kreutzer Sonata for Piano and Violin, op. 47, A minor*
BEETHOVEN	*Sonata Appassionata for Piano, op. 57, F minor*
BRAHMS	*String Quartet, op. 51, C minor*
CHOPIN	*Piano Selections*
CHADWICK	*String Quartet, E minor*
DVORAK	*String Quartet (American), F major*
FOOTE	*Quintet for Piano and Strings (First time)*
GRIEG	*String Quartet*
HAYDN	*String Quartet, op. 76, G major*
HAYDN	*String Quartet*
HUMMEL	*Septet for Piano, Flute, Oboe, Horn, Viola, Violoncello and Contrabass, op. 74, D minor*
MENDELSSOHN	*String Quintet, op. 87, B flat*
MOZART	*Quintet for Piano, Oboe, Clarinet, Horn, and Bassoon, op. 108, E flat*
MOZART	*String Quintet, G minor*
MOZART	*String Quartet, C major. (Dedicated to Haydn)*
SCHUBERT	*Octet for Strings, Clarinet, Bassoon, and Horn, op. 166, F major*
SCHUBERT	*Variations from the Posthumous Quartet, D minor*
SCHUBERT	*Quintet for Piano and Strings, op. 114, A major*
SCHUMANN	*Quintet for Piano and Strings, op. 44, E flat*
SCHUMANN	*String Quartet, op. 41, A major*
TSCHAIKOWSKY	*String Quartet, op. 22, F major*

AND OTHER WORKS

INFANTRY HALL, PROVIDENCE.

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At 8 o'clock sharp.

SOLO ARTISTS.

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Mme. LILLIAN BLAUVELT.
Miss GERTRUDE MAY STEIN.
Mr. RAFAEL JOSEFFY.
Mr. SILOTI.
Mr. GEORGE PROCTOR.
Mr. I. SCHNITZLER.
Mr. ALWIN SCHROEDER.

* * *

Programme books with descriptive notes on the works to be performed will be mailed in advance of each concert to purchasers of season tickets.

Subscription tickets, with reserved seats for the series of eight concerts, $7, on sale at Infantry Hall, Monday morning, October 25, at 9 o'clock.

F. R. COMEE, Assistant Manager. C. A. ELLIS, Manager.

PROGRAMME OF THE FIRST CONCERT

Tuesday Evening, October 19, at 7.45

KNEISEL QUARTET

FRANZ KNEISEL	*1st Violin*
OTTO ROTH	*2d Violin*
L. SVECENSKI	*Viola*
ALWIN SCHROEDER	*Violoncello*

HAYDN	*Quartet, op. 76, in G major*
MOZART	*Quartet in C major (dedicated to Haydn)*
BEETHOVEN	*Quartet, op. 74, in E flat major ("Harp Quartet")*

Address all business communications to F. R. COMEE, Music Hall, Boston

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Boston Journal.

FRIDAY, MARCH 11, 1898.

O BIG SALES.

Congregational House and Music Hall.

Name of the Buyer of Hall Withheld.

Mr. Dutton Gets Congregational House.

The Boston Music Hall, situated on Hamilton Place and Music Hall Place, off Winter Street, has been sold. There was a meeting of the Directors yesterday, and the offer was accepted by a majority.

This will not interfere with the Symphony concerts, as there is an understanding that Music Hall will be let for two more years to the Symphony concert management.

The property is assessed for $415,000. Of this $300,000 is on 18,000 square feet of land.

After two years, in all probability, the building will be changed into an office building. This is one of the largest sales in this section of Boston for a number of years.

The property was owned by the Music Hall Associates. The name of the purchaser is withheld, but it is understood that he is a New York man.

The meeting of the Music Hall Directors was held yesterday, and the offer, which was submitted to them, was agreed to by a majority of the stockholders. For a long time the sale of this property has been contemplated. The building is four stories in height and is built of light stone.

The land is divided into two parcels, and is assessed accordingly. The larger portion has its entrance on Hamilton Place, contains 15,000 square feet of land, and is assessed for $256,000, or $16 a square foot. The building is assessed for $100,000. The smaller parcel, which has its entrance on Music Hall Place, off Winter Street, comprises 2093 square feet of land, and a portion of the Music Hall building. The total assessment on this is $59,000, $44,000 being on the land, which makes the land value on this small parcel $21 a square foot.

The sale of this property will probably necessitate the building of a new Music Hall. The sale was made through Real Estate Broker Charles W. Whittier. He refuses to give the name of the purchaser or the price paid, but the latter is believed to have been about $450,000.

Boston Journal.

SATURDAY, MARCH 12, 1898.

IN NEW HANDS.

Music Hall Bought by Real Estate Trust.

Journal Informant Is a Stockholder.

Price Was $450,000, as Journal Announced.

The Governor is able to announce today on the authority of a stockholder of the Boston Real Estate Trust that the Music Hall property was purchased by the trust, and that the price paid for it, as told by the Journal on Thursday, was $450,000. The Journal's informant said nobody knew at present to what use the property will be put. He thought it probable that in time the building would be made over into offices.

Immediately after the sale the property was leased to Henry L. Higginson for two or three years in order that the Symphony concerts may be continued as arranged.

The consummation of this big real estate deal was brought about by Lawrence Minot of 39 Court Street, who is the Secretary of the Boston Real Estate Trust.

Yesterday afternoon a Journal man saw Mr. C. E. Cotting, but as a vendor of the property he did not feel at liberty to either confirm or deny the rumors of the street concerning its sale to the Boston Real Estate Trust.

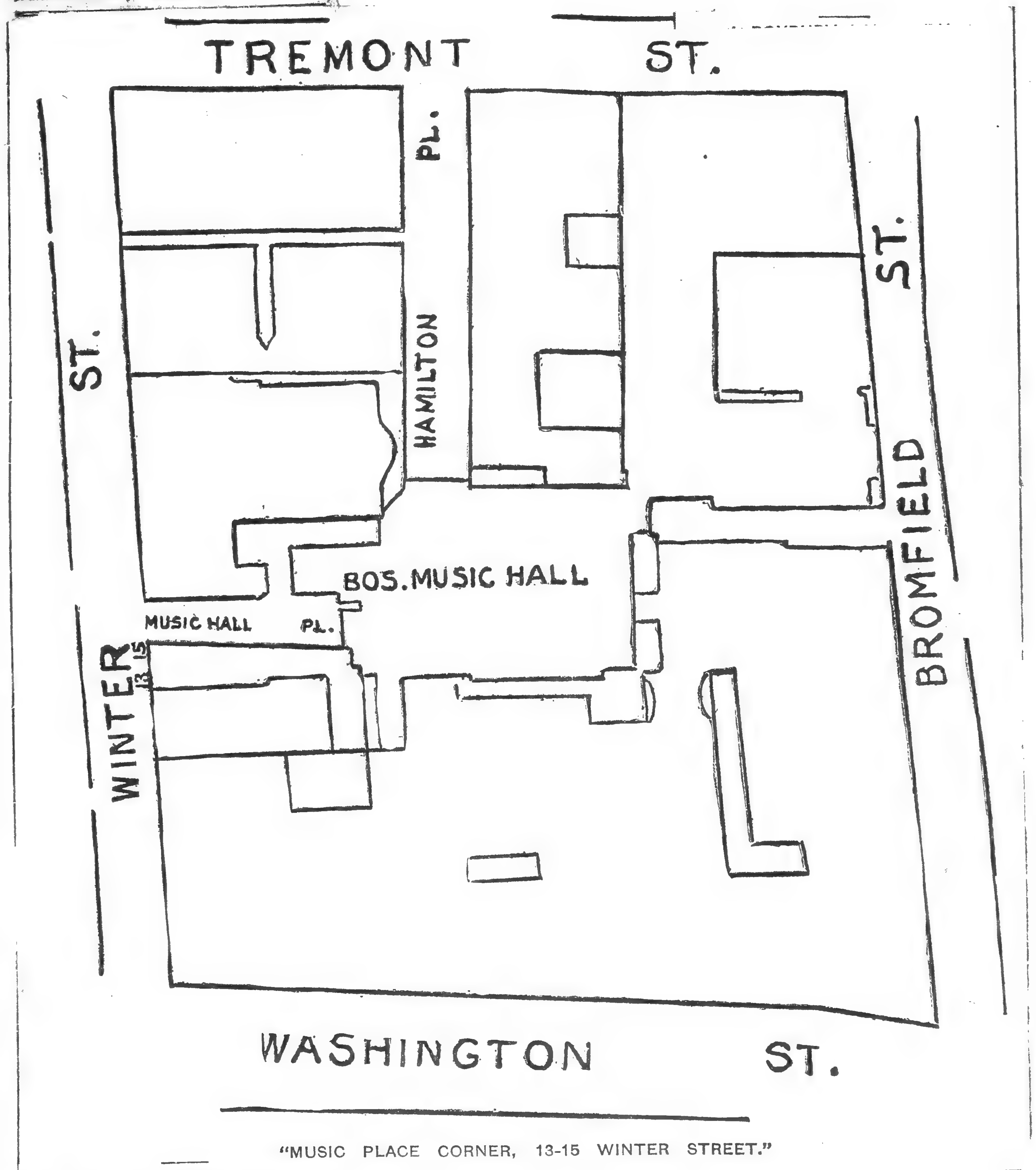
Last night one of the Trustees of the trust said he had requested Mr. Minot to inform him when the purchase was made. He had not heard from Mr. Minot at that hour, and consequently knew nothing about the deal.

The great association which the Journal today says has bought the property is the richest of all the real estate organizations in Boston. It was organized about 10 years ago by Alexander S. Porter, who originated the scheme. The trust began with a capital of $2,000,000, and has increased its capital from time to time until it now has as capital over $6,000,000. The Trustees are Samuel Wells, Wm. S. Dexter, Robert Codman, William Minot and C. E. Cotting.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CIII., NO. 89.

WEDNESDAY, MARCH 30, 1898.



"MUSIC PLACE CORNER, 13-15 WINTER STREET."

The Right to Build Over Music Hall Place Secured.

Valuable Lincoln Street Property Changes Ownership — Kneeland Street Estate Passes Into Other Hands—Tract in Roxbury Sold—Recorded Transfers.

Negotiations which have been pending for the last few weeks for the purchase of the estate 13-15 Winter street, on the corner of Music Hall place, adjoining Music Hall, have just been completed.

The agreements have been signed for the purchase of this property by the trustees of the Boston Real Estate Trust, who have purchased this estate as well as Music Hall property, through Mr. C. W. Whittier.

The purchasers propose to add this parcel to their recent purchase of the Music Hall estate, thus making Music Hall a Winter street property, with a total area of about 24,000 square feet.

The Music Hall estate owns the fee of the 15-foot passageway, known as Music Hall place, but the estate just purchased have rights over this passageway.

By securing this estate the Boston Real Estate Trust acquires the right to build over Music Hall place, as per cut, if they so desire, thus adding materially to the size of the present building on the lot, giving a wide frontage on Winter street.

The property which would give this vantage is owned at the present time by F. W. Andrews of Washington, D. C., whose home was formerly on this Boston site.

The trustees of the Boston Real Estate Trust are to give back a lease of the Music Hall portion of the property to Henry L Higginson, who is to use it for the Symphony concerts

It is the intention of the new owners of this property and Music Hall estate to improve or rebuild at the expiration of the present leases.

It seems probable that this property, which is in the very focus of the retail centre of Boston, will be used by some great retail store, applications for this purpose having already been made.

COLORED PAPER

Boston Symphony Orchestra.

Boston, September 27, 1897.

Auction sale of $12 Season Tickets for the Friday Afternoon Public Rehearsals at Music Hall, this (**MONDAY**) morning, at ten o'clock.

Boston Symphony Orchestra.

Boston, September 30, 1897.

Auction Sale of $12 Season Tickets for the SATURDAY EVENING CONCERTS, at Music Hall, this (**THURSDAY**) morning, at TEN o'clock.

500

BOSTON SYMPHONY ORCHESTRA.

SEASON 1897-8.

$7.50 REHEARSALS.

No. ....

Premium, ...

Name, ...

1000

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SEASON 1897-8.

$12 CONCERTS.

No.

Premium,

Name,

Boston Symphony Orchestra.

SEVENTEENTH SEASON, 1897-98.

1510th TO 1515th CONCERT.

NOVEMBER ITINERARY.

Leave Boston Sunday, November 7, at 7, P. M. Providence Depot.

Arrive Philadelphia, Broad Street Station Penna. R. R., Monday, November 8, at 7 A.M.

CONTINENTAL HOTEL.

Concert at Academy of Music at 8, P.M.

Hotel baggage not ready directly after the concert will be moved at owner's expense.

Leave Philadelphia, Tuesday, November 9, Baltimore & Ohio R. R., Twenty-fourth and Chestnut Sts., at 10.22, A.M.

Arrive Washington, B. & O. R. R. at 1.40 P.M.

Matinee at Lafayette Square Opera House, Tuesday, November 9, at 4 o'clock.

Leave Washington, B. & O. R. R., at 6.20, P.M.

Arrive Baltimore, at 7.20 P. M.

Concert at Music Hall, Mount Royal Avenue and Cathedral St., Wednesday, November 10, at 8, P.M.

Hotel baggage not ready directly after the concert will be moved at owner's expense.

Leave Baltimore, Camden Street Station, B. & O. R. R., Wednesday, November 10, at midnight. Sleeping cars ready at 10, P.M.

Arrive New York, Depot Central R.R. of N J., Thursday, November 11, at 7, A.M.

NEW YORK ADDRESS, METROPOLITAN OPERA HOUSE.

Concert at Metropolitan Opera House, at 8, P.M.

Matinee at Academy of Music, Brooklyn, Friday, November 12, at 3.

Concert at Academy of Music, Brooklyn, Saturday, November 13, at 8, P.M.

Leave New York, Grand Central Depot, Saturday, November 13, at midnight.

Hotel baggage will be collected after the concert Saturday night.

Arrive Boston Sunday, November 14, at 7 A.M. Providence Depot.

Instruments must be ready and marked to-night, (Saturday), after the Concert.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SATURDAY, November 6, 1897.

Boston Symphony Orchestra.

SEVENTEENTH SEASON, 1897-98.

1527th TO 1532d CONCERT.

DECEMBER ITINERARY.

Leave Boston Sunday, December 12, at 7, P. M. Providence Depot.

Arrive Philadelphia, Broad Street Station Penna. R. R, Monday, December 13, at 7 A.M.

CONTINENTAL HOTEL.

Rehearsal at Academy of Music at 5 P. M.

Concert at Academy of Music at 8, P.M.

Hotel baggage not ready directly after the concert will be moved at owner's expense.

Leave Philadelphia. Tuesday, December 14, Baltimore & Ohio R. R., Twenty-fourth and Chestnut Sts., at 10.22, A.M.

Arrive Washington, B. & O. R. R. at 1.40 P.M.

Matinee at Lafayette Square Opera House, Tuesday, December 14, at 4 o'clock.

Leave Washington, B. & O. R. R., at 6.20, P.M.

Arrive Baltimore, at 7.20 P. M.

Concert at Music Hall, Mount Royal Avenue and Cathedral St., Wednesday, December 15, at 8, P.M.

Hotel baggage not ready directly after the concert will be moved at owner's expense.

Leave Baltimore, Camden Street Station, B. & O. R. R., Wednesday, December 15, at midnight. Sleeping cars ready at 10, P.M.

Arrive New York, Depot Central R.R. of N. J., Thursday, December 16, at 7, A.M.

NEW YORK ADDRESS, METROPOLITAN OPERA HOUSE.

Rehearsal at Chickering Hall, Fifth Avenue and Eighteenth Streets, at 12, noon.

Concert at Metropolitan Opera House, at 8, P.M.

Matinee at Academy of Music, Brooklyn, Friday, December 17, at 3.

Concert at Academy of Music, Brooklyn, Saturday, December 18, at 8, P.M.

Leave New York, Grand Central Depot, Saturday, December 18, at midnight.

Hotel baggage will be collected after the concert Saturday night.

Arrive Boston Sunday, December 19, at 7 A.M. Providence Depot.

Instruments must be ready and marked to-night (Saturday), after the Concert.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SATURDAY, December 11, 1897.

The usual rehearsals in Boston will be held on Monday and Tuesday, December 20 and 21, with performances Wednesday afternoon, December 22, and Thursday evening, December 23, on account of Christmas.

Boston Symphony Orchestra.

SEVENTEENTH SEASON, 1897-98.

1559th TO 1564th CONCERT.

FEBRUARY ITINERARY.

Leave Boston Sunday. February 13, at 7, P. M. Providence Depot.

Arrive Philadelphia. Broad Street Station Penna. R. R, Monday, February 14, at 7 A.M.

CONTINENTAL HOTEL.

Concert at Academy of Music at 8, P.M.

Hotel baggage not ready directly after the concert will be moved at owner's expense.

Leave Philadelphia. Tuesday, February 15, Baltimore & Ohio R. R., Twenty-fourth and Chestnut Sts., at 10.22, A.M.

Arrive Washington, B. & O. R. R. at 1.40 P.M

Matinee at Lafayette Square Opera House, Tuesday, February 15, at 4 o'clock.

Leave Washington, B. & O. R. R., at 6.20, P.M.

Arrive Baltimore, at 7.20 P. M.

Concert at Music Hall, Mount Royal Avenue and Cathedral St., Wednesday, February 16, at 8, P.M.

Hotel baggage not ready directly after the concert will be moved at owner's expense

Leave Baltimore, Camden Street Station, B. & O. R. R., Wednesday, February 16, at midnight. Sleeping cars ready at 10, P. M.

Arrive New York, Depot Central R.R. of N.J., Thursday, February 17, at 7, A.M.

NEW YORK ADDRESS, METROPOLITAN OPERA HOUSE.

Concert at Metropolitan Opera House, at 8, P.M.

Matinee at Academy of Music, Brooklyn, Friday, February 18, at 3.

Concert at Academy of Music, Brooklyn, Saturday, February 19, at 8, P.M.

Leave New York, Grand Central Depot, Saturday, February 19, at midnight.

Hotel baggage will be collected after the concert Saturday night.

Arrive Boston Sunday, February 20, at 7 A.M. Providence Depot.

Instruments must be ready and marked to-night (Saturday), after the Concert.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SATURDAY, February 12, 1898.

Boston Symphony Orchestra.

SEVENTEENTH SEASON, 1897-98.

1576th TO 1581st CONCERT.

MARCH ITINERARY.

Leave Boston Sunday, March 20, at 7, P. M. Providence Depot.

Arrive Philadelphia, Broad Street Station Penna. R. R., Monday, March 21, at 7 A.M.

CONTINENTAL HOTEL.

Concert at Academy of Music at 8, P.M.

Hotel baggage not ready directly after the concert will be moved at owner's expense.

Leave Philadelphia, Tuesday, March 22, Baltimore & Ohio R. R., Twenty-fourth and Chestnut Sts., at 10.22, A.M.

Arrive Washington, B. & O. R. R. at 1.40 P.M

Matinee at Lafayette Square Opera House, Tuesday, March 22, at 4 o'clock.

Leave Washington, B. & O. R. R., at 6.20, P.M.

Arrive Baltimore, at 7.20 P. M.

Concert at Music Hall, Mount Royal Avenue and Cathedral St., Wednesday, March 23, at 8, P.M.

Hotel baggage not ready directly after the concert will be moved at owner's expense.

Leave Baltimore, Camden Street Station, B. & O. R. R., Wednesday, March 23, at midnight. Sleeping cars ready at 10, P. M.

Arrive New York, Depot Central R.R. of N.J., Thursday, March 24, at 7, A.M.

NEW YORK ADDRESS, METROPOLITAN OPERA HOUSE.

Concert at Metropolitan Opera House, at 8, P.M.

Matinee at Academy of Music, Brooklyn, Friday, March 25, at 3.

Concert at Academy of Music, Brooklyn, Saturday, March 26, at 8, P.M.

Leave New York, Grand Central Depot, Saturday, March 26, at midnight.

Hotel baggage will be collected after the concert Saturday night.

Arrive Boston Sunday, March 27, at 7 A.M. Providence Depot.

Instruments must be ready and marked to-night (Saturday), after the Concert.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SATURDAY, March 19, 1898.

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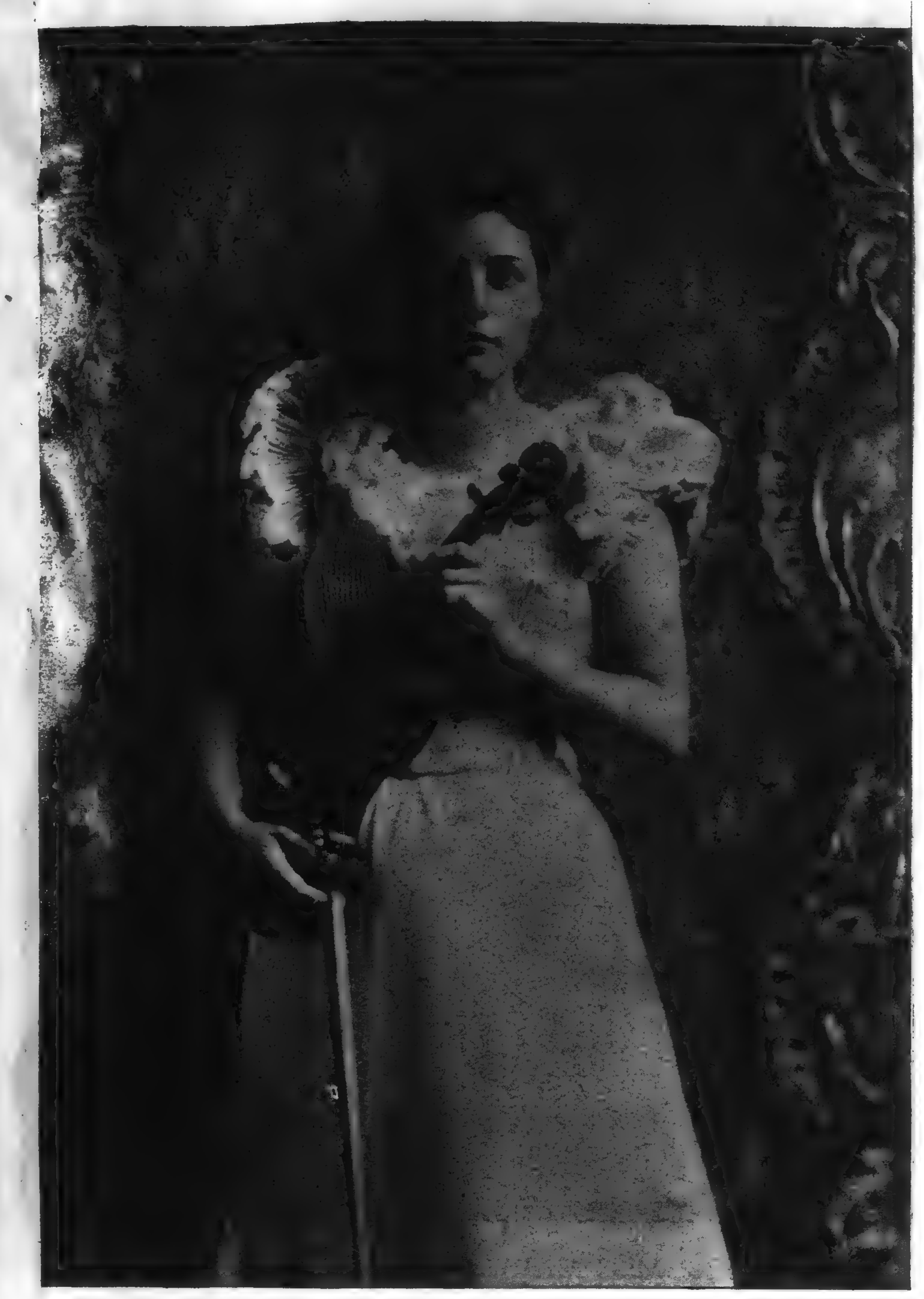
The Boston Sunday Journal
PRESENTS FREE TO ITS READERS EACH WEEK
The New England Home Magazine,
The two being combined, for the price of five cents, to Sunday Journal readers exclusively.

A TALENTED CAMBRIDGE GIRL.



MISS OLIVE MEAD,

Who has just had the honor of appearing as solo violinist with the Boston Symphony Orchestra. (See page 204.)

Olive Mead (whose portrait is on page 222), who was solo violinist at a Symphony concert last week, enjoys the distinction of being the first violinist to appear with the Boston Symphony Orchestra whose musical education has been acquired in this country. It is ten years since any "girl violinist" has been presented by that organization, and Miss Mead is, indeed, the third woman soloist who has ever played with the Symphony.

She was born in Cambridge, Mass. At the age of 7 she began the serious tudy of the violin. After several ears' instruction by the late Julius ichberg, she passed under the torage of Franz Kneisel, concert aster of the Boston Symphony Or-hestra.

Although her education may be called purely American, she has visited the musical centres of Europe and formed the acquaintance of their leading musicians, composers and performers. Among them was the late Johannes Brahms, whose friendship and admiration she enjoyed, and with whom she had correspondence until the time of his death, last year.

She has had the pleasure of appearing with the New York Symphony Orchestra, the New York German Liederkranz, the New York Manuscript Society, the Boylston Club and Cecelia of Boston and many other organizations throughout the country.

Her life-size portrait by W. A. J. Claus is now in the exhibition of the Boston Art Club.

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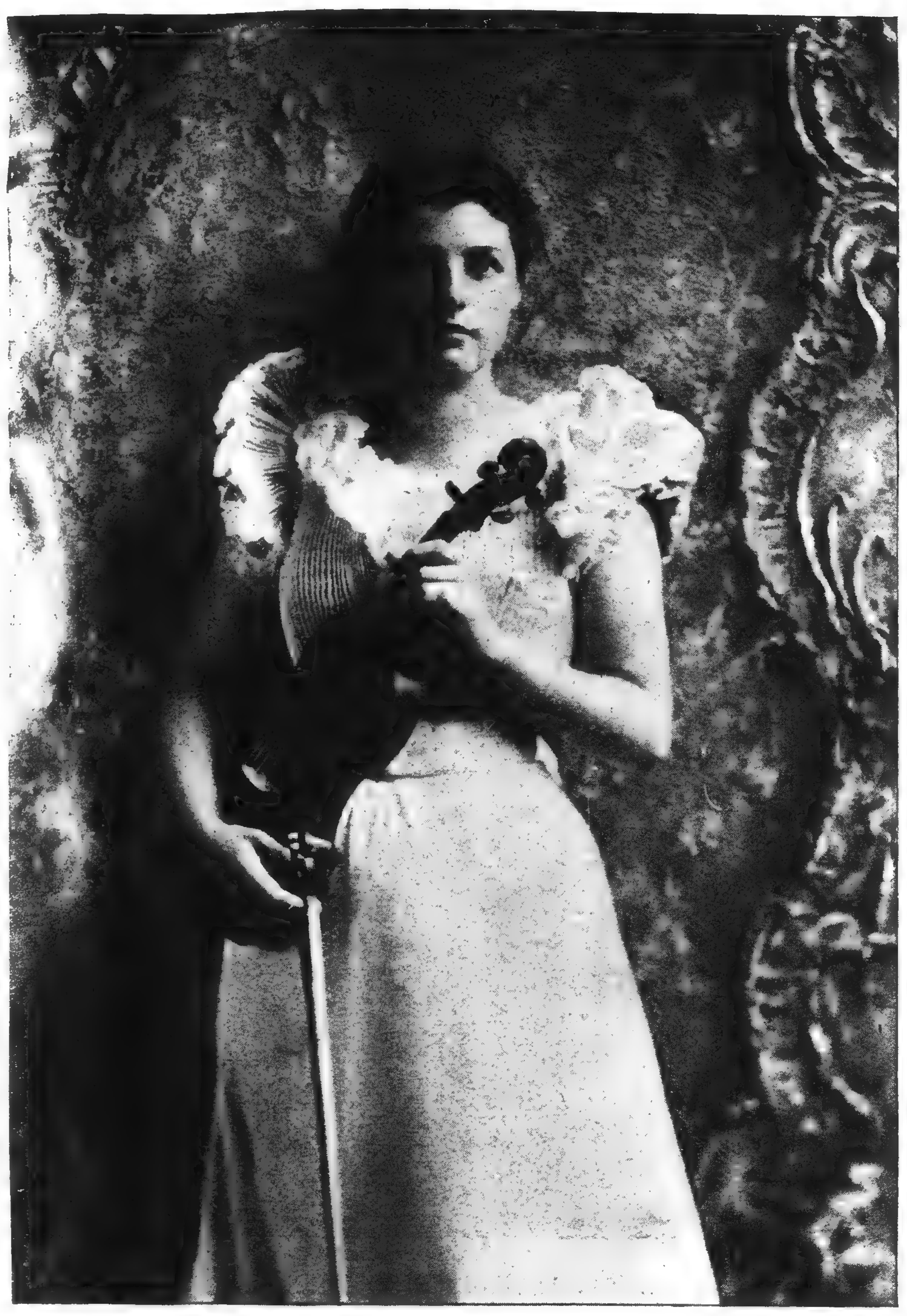

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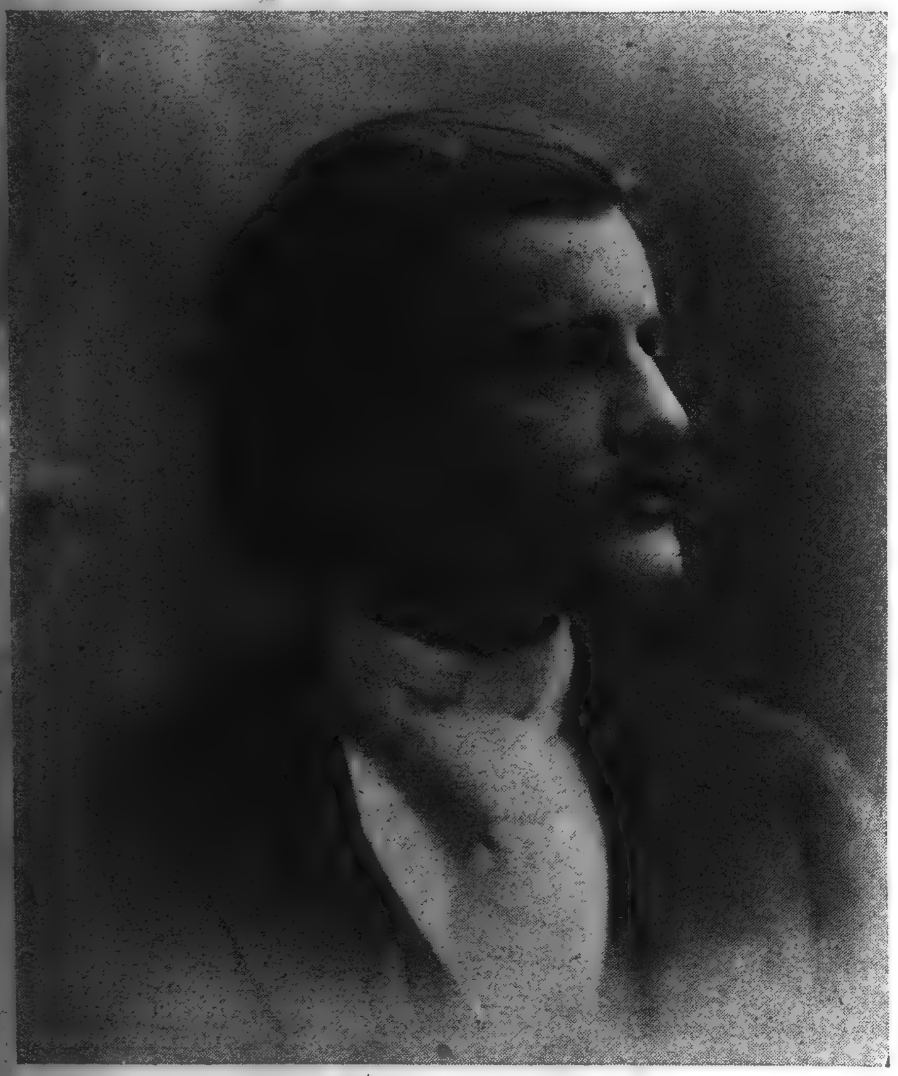
Soprano.

MME. MELBA.
Soprano.

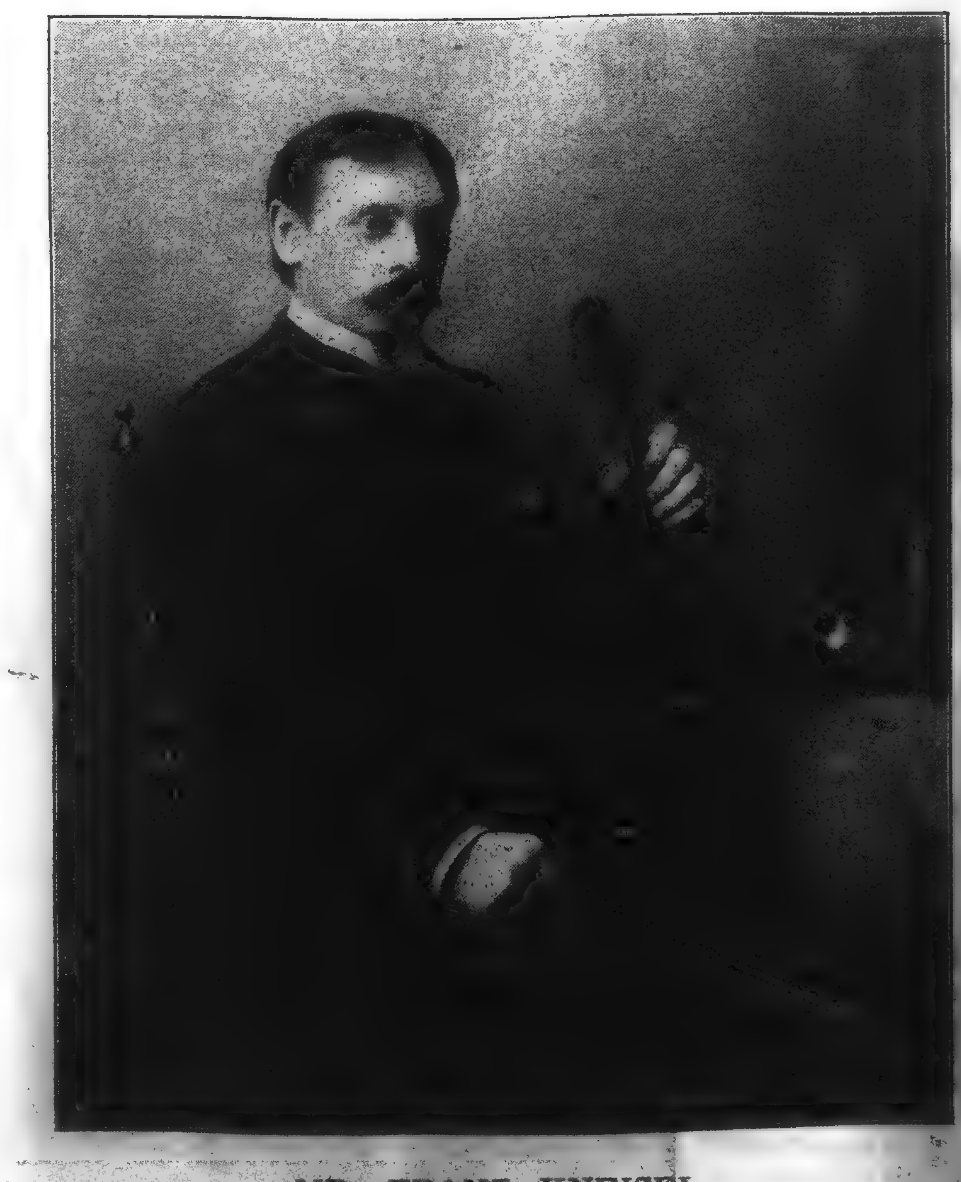


MR. MORITZ ROSENTHAL,
Pianist.

MR. EMIL PAUR,
Conductor Boston Symphony Orchestra.

MR. DAVID BISPHAM,
Baritone.

MR. RAFAEL JOSEFFY,
Pianist.



MR. FRANZ KNEISEL,
Violinist.

ARTISTS OF THE BOSTON SYMPHONY CONCERTS.

TO BE HEARD WITH THE ORCHESTRA DURING THE COMING SEASON.

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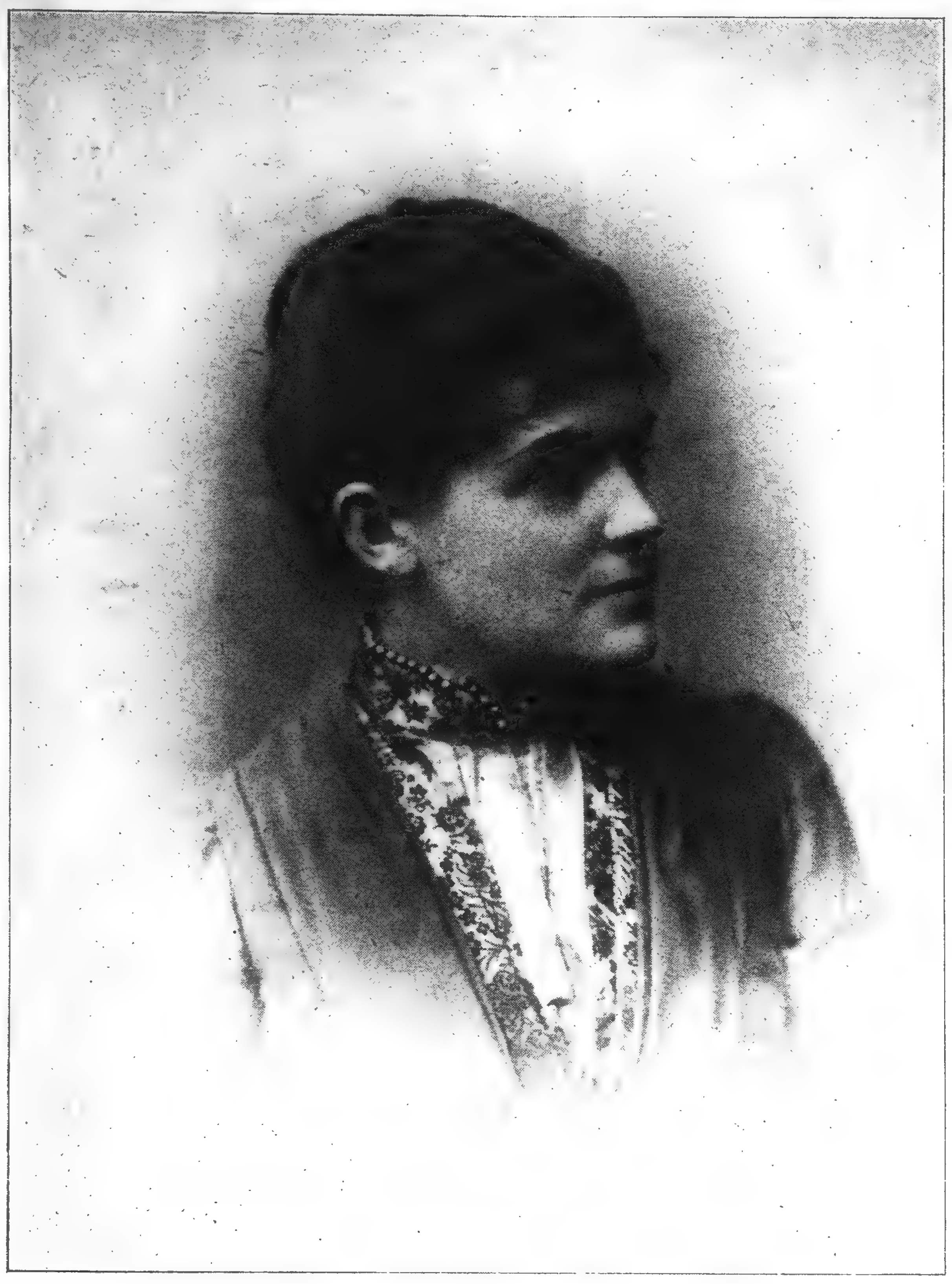

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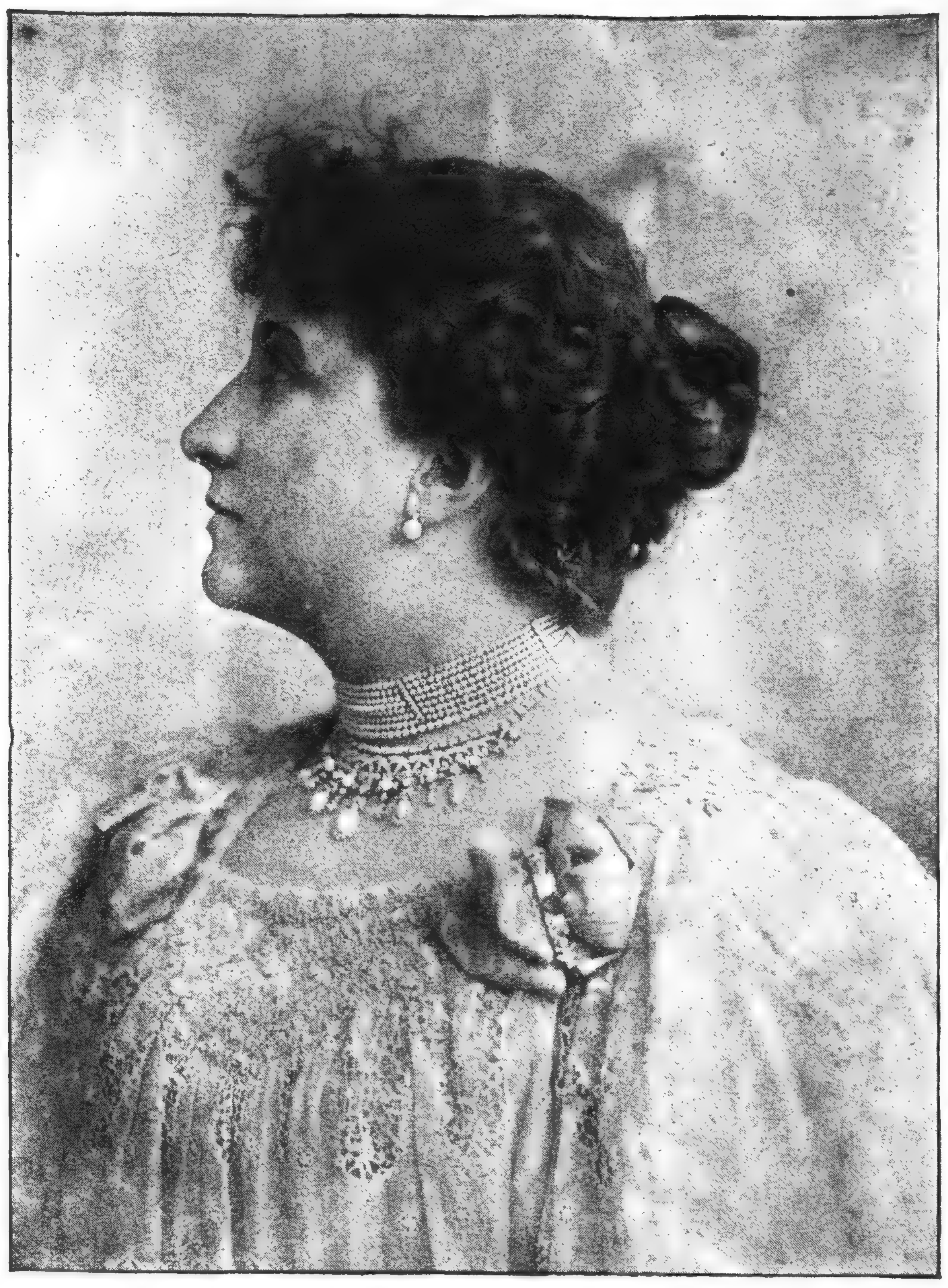

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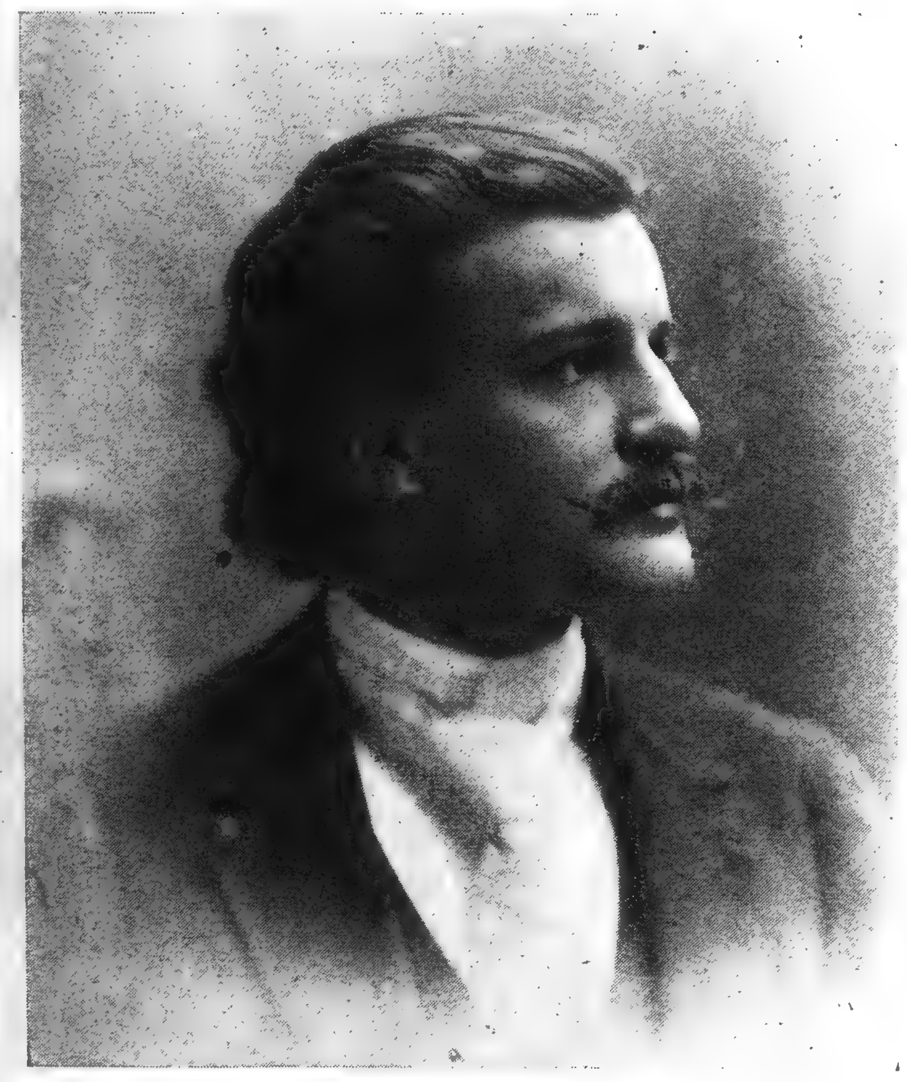

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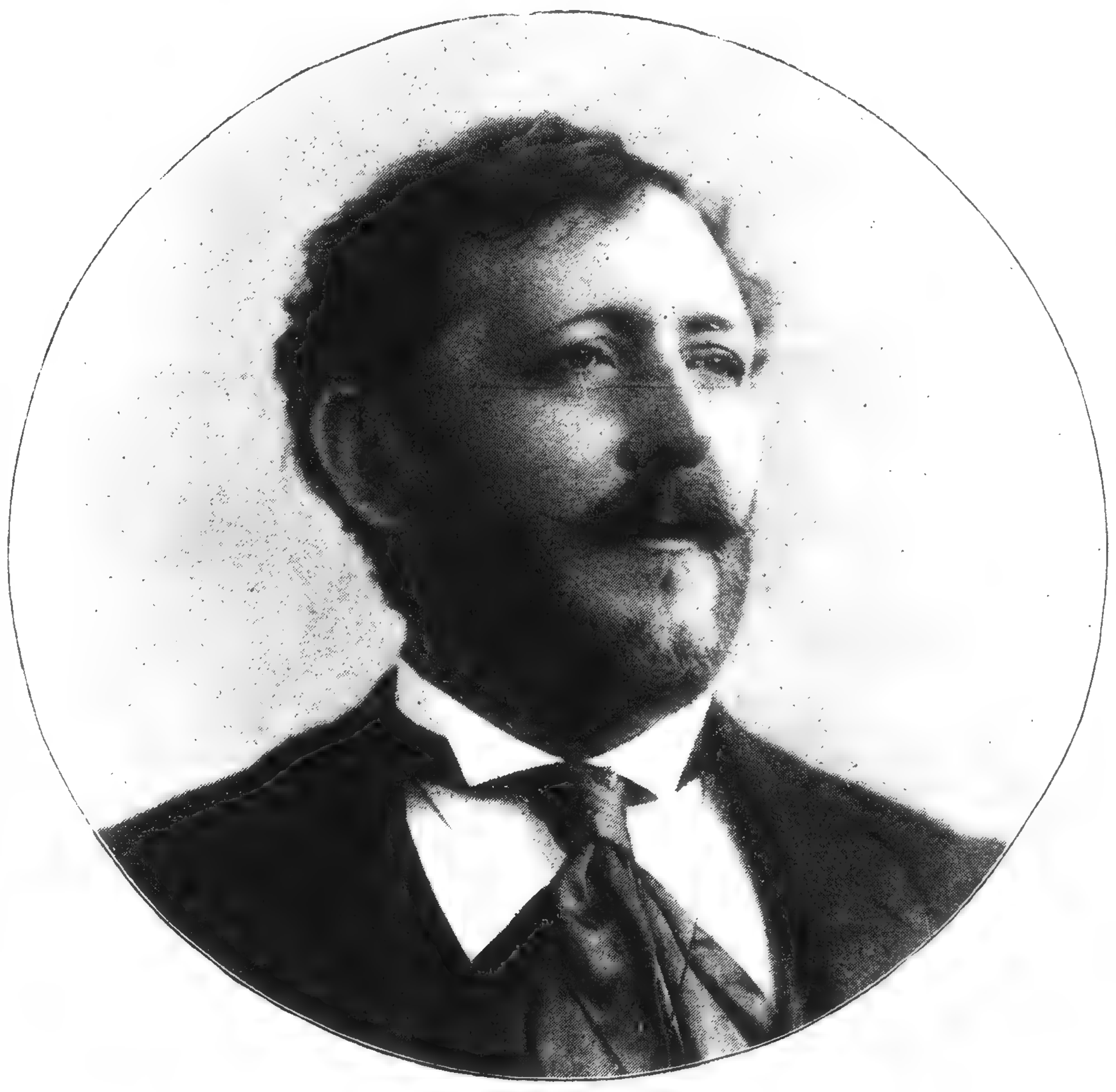

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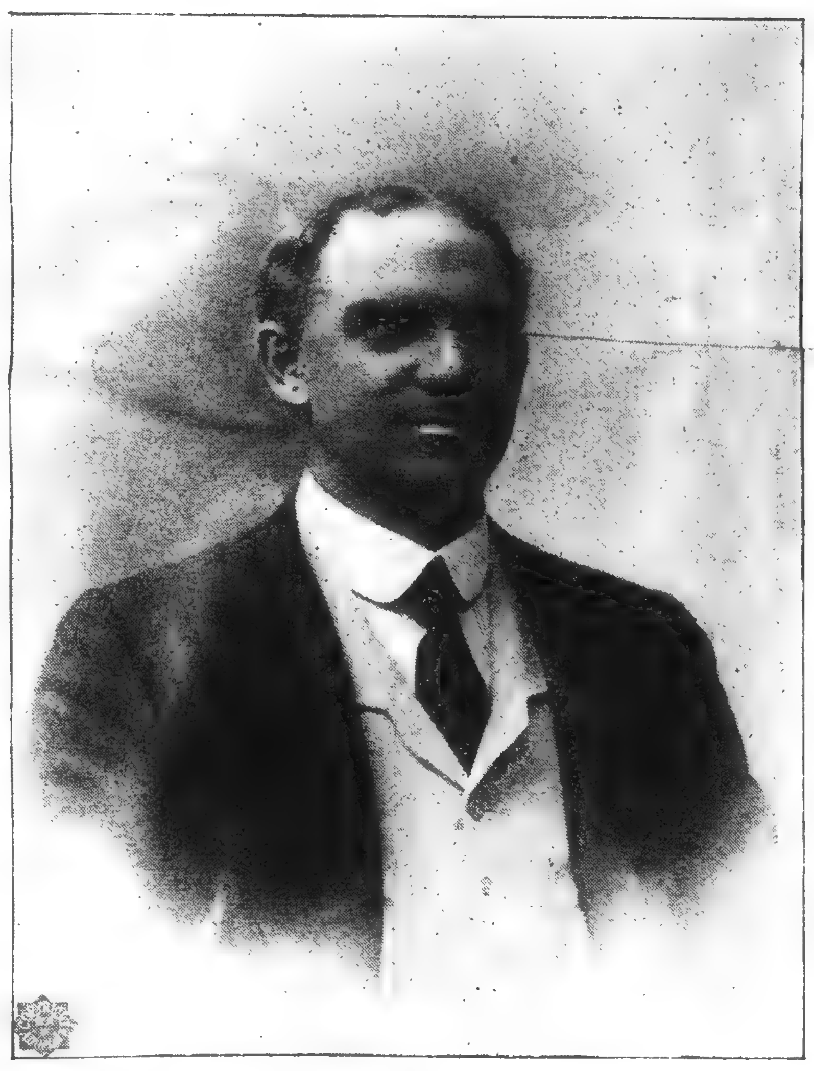

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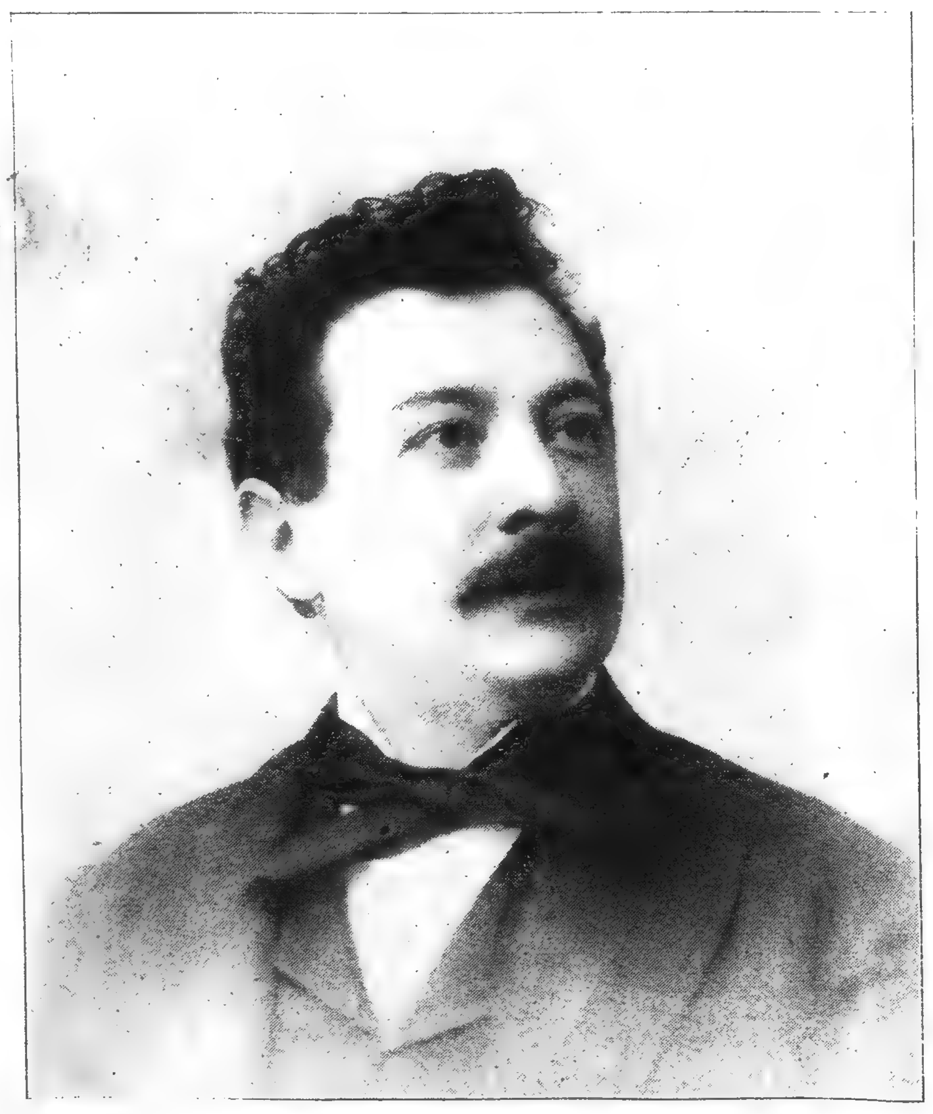

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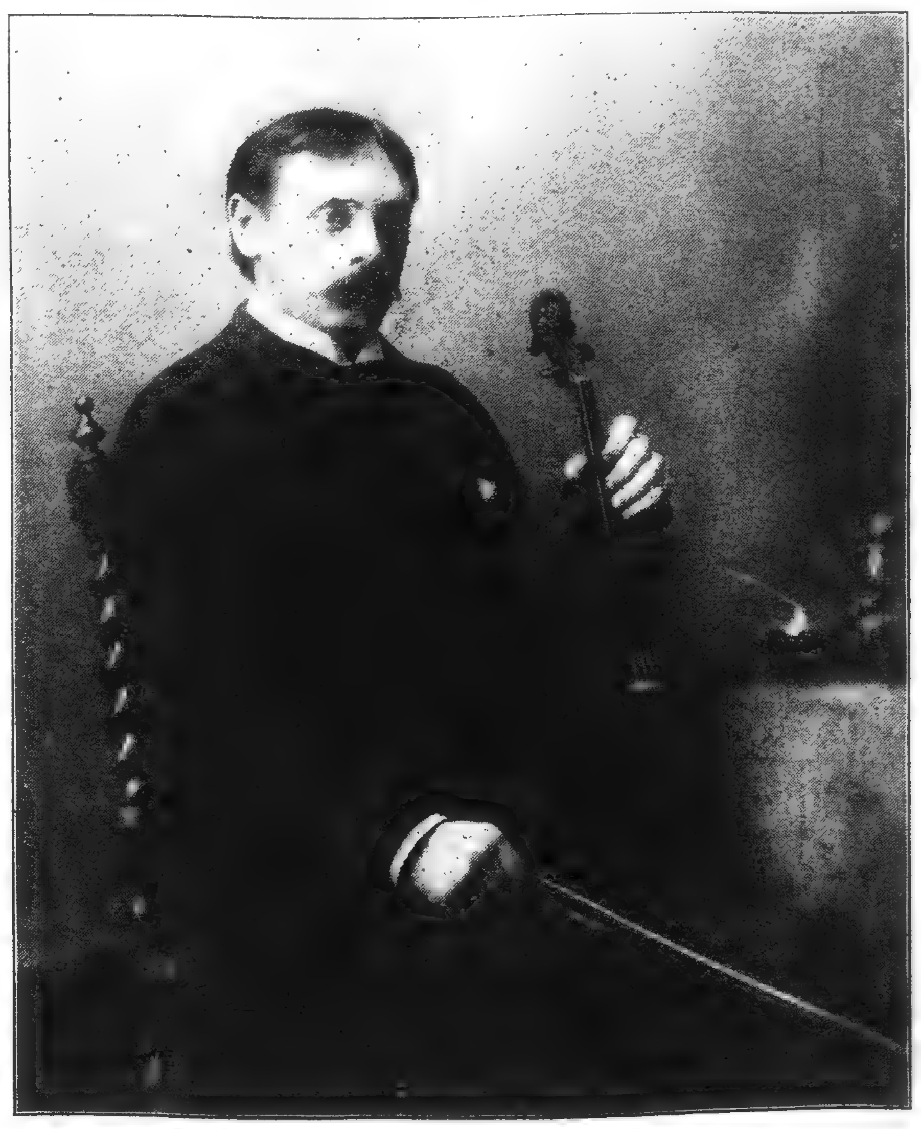

MR. FRANZ KNEISEL,
Violinist.

ARTISTS OF THE BOSTON SYMPHONY CONCERTS.

TO BE HEARD WITH THE ORCHESTRA DURING THE COMING SEASON.

rcester Daily
Of[illegible] 444 Main St., opp., City Hall,
WORCESTER MASS.
SATURDAY, SEPTEMBER 11, 1897.

We have received the following pleasant little note apropos of the coming musical season in Boston from Miss Mabel A. Cowie:

To the casual observant visitor, Boston would not appear especially musical at present, as all the musical people and instructors are still out of town and nothing of a musical character is going on; but the different directors and managers are beginning to whisper things promising a very brilliant season. A visit to Mr. Comee, manager of the Boston Symphony Orchestra, found him well and good natured, as usual, and busy with the programs which will appear next week. The preliminary announcement for the season of 1897-98 will appear in next Sunday's issue of the Boston papers.

Musical people and patrons of the Symphony course arranging musicales, parties, etc., will be glad to know in advance that the weeks when the orchestra will be out of Boston making annual tours will be the weeks of Nov. 13-14, Dec. 11-12, Jan. 22-23, Feb. 26-27 and March 26-27, when rehearsals and concerts will of course be omitted.

Boston Journal.
SUNDAY, SEPTEMBER 12, 1897.

BOSTON SYMPHONY ORCHESTRA.

Few organizations, if any, can show a record of continuous success equal to that of the Boston Symphony Orchestra. Year after year its concerts maintain the highest standard of musical excellence, and its patrons look forward to them with pleasant expectations which never fail to be realized. Each season they provide a hearing of many standard orchestral works, all important novelties and incidentally the leading solo artists who are in the country. The orchestra enters upon its 17th season this autumn, and the same liberal policy that has brought success in the past will be followed. The list of soloists engaged is a very attractive one, and will be announced during the coming week. Twenty-four concerts will be given in Music Hall Saturday evenings, beginning Oct. 16, and 24 public rehearsals Friday afternoon, beginning Oct 15. One week in November, December, January, February and March will be devoted to the customary series of performances in New York and other cities, and in these weeks the Boston concerts will be omitted. The sale of season tickets will be by auction, and will be held in Music Hall on Monday, Tuesday, Thursday and Friday, Sept. 27, 28, 30 and Oct 1.

SUNDAY HERALD
SEPTEMBER 12,

BOSTON SYMPHONY ORCHESTRA.

For the 17th time the Boston Symphony orchestra announces its annual series of concerts at Boston Music Hall. It required but a few seasons for this organization to establish itself firmly in the favor of the musical public, and the unfailing popularity that it has since enjoyed is world famous. This popularity is not confined to the city of its birth, but is equally marked in New York, Brooklyn, Philadelphia, Baltimore, Washington, Providence, and wherever the orchestra is known. The same policy that has brought success in the past is to be followed during the season of 1897-98 which will soon begin. Twenty-four concerts will be given on Saturday evenings beginning Oct. 16, and 24 public rehearsals on Friday afternoons beginning Oct. 15. One week in November, December, January, February and March will be devoted to the customary series of concerts in other cities, and in these weeks the Boston performances will, of course, be omitted. The list of soloists for this season, which will shortly be announced, is a very strong one, and includes many of the foremost artists of the profession. The sales of season tickets will be by auction, and will be held at Music Hall on Monday, Tuesday, Thursday and Friday, Sept. 27, 28, 30 and Oct. 1.

Boston Sunday Globe.
SUNDAY, SEPT. 12, 1897.

Boston Symphony Orchestra.

On Monday, Sept 27, the opening day of the "symphony sale," the keynote of the musical year in Boston will be sounded for the 17th consecutive season. The first public rehearsal on Friday afternoon, Oct 15, will be the 1500th performance by the Boston Symphony orchestra and the 801st performance in Boston. Such totals as these, with the slight changes in the personnel of the orchestra in the past 10 years, explain the high musical rank of the organization and establish its claim to be the leading factor in the musical history of the country.

Boston is justly proud of its Symphony orchestra, and shows the sincerity of its appreciation each September by contributions to its maintenance at a sale which in spirit, loyalty and enthusiasm has no parallel in the world, and all because of the integrity of the institution and the absolute confidence that a fair return will be realized on the investment.

The coming season will be as attractive as ever in the performance of new works, soloists of renown and the constant and unremitting effort in the direction of perfect ensemble which always obtains with the Boston Symphony orchestra. Complete details will be published the coming week. Twenty-four concerts and 24 public rehearsals will be given as usual at Music hall. The sales of season tickets will be by auction, and will be held on Monday, Tuesday, Thursday and Friday, Sept 27, 28, 30 and Oct 1.

BOSTON POST.
The Representative Democratic Paper
OF NEW ENGLAND.
SUNDAY MORNING, SEPTEMBER 12, 1897.
(Copyright, 1897, Post Publishing Company.)

BOSTON SYMPHONY ORCHESTRA.

The numerous inquiries received at Music Hall both by mail and in person indicate very plainly the widespread interest in the dates of the auction sales of season tickets for the twenty-four public rehearsals on Friday afternoons and the twenty-four concerts on Saturday evenings by the Boston Symphony Orchestra for the coming season of 1897-98, the seventeenth year of the orchestra.

The rehearsal tickets will be sold on Monday and Tuesday, Sept. 27 and 28, the concert tickets on Thursday and Friday, Sept. 30 and Oct. 1. That each new season shall be at least the equal of its predecessors in all the features which combine to make it a brilliant success is the constant aim and effort of the management.

To ask that the orchestra itself shall be any better is almost unreasonable, yet Conductor Paur will strive to raise the standard of performance even higher than before. A list of soloists surpassing all that have gone before is assured, and a glance at the programmes already prepared reveals a sufficient number of brilliant novelties to satisfy the devotees of modern composition. Full details will be published during the coming week, and the patrons of these concerts, many of them from the very outset, in 1881, will find the season of 1897-98 equal in every way to their desires.

HOME JOURNAL
A PAPER OF TO-DAY
SATURDAY, SEPTEMBER 18, 1897.

EMIL PAUR.

ON the first page of this issue of the HOME JOURNAL is shown the portrait of a man just now very much in the public mind. This is Emil Paur, at the waving of whose baton the Symphony concerts for the season of 1897–8 will begin. Mr. Paur has become a feature of Boston since his coming here in 1893. He is by birth an Austrian and came into the world July 29, 1855, at Czerowitz, Austria, being the son of Franz and Emilie (Ruah) Paur.

Of musical family—for his father was a pupil of Czerny, a conductor and also a teacher of music—young Paur began his musical studies early at home. In time he became a pupil at the Vienna Conservatory, studying the violin with Hellmesberger and composition with Dessoff. High honors were his when he graduated from the conservatory; he received the first prize and the large medal, and secured the position of first violin in the orchestra of the Vienna Opera House.

Although a fine player, his great talent for conducting was soon noticed, and he was appointed to conduct a great performance of a new oratorio, "Die Sieben Todsunden," in Berlin. His success was such that, though only twenty-one, he was given the position of court conductor at Cassell in 1876. Then came a higher offer from Königsberg, which he accepted, and a short time after—in 1880, to be accurate—he was made first conductor and director of the Abonnements Konzerte and the court theatre at Mannheim.

For nine years he remained at the last-named place, winning constantly increasing renown. He became widely known as a pianist, a violinist and a composer of songs as well as of pieces for the various instruments of which he was master. In 1891 he went to Leipzig as first conductor at the opera. He was already well known personally in that city, where he had conducted many concerts.

At Leipzig the plans were made which resulted in his removal to America. His services were secured by Mr. Henry L. Higginson, he being engaged to succeed Mr. Nikisch as conductor of the Boston Symphony Orchestra. The interest felt in this city, and indeed throughout musical circles all over the country, when this engagement was announced was great, for Mr. Paur's fame had preceded him. His *début* in Boston was made Oct. 13, 14, 1893. It was seen at once that he was in every way able to perform the duties to which he had been called. At this present beginning of his fifth season the interest felt in the concerts is shared in large proportion by the personal regard in which Mr. Paur is held.

On Jan. 29, 1882, Mr. Paur was married to Marie Burger, whom he met at Mannheim when she was a pupil of Leschetitzky in Vienna. Mrs. Paur is a fine pianist, and occasionally consents to play in public to the great delight of lovers of fine music. The Paurs are extremely domestic in taste. They live quietly in an artistic home, and Mr. Paur belongs to no organizations other than musical. Their home is brightened by two clever boys, Hans and Kurt Paur.

THE BOSTON TIMES
BOSTON, SUNDAY, SEPT. 19, 1897.

THE SYMPHONY CONCERTS.

Plans for the Coming Season—The Auction Sale of Seats.

The arrangements for the new season of the Symphony orchestra, make it certain that Boston will continue to enjoy a series of orchestral concerts that can be equalled in no other city. Mr. Paur will enter upon his fifth year as conductor, and those who have seen his scheme for the coming season pronounce it superior to any he has heretofore planned. A goodly number of interesting novelties and a wide variety of standard works are promised. The orchestra will be the same as last year in size and membership. The assistance of many of the best solo artists who are to be in the country has been secured, and none of the attractive features of past seasons will be lacking. Twenty-four concerts will be given on Saturday evenings and twenty-four public rehearsals on Friday afternoons, beginning Oct. 15. The sales of season tickets will be by auction, and will be held at Music hall.

The $12 seats for the rehearsals will be sold at auction, at Music hall, Monday, Sept. 27, at 10 a. m. The $7.50 seats for the rehearsals will be sold at auction. at Music hall, Tuesday, Sept. 28, at 10 a. m. The $12 seats for the concerts will be sold at auction, at Music hall, Thursday, Sept. 30, at 10 a. m. The $7.50 seats for the concerts will be sold in like manner at the same place, Friday, Oct 1, at 10 a.m.

Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the hall, and must be paid for as soon as bought, or they wil be immediately resold.

Among the soloists at this year's concerts will be Mme. Melba, Mme. Nordica, Mrs. Henschel, Rosenthal Joseffy, Siloti, a pianist who comes for the first time to win the approval of American audiences; Mrs. Bloomfield-Ziesler, Miss Wienzkowska, Miss Olive Mead, Miss Titus, Messrs. Kneisel, Loeffler, Adamowski, Schnitzler, Schroeder and Schultz.

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, SEPT. 20, 1897.

THE SYMPHONY ORCHESTRA.

Oct. 15 is the date fixed for the first performance of the coming season of the Boston Symphony Orchestra, whose Friday afternoon and Saturday evening performances at Music Hall will once more be the principal feature of the musical year. No organization enjoys greater favor with the public and its constantly growing popularity is a tribute to its proficiency in its art. The arrangements now completed for these concerts leave nothing to be desired, and subscribers will enjoy all the attractive features for which they have become famous.

Conductor Paur, desirous of making his fifth season memorable, has made the arrangement of the programmes the care of his summer days. He will present a carefully selected variety of ever-welcome standard works, and has secured from the great number of novelties submitted to him for examination such as appeal to him as being worthy.

The list of solo artists is by all odds the best ever announced. It includes Melba, Mrs. Henschel, Rosenthal, Joseffy, Siloti, Mrs. Bloomfield-Zeisler, Miss Wienzkowska, Miss Olive Mead, Miss Titus, and Messrs. Bispham, Kneisel, Loeffler, Adamowski, Schnitzler, Schroder, Schulz, and others. Mr. Siloti and Miss Wienzkowska are pianists of distinction who have never been heard in these concerts. Miss Olive Mead is a young violinist, and Miss Titus is a debutante who is said to possess a voice of great beauty which gives promise of a brilliant career.

Some of the novelties to be presented are: Chabrier's "Espagna" and "Marche Joyeuse," Glazounow's "Poeme Lyrique," Rimsky Korsakoff's "Oster Fest," Tschalkowsky's "Italian Caprice," Richard Strauss's symphonic poem "Zarathustra," and Saint-Saens' symphonic poem "Princess Jaune."

The orchestral numbers of the first four programmes will be:—

1. Oct. 15-16.—Brahms, Academic Ov[illegible]ture; Beethoven, Symphony No. 7 in [illegible] major; Chabrier, "Espagna;" Glazoun[illegible] "Poeme Lyrique;" Wagner, "Kai[illegible]marsch."
2. Oct. 22-23.—Rimsky Korsakoff, "Oster Fest;" Schumann, Symphony No. 1 in B flat; Eschaikowsky, "Italian Caprice."
3. Oct. 29-30.—Richard Strauss, symphonic poem "Zarathustra;" Brahms, Symphony No. 3 in F major; Weber-Weingartner, "Invitation to Dance."
4. Nov. 5-6.—Haydn, Symphony No. 7 in C; Mozart, Serenade; Beethoven, overture, "Lenore," No. 2.

The sales of season tickets will be by auction, and will be held at Music Hall during the week beginning Sept. 27. Although no expense has been spared to keep the concerts up to the modern standard, the prices of tickets will be the same as before, $12 and $7.50 for the series of public rehearsals, and for the series of concerts, according to the location of seats. The $12 season tickets for the public rehearsals will be sold at auction in Music Hall on Monday, Sept. 27; the $7.50 tickets for rehearsals on Tuesday, Sept. 28; the $12 tickets for the Saturday evening concerts on Thursday, Sept. 30, and the $7.50 tickets for the concerts on Friday, Oct. 1.

The sales will begin each day at 10 A. M., and will be conducted by Auctioneer Jackson. Bids will be accepted for seats in their regular order only and no more than four seats will be sold on one bid. A very important detail is that the premium bid will be on each ticket. Tickets will be delivered in the hall, and must be paid for as soon as bought or they will be resold. The seats open to competition will be shown on a large diagram and will be marked off as soon as sold.

The Beacon.
BOSTON, SATURDAY, SEPT. 18, 1897.

THE SYMPHONIES.

Boston without her Symphony concerts and rehearsals would be worse than "Hamlet" with Hamlet left out; in fact, it would not be Boston at all. We may have to do without opera, but we have twenty-four of the best concerts in the world, and an equal number of rehearsals quite as fine.

Indeed, it is a musical education in itself to attend the course of our Symphony concerts. The orchestra this year will number as fine players as are to be found in the world, and will be led by that most distinguished of conductors, Emil Paur.

The sale of seats will open September 27.

Friday afternoon public rehearsal season tickets will be sold Monday and Tuesday, September 27 and 28; and Saturday evening concert tickets on Thursday and Friday, September 30 and October 1.

The rehearsals will begin October 15, and the Saturday evening concerts on October 16. But the sale of seats opens at Music Hall week after next.

SATURDAY EVENING
Gazette
BOSTON, SUNDAY MORNING, SEPT. 19.

The seventeenth season of the Boston Symphony Orchestra begins on Friday afternoon, Oct. 15. The auction sale of $12 seats for rehearsals will take place in Music Hall on Monday, Sept. 27, at 10 A. M.; for the $7.50 seats for rehearsals, Tuesday, Sept. 28, at 10 A. M. The $12 seats for the concerts will be sold in like manner at the same place on Thursday, Sept. 30, at 10 A. M.; and the $7.50 seats for the concerts on Friday, Oct. 1, at 10 A. M. Bids are for the seats in their order and no more than four seats will be sold on one bid. Tickets must be paid for as soon as bought or they will be immediately resold.

Worcester Daily Spy.

Office 444 Main St., opp., City Hall,
WORCESTER MASS.

SATURDAY, SEPTEMBER 11, 1897.

We have received the following pleasant little note apropos of the coming musical season in Boston from Miss Mabel A. Cowie:

To the casual observant visitor, Boston would not appear especially musical at present, as all the musical people and instructors are still out of town and nothing of a musical character is going on; but the different directors and managers are beginning to whisper things promising a very brilliant season. A visit to Mr. Comee, manager of the Boston Symphony Orchestra, found him well and good natured, as usual, and busy with the programs which will appear next week. The preliminary announcement for the season of 1897-98 will appear in next Sunday's issue of the Boston papers.

Musical people and patrons of the Symphony course arranging musicales, parties, etc., will be glad to know in advance that the weeks when the orchestra will be out of Boston making annual tours will be the weeks of Nov. 13-14, Dec. 11-12, Jan. 22-23, Feb. 26-27 and March 26-27, when rehearsals and concerts will of course be omitted.

Boston Journal.

SUNDAY, SEPTEMBER 12, 1897.

BOSTON SYMPHONY ORCHESTRA.

Few organizations, if any, can show a record of continuous success equal to that of the Boston Symphony Orchestra. Year after year its concerts maintain the highest standard of musical excellence, and its patrons look forward to them with pleasant expectations which never fail to be realized. Each season they provide a hearing of many standard orchestral works, all important novelties and incidentally the leading solo artists who are in the country. The orchestra enters upon its 17th season this autumn, and the same liberal policy that has brought success in the past will be followed. The list of soloists engaged is a very attractive one, and will be announced during the coming week. Twenty-four concerts will be given in Music Hall Saturday evenings, beginning Oct. 16, and 24 public rehearsals Friday afternoon, beginning Oct 15. One week in November, December, January, February and March will be devoted to the customary series of performances in New York and other cities, and in these weeks the Boston concerts will be omitted. The sale of season tickets will be by auction, and will be held in Music Hall on Monday, Tuesday, Thursday and Friday, Sept. 27, 28, 30 and Oct 1.

SUNDAY HERALD

SEPTEMBER 12,

BOSTON SYMPHONY ORCHESTRA.

For the 17th time the Boston Symphony orchestra announces its annual series of concerts at Boston Music Hall. It required but a few seasons for this organization to establish itself firmly in the favor of the musical public, and the unfailing popularity that it has since enjoyed is world famous. This popularity is not confined to the city of its birth, but is equally marked in New York, Brooklyn, Philadelphia, Baltimore, Washington, Providence, and wherever the orchestra is known. The same policy that has brought success in the past is to be followed during the season of 1897-98 which will soon begin. Twenty-four concerts will be given on Saturday evenings beginning Oct. 16, and 24 public rehearsals on Friday afternoons beginning Oct. 15. One week in November, December, January, February and March will be devoted to the customary series of concerts in other cities, and in these weeks the Boston performances will, of course, be omitted. The list of soloists for this season, which will shortly be announced, is a very strong one, and includes many of the foremost artists of the profession. The sales of season tickets will be by auction, and will be held at Music Hall on Monday, Tuesday, Thursday and Friday, Sept. 27, 28, 30 and Oct. 1.

Boston Sunday Globe.

SUNDAY, SEPT. 12, 1897.

Boston Symphony Orchestra.

On Monday, Sept 27, the opening day of the "symphony sale," the keynote of the musical year in Boston will be sounded for the 17th consecutive season. The first public rehearsal on Friday afternoon, Oct 15, will be the 1500th performance by the Boston Symphony orchestra and the 801st performance in Boston. Such totals as these, with the slight changes in the personnel of the orchestra in the past 10 years, explain the high musical rank of the organization and establish its claim to be the leading factor in the musical history of the country.

Boston is justly proud of its Symphony orchestra, and shows the sincerity of its appreciation each September by contributions to its maintenance at a sale which in spirit, loyalty and enthusiasm has no parallel in the world, and all because of the integrity of the institution and the absolute confidence that a fair return will be realized on the investment.

The coming season will be as attractive as ever in the performance of new works, soloists of renown and the constant and unremitting effort in the direction of perfect ensemble which always obtains with the Boston Symphony orchestra. Complete details will be published the coming week. Twenty-four concerts and 24 public rehearsals will be given as usual at Music hall. The sales of season tickets will be by auction, and will be held on Monday, Tuesday, Thursday and Friday, Sept 27, 28, 30 and Oct 1.

BOSTON POST.
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, SEPTEMBER 12, 1897.
(Copyright, 1897, Post Publishing Company.)

BOSTON SYMPHONY ORCHESTRA.

The numerous inquiries received at Music Hall both by mail and in person indicate very plainly the widespread interest in the dates of the auction sales of season tickets for the twenty-four public rehearsals on Friday afternoons and the twenty-four concerts on Saturday evenings by the Boston Symphony Orchestra for the coming season of 1897-98, the seventeenth year of the orchestra.

The rehearsal tickets will be sold on Monday and Tuesday, Sept. 27 and 28, the concert tickets on Thursday and Friday, Sept. 30 and Oct. 1. That each new season shall be at least the equal of its predecessors in all the features which combine to make it a brilliant success is the constant aim and effort of the management.

To ask that the orchestra itself shall be any better is almost unreasonable, yet Conductor Paur will strive to raise the standard of performance even higher than before. A list of soloists surpassing all that have gone before is assured, and a glance at the programmes already prepared reveals a sufficient number of brilliant novelties to satisfy the devotees of modern composition. Full details will be published during the coming week, and the patrons of these concerts, many of them from the very outset, in 1881, will find the season of 1897-98 equal in every way to their desires.

HOME JOURNAL
A PAPER OF TO-DAY

SATURDAY. SEPTEMBER 18, 1897.

EMIL PAUR.

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Of musical family—for his father was a pupil of Czerny, a conductor and also a teacher of music—young Paur began his musical studies early at home. In time he became a pupil at the Vienna Conservatory, studying the violin with Hellmesberger and composition with Dessoff. High honors were his when he graduated from the conservatory; he received the first prize and the large medal, and secured the position of first violin in the orchestra of the Vienna Opera House.

Although a fine player, his great talent for conducting was soon noticed, and he was appointed to conduct a great performance of a new oratorio, "Die Sieben Todsunden," in Berlin. His success was such that, though only twenty-one, he was given the position of court conductor at Cassell in 1876. Then came a higher offer from Königsberg, which he accepted, and a short time after—in 1880, to be accurate—he was made first conductor and director of the Abonnements Konzerte and the court theatre at Mannheim.

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SATURDAY EVENING
Gazette

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SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CII., NO. 81.

SUNDAY, SEPTEMBER 19, 1897.

THE SYMPHONY CONCERTS.

Seventeenth Season to Begin the 15th of October.

Especially Attractive Array of Soloists—Programmes of the First Four Performances—Musical Novelties—Arrangements for the Sale of Season Tickets.

The Boston Symphony orchestra will begin its 17th season Oct. 15, under the leadership of Mr. Emil Paur. The personnel will be the same as that of last season. It seems almost superfluous to reiterate that the same high standard of performance which has obtained for the past decade will be maintained. An esprit du corps exists in the ranks of this organization which insures strenuous effort in the direction of perfect ensemble. Tht result is shown in the general sentiment of satisfaction and approval which prevails after each performance, and the verdict of the press, not only in Boston, but in all the cities visited, warrants the claim of the Boston Symphony orchestra to rank among the foremost musical organizations of the world. Exceptions may be taken now and then to some slight variation from the general rule of excellent performance, but the audiences as a whole, and among them many a patron from the very beginning of the concerts, enjoy to the fullest extent the work of as skilled a body of musicians as can be found either abroad or at home.

The season will include, as usual, 24 public rehearsals on Friday afternoons, and 24 concerts on Saturday evenings. Once a month, in the five winter months, the orchestra will be absent for a week, giving concerts in New York, Brooklyn, Philadelphia, Washington and Baltimore. The dates on which there will be no performances in Boston are Nov. 12 and 13, Dec. 17 and 18, Jan. 21 and 22, Feb. 18 and 19 and March 25 and 26. As Christmas comes on a Saturday, the public rehearsal and concert Christmas week will be given on Wednesday afternoon and Thursday evening.

Although each year the list of soloists has been on the same high plane as the orchestra, the array of artists for this season is especially attractive. It includes Mme. Melba, Mrs. Henschel, Mrs. Fanny Bloomfield Zeisler, Mrs. Titus, a soprano, and a debutante of great promise; Miss Wienzkowska, a pianiste, who scored a marked success with the Kneisel quartet in New York last season, and Miss Olive Mead, a talented pupil of Mr. Kneisel; Mr. Rosenthal, the eminent piano virtuoso, will make good his non-appearance last season; Mr. Bispham, who was one of the leading baritones of the Metropolitan opera company, returns to this country with a reputation firmly established by several successful seasons abroad. Mr. Joseffy, of whom it is not necessary to speak; Mr. Siloti, a pianist who makes his first visit to this country, and is considered by many European critics as in the front rank of pianists; Mr. E. A. MacDowell, Messrs. Kneisel, Loeffler, Adamowski, Schnitzler, Schroeder and Schulz.

A glance at the programmes reveals among the prominent novelties, Chabrier's "Espagna" and "Marche Joyeuse," Glazounow's "Poeme Lyrique," Rimsky Korsakoff's "Oster Fest," Tschaikowsky's "Italian Caprice," Richand Strauss' Symphonic Poem "Zarathustra," and Saint-Saens' Symphonic Poem "Princess Jaune." The orchestral selections for the first four concerts are:

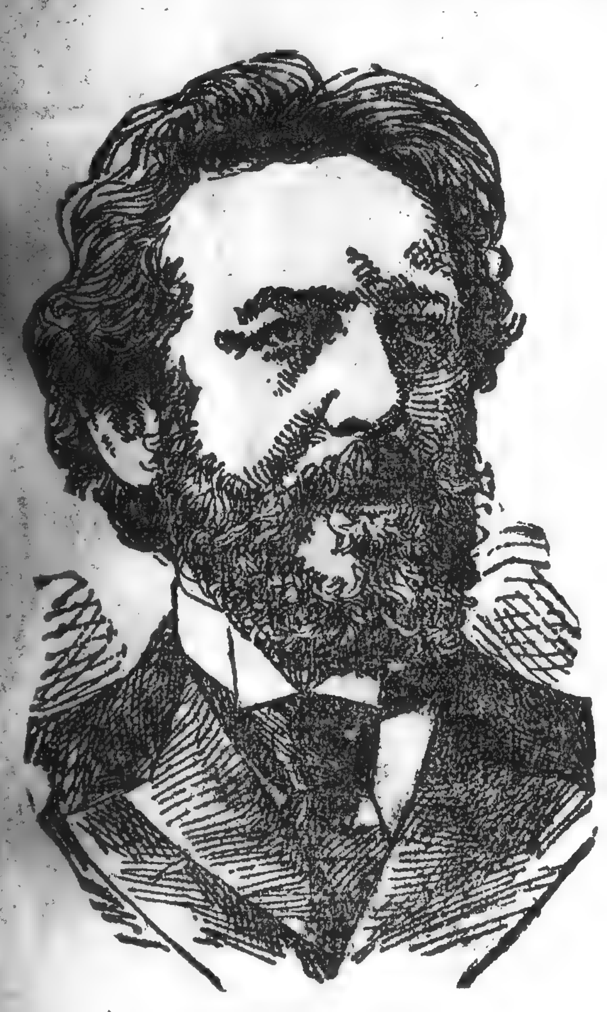
I. Oct. 15-16—Brahms, Academic Overture; Beethoven, Symphony No. 7 in A major; Chabrier, "Espagna"; Glazounow, "Poeme Lyrique"; Wagner, Kaisermarsch."

II. Oct. 22-23—Rimsky Korsakoff, "Oster Fest"; Schumann, Symphony No. 1 in B flat; Tschaikowsky, "Italian Caprice."

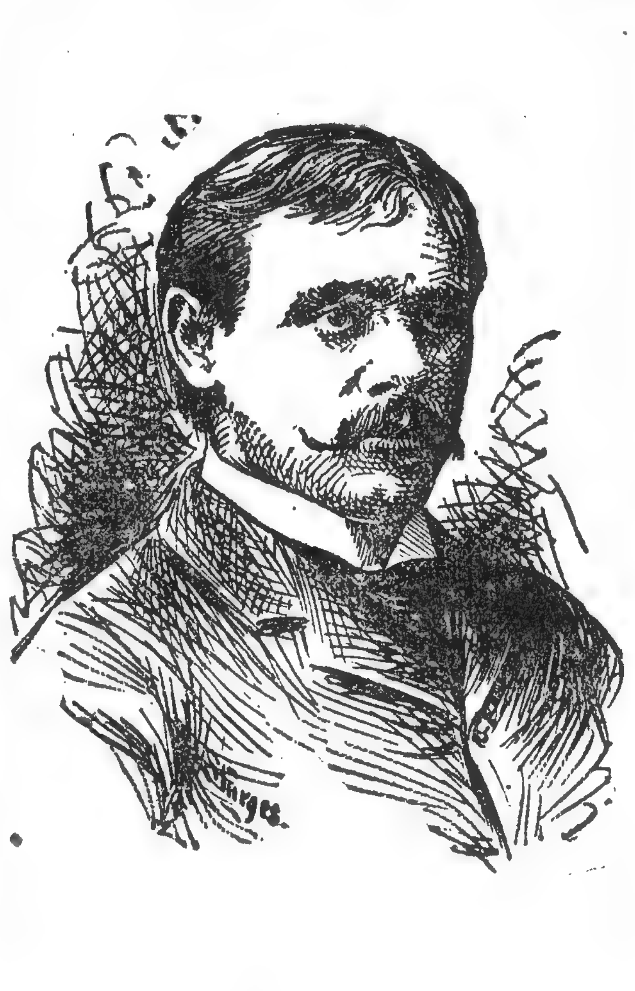
III. Oct. 29-30—Richard Strauss, Symphonic Poem "Zarathustra"; Brahms, Symphony No. 3 in F major; Weber-Weingartner, "Invitation to Dance."

IV. Nov. 5-6—Haydn, Symphony No. 7 in C; Mozart, "Serenade"; Beethoven, Overture, "Leonore" No. 2.

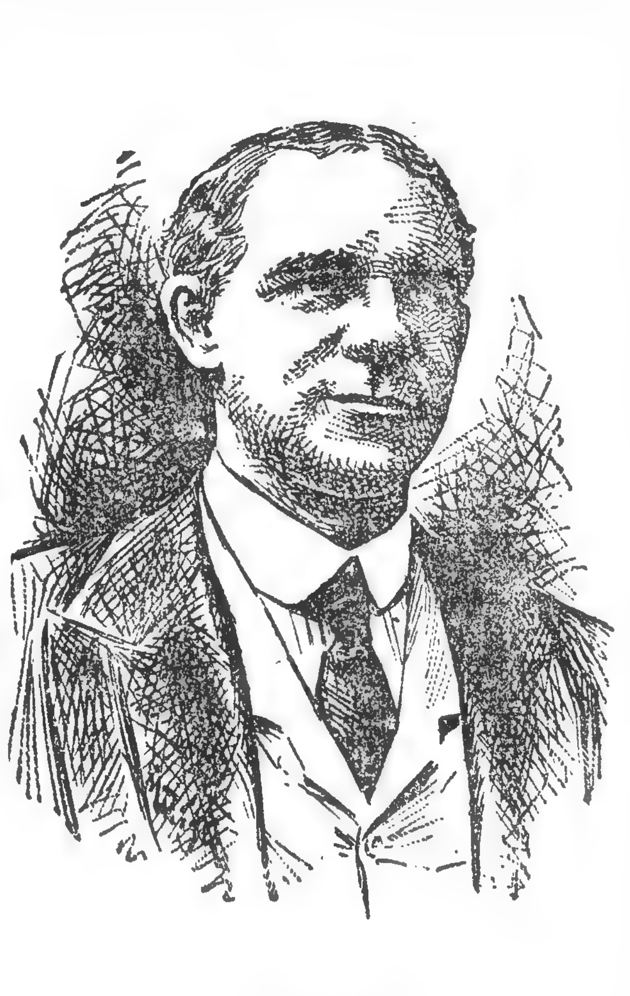
The sale of season tickets will be by auction, as usual, and will be held at Music Hall during the week of Sept. 27. The prices of tickets will be precisely the same as in the past, $12 and $7.50 for the series of public rehearsals and for the series of concerts, according to the location of seats. The $12 season tickets for the public rehearsals will be sold Monday, Sept. 27; the $7.50 tickets for the rehearsals on Tuesday, Sept. 28. The $12 tickets for the Saturday evening concerts will be sold on Thursday, Sept. 30, and the $7.50 tickets for the concerts on Friday, Oct. 1. The sales will begin at 10 A. M. each day, and will be conducted by Auctioneer Jackson. Bids will be accepted for seats in their regular order only, and no more than four seats will be sold on one bid. A most important detail is that the premium bid is on each ticket. Tickets will be delivered in the hall, and must be paid for as soon as bought or they will be resold. The seats open to competition will be shown on a large diagram, and will be marked off as soon as sold.



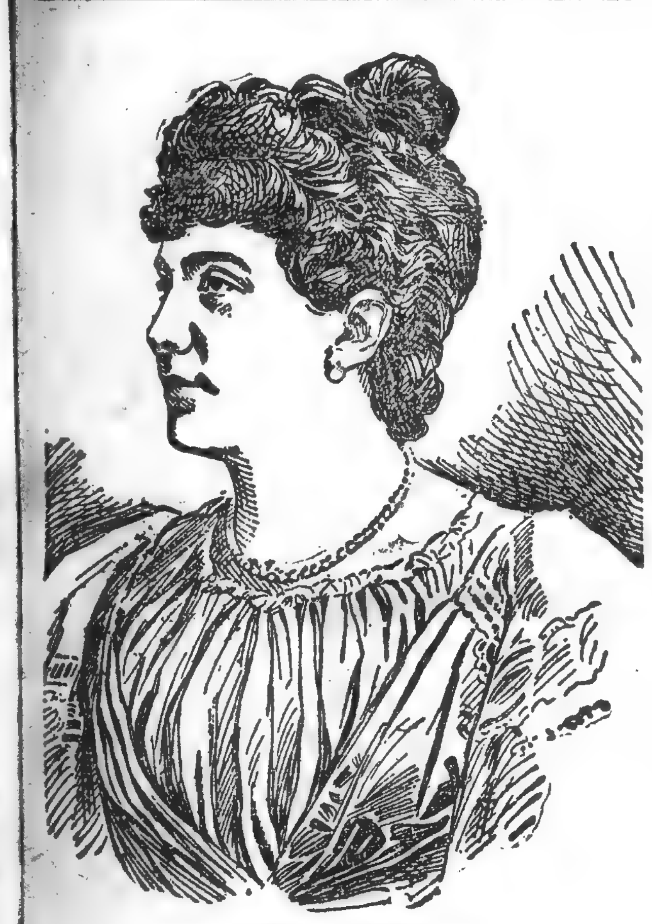
CONDUCTOR PAUR.



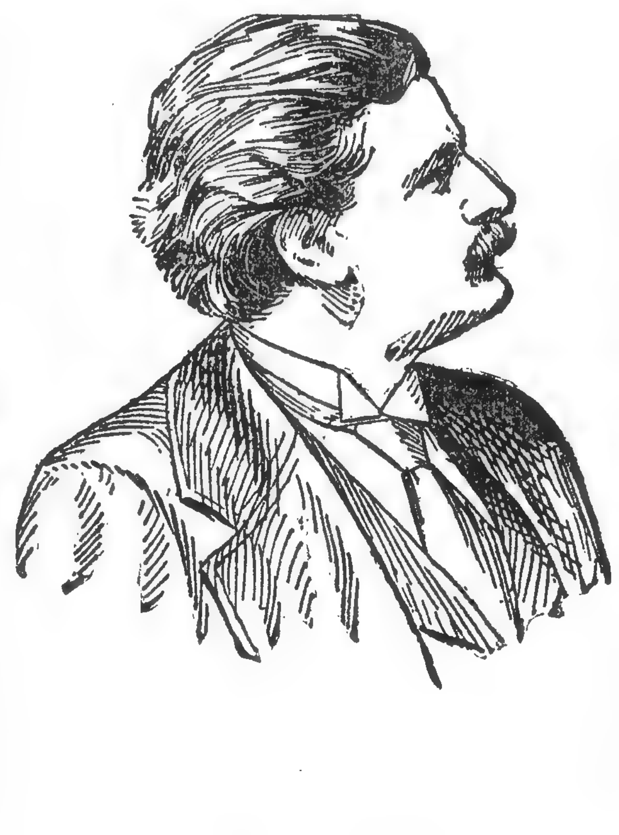
MR. KNEISEL.



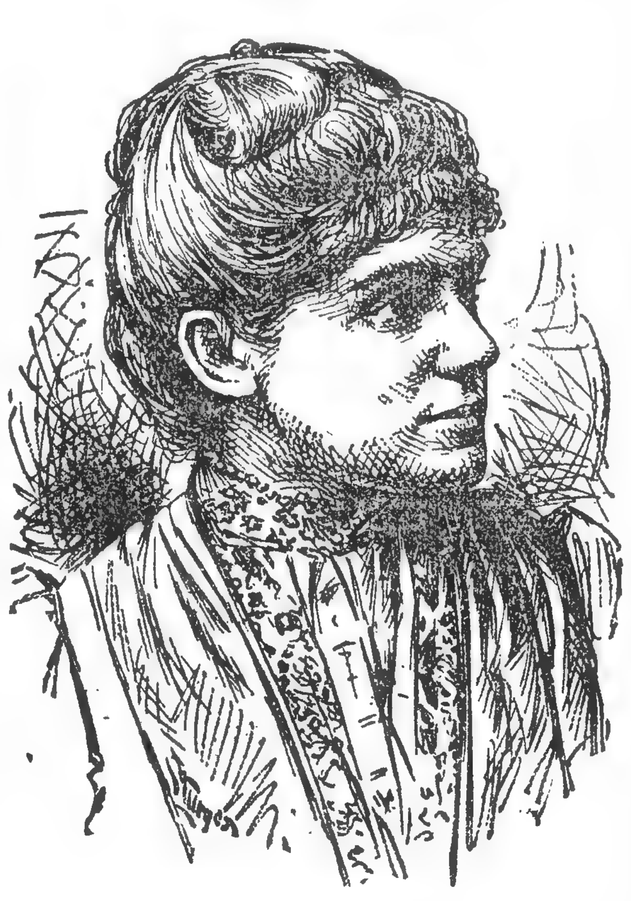
MR. BISPHAM.



MME. MELBA.



MORITZ ROSENTHAL.



MRS. HENSCHEL.

Boston Sunday Globe.

SUNDAY, SEPT. 19. 1897.

Boston Symphony Orchestra.

The Boston Symphony orchestra will begin its new series of concerts Oct 15, and will give performances in Music hall Friday afternoon and Saturday evening of each week until April 30, with occasional omissions to permit of its visits to New York and other cities.

Less than 20 years ago Bostonians depended upon visiting organizations for the best orchestral concerts, and listened to some of them with wonder and delight; but for more than a decade the playing of the Boston Symphony orchestra has been the standard of orchestral performances in America. Both for quality and number, this series of concerts has been equalled in no other city. They have become famous throughout the country, and have done much to make Boston the mecca of musical students.

The arrangements for the coming season are practically complete. No changes have been made in the membership of the orchestra. To many the soloists of these concerts are a secondary consideration, and some claim that concerts with no soloists give them greater pleasure; but the number of inquiries received and the curiosity displayed as to whether certain favorite singers and players are to be heard indicate the attraction these singers and players possess for a goodly portion of the public.

The list of artists is a very strong one, headed by Mme Melba. We are also to have Mme Nordica, who has not sung in Boston for two years, and Mrs Henschel, who has not been heard here during that time. Other vocalists engaged are Miss Titus, a debutante of great promise, and Mr Bispham, who has not yet appeared in these concerts Rosenthal, whose unfortunate illnes prevented his playing last year, and Joseffy, have been engaged. Also Siloti who comes for the first time to win the favor of American audiences, and Fanny Bloomfield-Zeisler, a highly esteemed player. Equally welcome will be Messrs Kneisel, Loeffler, Adamowski, Schnitzler, Schroeder and Schulz, from the ranks of the orchestra.

Mr Paur has selected for performance a goodly number of interesting novelties, and the usual number of standard works are also included in his programs. Among the novelties are: Chabrier's "Espagna" and "Marche Joyeuse," Glazounow's "Poeme Lyrique," Rimsky Koraakoff's "Oster Fest, Tschaikowsky's "Italian Caprice," Richard Strauss' symphonic poem, "Zarathustra" and Saint-Saens' symphonic poem. "Princess Jaune."

The following are the orchestral parts of the first four programs:

Oct 15-16.	
Academic overture	Brahm
Symphony No. 7 in A major	Beethoven
Espagna	Chabrier
Poeme Lyrique	Glazouno
Kaisermarsch	Wagner
Oct 22-23.	
Oster Fest	Rimsky Korsakoff
Symphony No. 1 in B flat	Schumann
Italian caprice	Tschaikowsky
Oct 29-30.	
Symphonic poem, Zarathustra	Richard Strauss
Symphony No. 3 in F major	Brahms
Invitation to Dance	Weber-Weingartner
Nov 5-6.	
Symphony No. 7 in C	Haydn
Serenade	Mozart
Overture, Leonore No. 2	Beethoven

The sales of season tickets will be by auction, and will be held at Music hall during the week beginning Sept 27. Although no expense has been spared to keep the concerts up to the modern standard, the prices of tickets will be the same as before, $12 and $7.50 for the series of public rehearsals, and for the series of concerts, according to the location of seats. The $12 season tickets for the public rehearsals will be sold at auction in Music hall, Monday, Sept 27; the $7.50 tickets for rehearsals, Tuesday, Sept 28; the $12 tickets for the Saturday evening concerts, Thursday, Sept 30, and the $7.50 tickets for the concerts, Friday, Oct 1.

The sales will begin each day at 10 a m, and will be conducted by auctioneer Jackson. Bids will be accepted for seats in their regular order only and no more than four seats will be sold on one bid. A very important detail is that the premium bid will be on each ticket. Tickets will be delivered in the hall, and must be paid for as soon as bought or they will be resold. The seats open to competition will be shown on a large diagram and will be marked off as soon as sold.

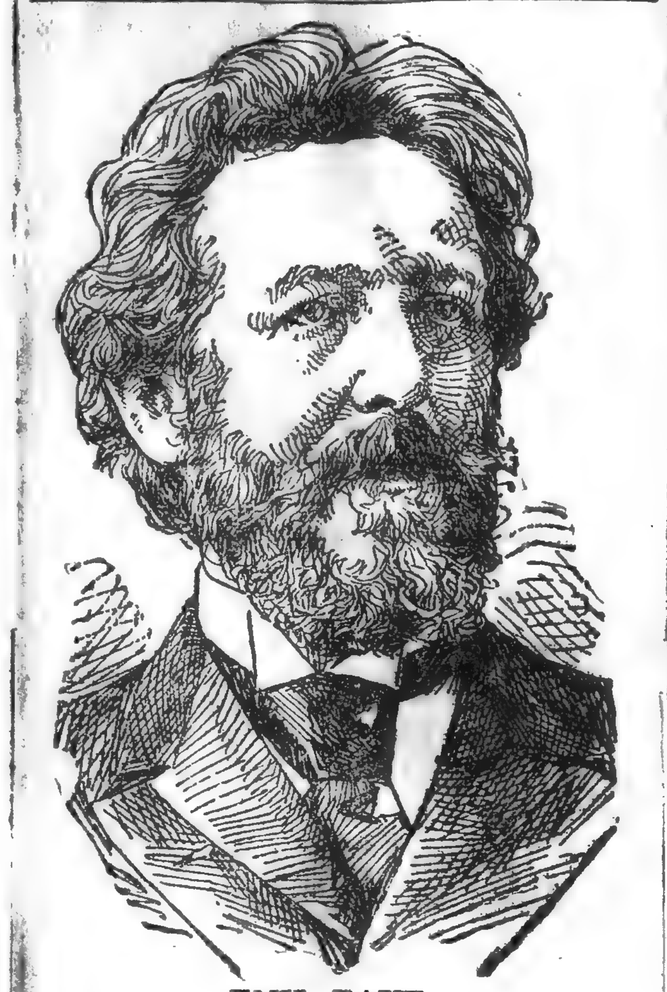
[17]

BOSTON POST.
The Representative Democratic Paper
OF NEW ENGLAND.

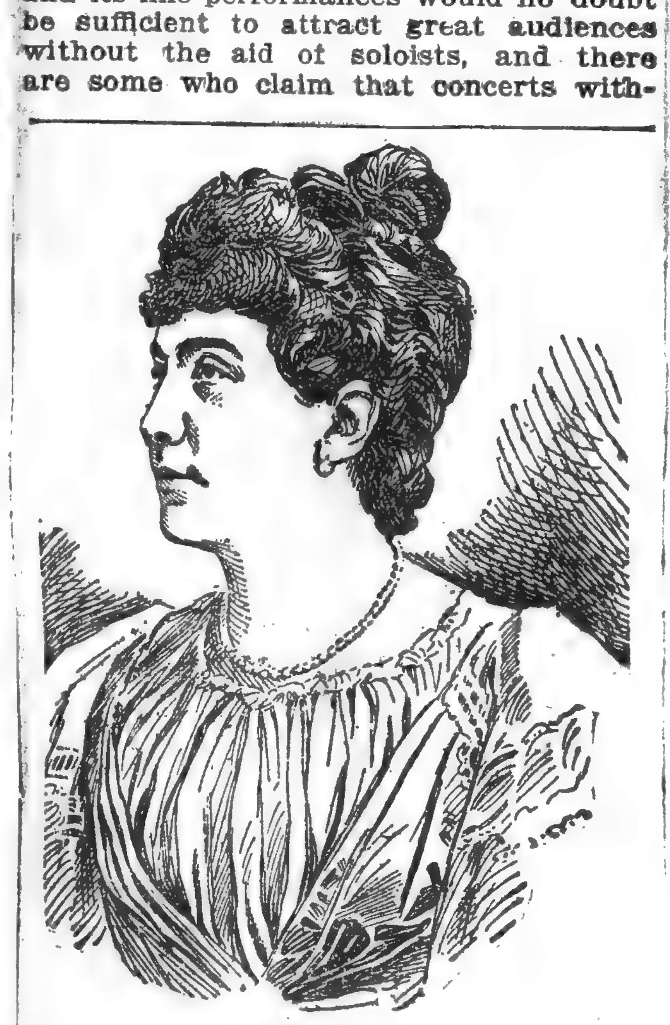
SUNDAY MORNING, SEPTEMBER 19, 1897.

BOSTON SYMPHONY ORCHESTRA.

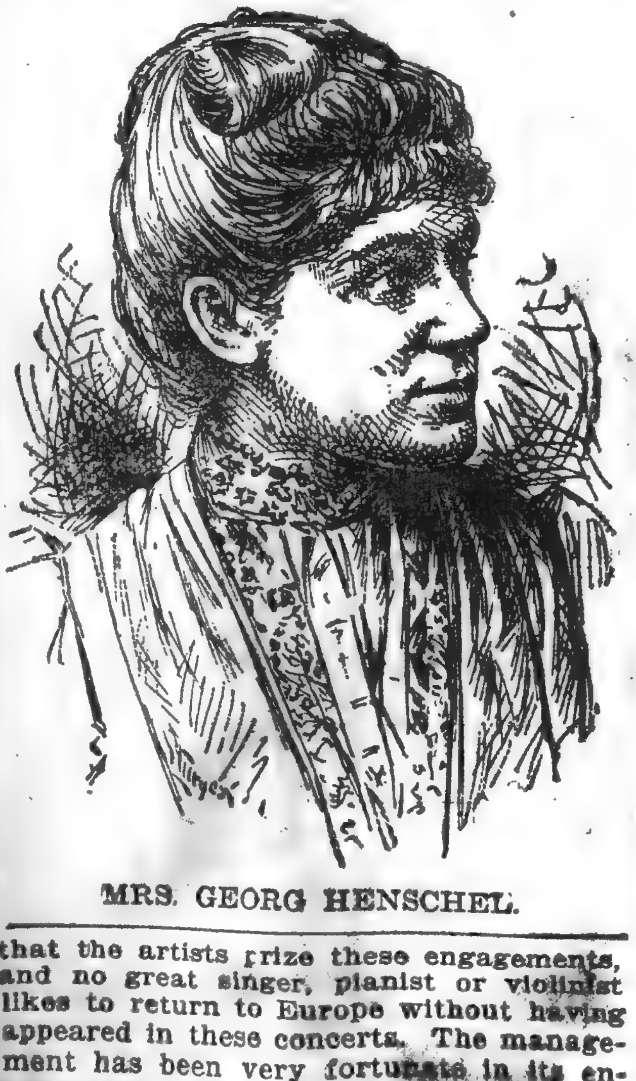
The Boston Symphony Orchestra will begin its seventeenth season at Music Hall on Oct. 15 and will give its customary series of twenty-four public rehearsals on Friday afternoons and twenty-four concerts on Saturday evenings. The quality and number of these performances make them the most important feature of the musical season in Boston and many thousands of music lovers in this vicinity look with interest, about this time, for the announcement of what they are to be offered in the way of programmes, soloists, etc.

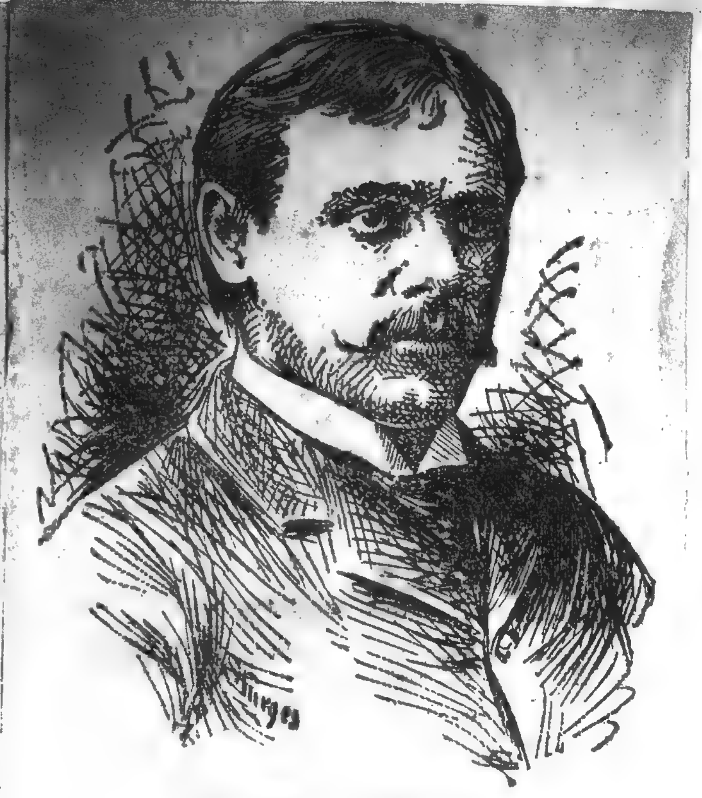

EMIL PAUR.

The orchestra is admittedly unsurpassed by any similar organization in the world, and its fine performances would no doubt be sufficient to attract great audiences without the aid of soloists, and there are some who claim that concerts without soloists are the most enjoyable. On the other hand the eager curiosity displayed by many to learn the list of soloists indicates that these features of the concerts constitute a powerful attraction.


MME. MELBA.

Certainly great artists are always welcome and they are heard nowhere to better advantage than when supported by this superb orchestra. It is equally true that the artists prize these engagements, and no great singer, pianist or violinist likes to return to Europe without having appeared in these concerts. The management has been very fortunate in its engagements this year.


MRS. GEORG HENSCHEL.


FRANZ KNEISEL.

Mme. Melba heads the list of singers. Then we are to have Mme. Nordica, who has not sung for two years in Boston; Mrs. Henschel, another favorite, who has not been heard here for several seasons; Miss Titus, a debutante of great promise, and Mr. Bispham, who has not sung before in these concerts. Rosenthal, whose unfortunate illness prevented him from fulfilling his engagement last year, and Joseffy have both been secured, and Siloti, who comes for the first time to seek the favor of American audiences, and Mrs. Bloomfield-Zeisler, a highly esteemed player, complete the list of pianists.

Equally welcome will be Kneisel, Loeffler, Adamowski, Schnitzler, Schroeder and Schulz from the ranks of the orchestra. No more attractive list has ever been announced for these concerts. Some of the promised novelties are: Chabrier's "Espagna" and "Marche Joyeuse," Glazounow's "Poeme Lyrique," Rimsky Korsakoff's "Oster Fest," Tschaikowsky's "Italian Caprice," Richard Strauss's symphonic poem, "Zarathustra," and Saint-Saens's symphonic poem, "Princess Jaune."

The orchestral numbers of several of the earlier programmes will be as follows:

I., Oct. 15-16—Academic overture, Brahms; Symphony No. 7 in A major, Beethoven; "Espagna," Chabrier; "Poeme Lyrique," Glazounow; "Kaisermarsch," Wagner.

II., Oct. 22-23—"Oster Fest," Rimsky Korsakoff; Symphony No. 1 in B flat, Schumann; "Italian Caprice," Tschaikowsky.

III., Oct. 29-30—Symphonic poem, "Zarathustra," Richard Strauss; Symphony No. 3 in F major, Brahms; "Invitation to Dance," Weber-Weingartner.

IV., Nov. 5-6—Symphony No. 7 in C, Haydn; Serenade, Mozart; overture, "Leonore," No. 2, Beethoven.

The scale of prices for season tickets will be the same that was established several years ago—$12 and $7.50, according to location of seats, and will be the same for each series. The tickets will be sold by auction at Music Hall on Monday, Tuesday, Thursday and Friday, Sept. 27, 28, 30 and Oct. 1. The $12 seats for the rehearsals will be sold on Monday and the $7.50 seats for the same series on Tuesday, and the $12 and $7.50 seats for the concerts on Thursday and Friday, respectively.

The seats will be sold in regular order, beginning with the front row on the floor, and no more than four seats will be sold on one bid. A large diagram will be displayed and the seats will be marked off as sold. This method of sale creates a wide range of prices and to suit all purses, and intending purchasers will do well to attend the sales personally if possible. Ladies will experience no difficulty in making their own purchases.

Boston Journal.

SUNDAY, SEPTEMBER 19, 1897.

Boston Symphony Concerts for 1897-1898.

Programs and Soloists of the Coming Season.

Novelties at the Kneisel Concerts —Harvard and Music.

For 16 consecutive seasons the Boston Symphony Orchestra has given to the people of Boston and the neighborhood two series of public rehearsals and concerts which will compare favorably with similar series in the whole musical world. There has been a total of 800 performances in Boston, which have been of an extraordinarily high order of merit. The personnel of the orchestra has contributed very largely to this result, and this personnel, as may well be imagined, has been practically unchanged during the past 10 years. The best artists in Europe and America have been secured for this organization. The Boston Symphony Orchestra has an established reputation in leading foreign cities. No conductor has returned to Europe, prejudiced by his sojourn here; on the contrary the direction of the Boston Symphony Orchestra has been a distinct and crowning honor to Mr. Henschel, Mr. Gericke and Mr. Nikisch, the predecessors of Mr. Paur. The glory of such an organization does not belong entiely to Boston. New York, Brooklyn, Philadelphia, Baltimore, Washington, Cambridge, Providence share in the enjoyment of listening to this admirable body of musicians. Do you deem this an idle boast? See the newspaper reviews of concerts given in these cities, notably in New York.

This orchestra is as much of a Boston institution as the Common, the Public Library, the Art Museum. It is a most potent factor in the intellectual ensemble that distinguishes this city.

⁂

The seventeenth season promises to be of even greater interest than those that have preceded.

The following symphonies will be given:

Beethoven—Nos. 2, 3, 5, 6, 7, and three movements of the 9th.
Berlioz—Symphonie fantastique.
Mrs. Beach—Gaelic.
Brahms—Nos. 2, 3.
Dvorak—No. 5.
Haydn—No. 7.
Liszt—Faust.
Mendelssohn—No. 3.
Mozart—G minor.
Paine—Spring.
Raff—Im Walde.
Schumann—Nos. 1, 4.
Tschaikowsky—Nos. 5, 6.

⁂

These overtures, symphonic poems and miscellaneous pieces will be played:

Auber—Overtures to "Part du Diable," and "Domino Noir."
Bach—Pastorale.
Berlioz—Overture, "Roman Carnival."
Three scenes from "Damnation of Faust."
Bizet—Suite "L'Arlesienne."
Brahms—Academic overture, serenade.
Beethoven—Overtures "Leonore" No. 3, "Egmont," "Fidelio."
Chabrier—Entr'acte from "Gwendoline."
Dvorak—"Carnival" overture.
Grieg—Two Norwegian melodies.
Liszt—Hungarian Rhapsody.
MacDowell—Symphonic poem.
Mendelssohn—Overtures "Calm Sea and Prosperous Voyage" and "Ruy Blas."
Meyerbeer—Overture "Struensee."
Mozart—Overtures "Magic Flute" and "Marriage of Figaro."
Rubinstein—Ballet music, "The Demon."
Saint-Saens—"Omphale's Spinning Wheel."
Smetana—Symphonic Poem.
Svendsen—Carnival.
Tschaikowsky—"Francesca da Rimini," "Romeo and Juliet."
Weber—Overture, "Euryanthe."
Weber-Weingartner—"Invitation to the Dance."

And there will be several pieces by Wagner, as well as pieces by Volkmann, Reinecke, Kern, and others.

⁂

The novelties announced will be by Chabrier, Glazounoff, Rimsky-Korsakoff, Richard Strauss, Humperdinck and Saint-Saëns, Tschaikowsky.

⁂

The programs of the first four concerts will be as follows:

I.—OCT. 15, 16.

Academic overture	Brahms
Symphony No. 7	Beethoven
Espagne	Chabrier
Poeme lyrique	Glazounoff
Kaisermarsch	Wagner

II.—OCT. 22, 23.

Easter Festival	Rimsky-Korsakoff
Symphony No. 1	Schumann
Italian Caprice	Tschaikowsky

III.—OCT. 29, 30.

"Thus Spake Zarathusthra"	Richard Strauss
Symphony No. 3	Brahms
Invitation to the Dance	Weber-Weingartner

IV.—NOV. 5, 6.

Symphony No. 7	Haydn
Serenade	Mozart
Overture Leonore No. 2	Beethoven

⁂

The list of soloists is a striking one: Melba, Mrs. Henschel, Mrs. Bloomfield-Zeisler, Mrs. Titus, Miss Olive Mead, Messrs. Rosenthal, Joseffy, Siloti, MacDowell, Bispham, Kneisel, Loeffler, Adamowski, Schnitzler, Schroeder, Schulz.

Mrs. Titus is a soprano of Boston; Miss Mead is a violinist who has studied here.

Alexander Siloti is one of the most distinguished pianists in Europe. He was born Oct. 10, 1863, at Charkow, South Russia. He studied at the Moscow Conservatory from 1875 to 1881 under Swereff, Nicolas Rubinstein, Tschaikowsky and Hubert; from '83 to '86 under Liszt. He made his début in 1880 at Moscow in a concert given by the Music Society. His appearance in 1883 at Leipsic in a concert of the Tonkünstler Versammlung provoked stormy applause. Since then he has given concerts throughout Europe.

⁂

The sales of season tickets will be by auction, and will be held at Music Hall during the week beginning Sept. 27. Although no expense has been spared to keep the concerts up to the modern standard, the prices of tickets will be the same as before, $12 and $7 50 for the series of public rehearsals and for the series of concerts, according to the location of seats. The $12 season tickets for the public rehearsals will be sold at auction in Music Hall, on Monday, Sept. 27; the $7 50 tickets for rehearsals on Tuesday, Sept. 28; the $12 tickets for the Saturday evening concerts on Thursday, Sept. 30, and the $7 50 tickets for the concerts on Friday, Oct. 1. The sales will begin each day at 10 A. M., and will be conducted by Auctioneer Jackson. Bids will be accepted for seats in their regular order only, and no more than four seats will be sold on one bid. A very important detail is that the premium bid will be on each ticket. Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be resold.

The seats open to competition will be shown on a large diagram, and will be marked off as soon as sold.

⁂

The Kneisel Quartet will give eight concerts in Association Hall this season. The first will be given Monday evening, Oct. 25. The sale will begin Oct. 18. Among the novelties to be produced in the course of the season are a trio for piano, violin and 'cello by César Franck, op. 1 in F sharp minor; Tschaikowsky's third string quartet in F major; concerto for violin, piano and string quartet by Chausson; Brahms's second clarinet sonata in E flat, and Russian vocal quartets by Henschel. Other works to be performed are Beethoven's A minor quartet, op. 132, C minor quartet, op. 59, No. 3, and op. 95; string quartets by Mozart, Haydn and Smetana; Brahm's C minor quartet. Chamber music for wind instruments with and without strings will be performed with the assistance of wind players of the Symphony Orchestra. Among the soloists who will appear at these concerts are Mrs. Szumowska, Mrs. Hopekirk, Mrs. Henschel, Messrs. Rosenthal, Joseffy, Pourtau and Proctor.

The Kneisel Quartet will give this season 8 concerts in New York, 5 in Philadelphia, 5 at Princeton University, 5 in Baltimore, 4 in Washington, and 9 in Cambridge. The club will give 10 concerts in the West next month. The first will be at Chicago Oct. 1.

The chamber concerts, under the auspices of Harvard University, will be given in Sanders Theatre, Cambridge, this season, Tuesday evenings, Oct. 19, Nov. 2, 30, Dec. 7, Jan. 11, Feb. 1, March 8, 29, April 12, 26. They will be open to all members of the university and to the public. They will be suplementary to a course of lectures given to students by Prof. John K. Paine on the "Chamber Music of Beethoven" and other modern masters. (Music, 8). Among the performers will be the Kneisel Quartet (at 8 concerts), the Adamowski Quartet, Mrs. Szumowska, Rafael Joseffy, Carl Baermann and Messrs. Jacquet, Sauter, Pourtau, Litke, Hackebarth, Zach, Schulz, Keller and others.

The programs will be chosen to represent most of the forms of modern chamber music: the piano sonata, piano and violin sonata, piano quintet, piano septet, string quartet, quintet, septet, octet. Pieces by Beethoven, Brahms, Chadwick, Chopin, Dvorak, Foote (quintet for piano and strings, first time), Grieg, Haydn, Hummel, Mendelssohn, Mozart, Schubert, Schumann, Tschaikowsky and others will be played. The program of the first concert, Oct. 19, at 7.45, by the Kneisel Quartet, will include Haydn's string quartet, op. 76, in G major; Mozart's quartet in C major; and Beethoven's quartet in E flat major, op. 74.

All business communications should be addressed to Mr. Fred. R. Comee, Music Hall, Boston.

Season tickets, with reserved seats, price $7, will be for sale at the University Bookstore, Cambridge, Saturday morning, Oct. 9, at 8 o'clock. A limited number of seats has been reserved for officers of the university, the students who take the course and invited guests.

Boston Transcript

MONDAY, SEPTEMBER 20, 1897

The department of music of the Brooklyn Institute, whose membership increased last year from 949 to upwards of 1400, is about to enter upon the most ambitious period in its history. The Boston Symphony Orchestra will give a series of five Saturday evening Philharmonic concerts and also a series of five popular Friday afternoon concerts in the Academy of Music, beginning in November and ending in March. The department will present concerts by the most notable artists who are to appear in this country during the year. Moritz Rosenthal will give his first piano recital before the Institute on Dec. 1 at the Academy of Music. Ysaye will give a recital at the Academy of Music on the evening of Dec. 29. Alexandre Guilmant will give an organ recital at the New York Avenue Methodist Episcopal Church in January. Among the other artists who will appear during the year are Melba, Mme. Barna, Gadsky, David Bispham, Mr. and Mrs. Georg Henschel, Max Heinrich, Miss Emma Juch, Rafael Joseffy, Ffrangçon Davies, Mme. Lillian Blauvelt, Mme. Bloomfield Zeisler, Henri Marteau, Alexander Salotti, Constantin Sternberg, William H. Sherwood, Victor Herbert, Maude Powell, Bertha Bucklin, Purdon Robinson, Miss Lotta Mills, Franz Kneisel, Giuseppe Campanari and Alvin Schroeder.

A course of ten chamber concerts is announced to be given in Sanders Theatre, Cambridge, on Tuesday evenings, beginning Oct. 19, and ending April 26. These concerts are to be given under the auspices of Harvard University, supplementary to a course of lectures by Professor John K. Paine to students in "Music 8" on the chamber music of Beethoven and other modern masters. They are to be open to all members of the university and to the public. The artists engaged for these concerts are the Kneisel and Adamowski quartets, Mme. Szumowska, Mr. Carl Baermann, Mr. Rafael Joseffy, Mr. C. Jacquet, Mr. A. Sautet, Mr. L. Pourtau, Mr. H. Litke, Mr. A. Hackebarth, Mr. M. Zach, Mr. L. Schulz, Mr. K. Keller and others. The programmes are to be made up from chamber works by Beethoven, Brahms, Chadwick, Chopin, Dvorak, Foote, Grieg, Haydn, Hummel, Mendelssohn, Mozart, Schubert, Schumann and Tchaikovsky. The scheme is worthy of all encouragement, giving, as it does, the students of music in the university opportunities of hearing the lectures in a regular course illustrated by thoroughly good performances of the works mentioned therein. That the concerts will also be largely attended by the general musical public of Cambridge is confidently to be expected. The chance of hearing chamber music in a place like Sanders Theatre is in itself enough to lure not a few music-lovers from Boston. The business management of the concerts is in the experienced hands of Mr. F. R. Comee of the Boston Music Hall.

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State.
The Official Paper of the City.

WEDNESDAY MORNING, SEPT. 22, 1897.

BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra, through its fine performances, gains new admirers each season, and the hold it maintains on its subscribers from year to year is the highest tribute that can be paid to its proficiency.

The announcements in reference to the coming season make it plain that these performances will again provide a series of highly enjoyable concerts that will lack no element that could add to their musical value or attractiveness.

The auction sales of season tickets for the Friday afternoon public rehearsals will be held at Music Hall on Monday and Tuesday, and for the Saturday evening concerts on Thursday and Friday of next week. The sales will begin each day at 10 A.M.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

23

The fine quality of the concerts of the Boston Symphony Orchestra never fails to make them a potent attraction with the musical public, and the galaxy of distinguished solo artists engaged as soloists will add to the brilliancy of the new series which begin on Oct. 15. The auction sales of season tickets for the Friday afternoon public rehearsals will be held at Music Hall on Monday and Tuesday, and for the Saturday evening concerts on Thursday and Friday of next week.

[18]

The Boston Traveler

PUBLISHED BY THE
BOSTON TRAVELER CO.,
TORREY E. WARDNER, President

MONDAY, SEPTEMBER 20, 1897.

THE SYMPHONY.

A Fine Prospectus for the Coming Season—Notable List of Soloists.

The season of that fine and distinctively Bostonian institution, the Symphony Orchestra, will begin October 15, and from all appearances it will be one of the most prosperous and enjoyable ever known. Conductor Paur has now firmly established himself in the public heart, and his great ability as a director and programme maker is more and more recognized. His announcements for this year cannot but be hailed with satisfaction by the music lovers of Boston. He will present a carefully selected variety of ever-welcome standard works, and has secured from the great number of novelties submitted to him for examination, such as appeal to him as being worthy.

The list of solo artists is the best ever announced. It includes Melba, Mrs. Henschel, Rosenthal, Joseffy, Siloti, Mrs. Bloomfield-Zeisler, Miss Wienzkowska, Miss Olive Mead, Miss Titus, and Messrs. Bispham, Kneisel, Loeffler, Adamowski, Schnitzler, Schroder, Schulz and others. Mr. Siloti and Miss Wienskowska are pianists of distinction who have never been heard in these concerts. Miss Olive Mead is a young violinist, and Miss Titus is a debutante who is said to possess a voice of great beauty which gives promise of a brilliant career.

Some of the novelties to be presented are: Chabrier's "Espagna" and "Marche Joyeuse," Glazounow's "Poeme Lyrique," Rimsky Korsakoff's "Oster Fest," Tschaikowsky's "Italian Caprice," Richard Strauss's symphonic poem "Zarathustra," and Saint-Saens' symphonic poem "Princess Jaune."

The orchestral numbers of the first four programmes will be:

1. Oct. 15-16—Brahms, Academic Overture; Beethoven, Symphony No. 7 in A major; Chabrier, "Espagna"; Glasounow, "Poeme Lyrique"; Wagner, "Kaisermarsch."

2. Oct. 22-23—Rimsky Korsakoff, "Oster Fest"; Schumann, Symphony No. 1 in B flat; Eschalkowsky, "Italian Caprice."

3. Oct. 29-30—Richard Strauss, symphony poem "Zarathustra"; Brahms, Symphony No. 3 in F major; Weber-Weingartner, "Invitation to Dance."

4. Nov. 5-6—Haydn, Symphony No. 7 in C; Mozart, Serenade; Beethoven, overture, "Lenore," No. 2.

The sales of season tickets will be by auction, and will be held at Music Hall during the week beginning Sept. 27. Although no expense has been spared to keep the concerts up to the modern standard, the price of tickets will be the same as before, $12 and $7.50 for the series of public rehearsals, and for the series of concerts, according to the location of seats. The $12 season tickets for the public rehearsals will be sold at auction in Music Hall on Monday, Sept. 27; the $7.50 tickets for rehearsals on Tuesday, Sept. 28; the $12 tickets for the Saturday evening concerts on Thursday, Sept. 30, and the $7.50 tickets for the concerts on Friday, Oct. 1.

The sales will begin each day at 10 A.M., and will be conducted by Auctioneer Jackson. Bids will be accepted for seats in their regular order only and no more than four seats will be sold on one bid. A very important detail is that the premium bid will be on each ticket. Tickets will be delivered in the hall, and must be paid for as soon as bought or they will be resold. The seats open to competition will be shown on a large diagram and will be marked off as soon as sold.

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State.
The Official Paper of the City.

THURSDAY MORNING, SEPT. 23, 1897.

MR. PAUR WILL STAY

The New Contract He Is Said to Have Signed.

It is understood among musicians of this city that Mr. Emil Paur, director of the Symphony orchestra, has signed a contract with Mr. H. L. Higginson, under which the former is to serve another five years' term at the head of the orchestra.

It is stated that, under this contract, if for any reason Mr. Higginson should decide to secure another director before the five years' term is up, Mr. Paur will receive a bonus of $10,000.

The news that the director is probably to remain in Boston does not come exactly as a surprise, but it is generally received with a good deal of satisfaction by local musicians.

When Mr. Paur came to Boston there existed two cliques among symphony audiences. One group might be called the Gericke adherents, while the other was apparently discontented that Mr. Nikisch was not to remain at the head of the orchestra.

During Mr. Paur's directorship these factions have entirely disappeared and both parties have apparently joined in a common sentiment of admiration over the striking success which the present director has achieved.

Boston Daily Globe.

THURSDAY, SEPT. 23, 1897.

Prodigal in attractions is the new season of the Boston symphony orchestra, and it is clearly to be seen that these concerts will fully maintain their popularity with the public. The auction sales of season tickets for the Friday afternoon rehearsals will be held at Music hall next Monday and Tuesday, and for the Saturday evening concerts Thursday and Friday of next week.

Boston Journal.

SATURDAY, SEPTEMBER 24, 1897.

The announcements that have been made concerning this year's symphony concerts give unqualified satisfaction to patrons of this popular series. The programs promised and the number and distinction of the solo artists engaged lend great attractiveness to the scheme and will make the concerts more than ever the vogue. The auction sales of season tickets will be held at Music Hall on Monday, Tuesday, Thursday and Friday of next week.

Arlington Advocate

OFFICE
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C. S. PARKER & SON,
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Arlington, Sept. 24, 1897.

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The Beacon.

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Boston Journal.

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Understood That Symphony Conductor Has Signed for Another Five Years.

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THE BOSTON COMMERCIAL.

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The Sale of Tickets For Symphony Concerts and Rehearsals.

The sale of seats for the Symphony rehearsals will open at the Music Hall box office next Monday and will continue Tuesday, while tickets for the series of concerts will be sold on Thursday and Friday next.

Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be immediately resold.

THE BOSTON TIMES

BOSTON, SUNDAY, SEPT. 26, 1897.

THE SYMPHONY CONCERTS.

The Auction Sale of Season Tickets Will be Held This Week—A Fine Prospectus for the Coming Season.

The sale of season tickets for the rehearsals and concerts of the Boston Symphony orchestra in Music hall begins tomorrow and continues through the week, and the price of tickets will be the same as heretofore—$12 and $7.50 for the series of public rehearsals, and for the series of concerts, according to the location of the seats.

The $12 season tickets for the public rehearsals will be sold at auction in Music hall, Sept. 27; the $7.50 tickets for rehearsals on Tuesday, Sept. 28; the $12 tickets for the Saturday evening concerts on Thursday, Sept. 30, and the $7 50 tickets for the concerts on Friday, Oct. 1.

The sales will begin each day at 10 a. m., and will be conducted by Auctioneer Jackson. Bids will be accepted for seats in their regular order only and no more than four seats will be sold on one bid. A very important detail is that the premium bid will be on each ticket. Tickets will be delivered in the hall, and must be paid for as soon as bought or they will be resold. The seats open to competition will be shown on a large diagram and will be marked off as soon as sold.

The Symphony orchestra season promises to be one of the most prosperous and enjoyable this distinctly Bostonian institution has ever known. Conductor Paur has now established himself in public favor as an able director and satisfactory programme maker, and his announcements for this year include a carefully selected variety of ever welcome standard works and a great number of novelties which he considers worthy of presentation.

The list of solo artists is the best ever announced. It includes Melba, Mrs. Henschel, Rosenthal, Joseffy, Siloti, Mrs. Bloomfield-Zeisler, Miss Wienzkowska, Miss Olive Mead, Miss Titus, and Messrs. Bispham, Kneisel, Loeffler, Adamowski, Schnitzler, Schroder, Schulz and others. Mr. Siloti ond Miss Wienzkowska are pianists of distinction who have never been heard in these concerts. Miss Olive Mead is a young violinist, and Miss Titus is a débutante who is said to possess a voice of great beauty which gives promise of a brilliant career.

Some of the novelties to be presented are: Chabrier's "Espagna" and "Marche Joyeuse," Glazounow's "Poeme Lyrique," "Rimsky Korsakoff's "Oster Fest," Tschaikowsky's "Italian Caprice," Richard Strauss's symphonic poem, "Princess Jaune."

The orchestral numbers of the first four programmes will be:

1. Oct. 15-16—Brahms, Academic Overture; Beethoven, Symphony No. 7 in A major; Chabrier, "Espagna"; Glazounow, "Poeme Lyrique"; Wagner, "Kaisermarsch."

2. Oct. 22-23—Rimsky Korsakoff, "Oster Fest"; Schumann, Symphony No. 1 in B flat; Eschaikowsky, "Italian Caprice."

3. Oct. 29-30—Richard Strauss, symphony poem, "Zarathustra"; Brahms, Symphony No. 3 in F major; Weber-Weingartner, "Invitation to Dance."

4. Nov. 5-6—Haydn, Symphony No. 7 in C; Mozart, Serenade; Beethoven, overture, "Lenore," No. 2.

SATURDAY EVENING
Gazette

BOSTON, SUNDAY MORNING, SEPT. 26.

The sales for the tickets for the Symphony concerts are arranged as follows:

The $12 seats for the Rehearsals will be sold at auction, at Music Hall, Monday Sept. 27, at 10 A. M.; the $7.50 seats for the Rehearsals will be sold at auction, at Music Hall, Tuesday, Sept. 28, at 10 A. M.; the $12 seats for the Concerts will be sold at auction, at Music Hall, Thursday, Sept. 30, at 10 A. M.; the $7.50 seats for the Concerts will be sold in like manner, at the same place, on Friday, Oct. 1, at 10 A. M. Among the soloists who will appear during the season are Mme. Melba, Mrs. Henschel, Miss Wienzkowska, Mrs. Bloomfield-Zeisler, Mr. Rosenthal, Mr. Joseffy, Mr. Seloti, Mr. MacDowell and Mr. Kneisel. Several new works are promised during the season, which promises to be of unusual interest.

The Boston Traveler

PUBLISHED BY THE
BOSTON TRAVELER CO.,
TORREY E. WARDNER, President

MONDAY, SEPTEMBER 20, 1897.

THE SYMPHONY.

A Fine Prospectus for the Coming Season--Notable List of Soloists.

The season of that fine and distinctively Bostonian institution, the Symphony Orchestra, will begin October 15, and from all appearances it will be one of the most prosperous and enjoyable ever known. Conductor Paur has now firmly established himself in the public heart, and his great ability as a director and programme maker is more and more recognized. His announcements for this year cannot but be hailed with satisfaction by the music lovers of Boston. He will present a carefully selected variety of ever-welcome standard works, and has secured from the great number of novelties submitted to him for examination, such as appeal to him as being worthy.

The list of solo artists is the best ever announced. It includes Melba, Mrs. Henschel, Rosenthal, Joseffy, Siloti, Mrs. Bloomfield-Zeisler, Miss Wienzkowska, Miss Olive Mead, Miss Titus, and Messrs. Bispham, Kneisel, Loeffler, Adamowski, Schnitzler, Schroder, Schulz and others. Mr. Siloti and Miss Wienzkowska are pianists of distinction who have never been heard in these concerts. Miss Olive Mead is a young violinist, and Miss Titus is a debutante who is said to possess a voice of great beauty which gives promise of a brilliant career.

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4. Nov. 5-6—Haydn, Symphony No. 7 in C; Mozart, Serenade; Beethoven, overture, "Lenore," No. 2.

The sales of season tickets will be by auction, and will be held at Music Hall during the week beginning Sept. 27. Although no expense has been spared to keep the concerts up to the modern standard, the price of tickets will be the same as before, $12 and $7.50 for the series of public rehearsals, and for the series of concerts, according to the location of seats. The $12 season tickets for the public rehearsals will be sold at auction in Music Hall on Monday, Sept. 27; the $7.50 tickets for rehearsals on Tuesday, Sept. 28; the $12 tickets for the Saturday evening concerts on Thursday, Sept. 30, and the $7.50 tickets for the concerts on Friday, Oct. 1. The sales will begin each day at 10 A.M., and will be conducted by Auctioneer Jackson. Bids will be accepted for seats in their regular order only and no more than four seats will be sold on one bid. A very important detail is that the premium bid will be on each ticket. Tickets will be delivered in the hall, and must be paid for as soon as bought or they will be resold. The seats open to competition will be shown on a large diagram and will be marked off as soon as sold.

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THURSDAY MORNING, SEPT. 23, 1897.

MR. PAUR WILL STAY

The New Contract He Is Said to Have Signed.

It is understood among musicians of this city that Mr. Emil Paur, director of the Symphony orchestra, has signed a contract with Mr. H. L. Higginson, under which the former is to serve another five years' term at the head of the orchestra.

It is stated that, under this contract, if for any reason Mr. Higginson should decide to secure another director before the five years' term is up, Mr. Paur will receive a bonus of $10,000.

The news that the director is probably to remain in Boston does not come exactly as a surprise, but it is generally received with a good deal of satisfaction by local musicians.

When Mr. Paur came to Boston there existed two cliques among symphony audiences. One group might be called the Gericke adherents, while the other was apparently discontented that Mr. Nikisch was not to remain at the head of the orchestra.

During Mr. Paur's directorship these factions have entirely disappeared and both parties have apparently joined in a common sentiment of admiration over the striking success which the present director has achieved.

Boston Daily Globe.

THURSDAY, SEPT. 23, 1897.

Prodigal in attractions is the new season of the Boston symphony orchestra, and it is clearly to be seen that these concerts will fully maintain their popularity with the public. The auction sales of season tickets for the Friday afternoon rehearsals will be held at Music hall next Monday and Tuesday, and for the Saturday evening concerts Thursday and Friday of next week.

Boston Journal.

SATURDAY, SEPTEMBER 24, 1897.

The announcements that have been made concerning this year's symphony concerts give unqualified satisfaction to patrons of this popular series. The programs promised and the number and distinction of the solo artists engaged lend great attractiveness to the scheme and will make the concerts more than ever the vogue. The auction sales of season tickets will be held at Music Hall on Monday, Tuesday, Thursday and Friday of next week.

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The Symphony orchestra season promises to be one of the most prosperous and enjoyable this distinctly Bostonian institution has ever known. Conductor Paur has now established himself in public favor as an able director and satisfactory programme maker, and his announcements for this year include a carefully selected variety of ever welcome standard works and a great number of novelties which he considers worthy of presentation.

The list of solo artists is the best ever announced. It includes Melba, Mrs. Henschel, Rosenthal, Joseffy, Siloti, Mrs. Bloomfield-Zeisler, Miss Wienzkowska, Miss Olive Mead, Miss Titus, and Messrs. Bispham, Kneisel, Loeffler, Adamowski, Schnitzler, Schroder, Schulz and others. Mr. Siloti ond Miss Wienzkowska are pianists of distinction who have never been heard in these concerts. Miss Olive Mead is a young violinist, and Miss Titus is a débutante who is said to possess a voice of great beauty which gives promise of a brilliant career.

Some of the novelties to be presented are: Chabrier's "Espagna" and "Marche Joyeuse," Glazounow's "Poeme Lyrique," "Rimsky Korsakoff's "Oster Fest," Tschaikowsky's "Italian Caprice," Richard Strauss's symphonic poem, "Princess Jaune."

The orchestral numbers of the first four programmes will be:

1. Oct. 15-16—Brahms, Academic Overture; Beethoven, Symphony No. 7 in A major; Chabrier, "Espagna"; Glazounow, "Poeme Lyrique"; Wagner, "Kaisermarsch."

2. Oct. 22-23—Rimsky Korsakoff, "Oster Fest"; Schumann, Symphony No. 1 in B flat; Eschaikowsky, "Italian Caprice."

3. Oct. 29-30—Richard Strauss, symphony poem, "Zarathustra"; Brahms, Symphony No. 3 in F major; Weber-Weingartner, "Invitation to Dance."

4. Nov. 5-6—Haydn, Symphony No. 7 in C; Mozart, Serenade; Beethoven, overture, "Lenore," No. 2.

SATURDAY EVENING
Gazette

BOSTON, SUNDAY MORNING, SEPT. 26.

The sales for the tickets for the Symphony concerts are arranged as follows:

The $12 seats for the Rehearsals will be sold at auction, at Music Hall, Monday Sept. 27, at 10 A. M.; the $7.50 seats for the Rehearsals will be sold at auction, at Music Hall, Tuesday, Sept. 28, at 10 A. M.; the $12 seats for the Concerts will be sold at auction, at Music Hall, Thursday, Sept. 30, at 10 A. M.; the $7.50 seats for the Concerts will be sold in like manner, at the same place, on Friday, Oct. 1, at 10 A. M. Among the soloists who will appear during the season are Mme. Melba, Mrs. Henschel, Miss Wienzkowska, Mrs. Bloomfield-Zeisler, Mr. Rosenthal, Mr. Joseffy, Mr. Seloti, Mr. MacDowell and Mr. Kneisel. Several new works are promised during the season, which promises to be of unusual interest.

[19]

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CII., NO. 88.

SUNDAY, SEPTEMBER 26, 1897.

Mr. Paur and the Symphony Orchestra Leadership.

What He Says About His Contract as Conductor — The Annual Sales of Symphony Seats — "Wang" at the

EMIL PAUR AND THE SYMPHONY.

The report is current that Mr. Emil Paur has been asked by Mr. H. L. Higginson to retain his position as conductor of the Boston Symphony orchestra for five years longer. Mr. Paur was first engaged for a period of five years with the understanding that he was under contract for five years more, at the end of the first five years, unless his services were not longer desired. Mr. Paur ends his fifth season as conductor this winter.

When seen, yesterday, Mr. Paur said: "The published statement that Mr. Higginson has signified his desire that I should continue as conductor of the symphony for five years more is absolutely without foundation. I consider myself bound for five years more unless I am requested to withdraw. I have not yet been informed what are the wishes of the management."

THE BOSTON SYMPHONY ORCHESTRA.

The most important musical announcement of the year is that of the annual auction sales of season tickets for the two series of concerts to be given by the Boston Symphony Orchestra. The interest in these sales never relaxes, and probably never will as long as the acknowledged high standing of the orchestra is maintained. Tomorrow, Monday, morning, at 10 o'clock, in Music Hall, Auctioneer Jackson will begin the series of sales which occupy four days in the week. On Monday, the $12 seats for the 24 public rehearsals will be sold; on Tuesday, the $7.50 seats for the public rehearsals; on Thursday, the $12 seats for the 24 Saturday evening concerts, and on Friday, the $7.50 seats for the concerts. Each sale will begin at 10 o'clock and will continue without interruption throughout the day until all the tickets are sold. Only four seats will be sold on one bid, and one most important detail is that the premium bid is on each ticket. The list of soloists is a striking one, including Mme. Melba, Mrs. Henschel, Miss Wienzkowska, Mrs. Titus, Mrs. Bloomfield-Zeisler, Miss Olive Mead, Mr. Bispham, Mr. Rosenthal, Mr. Joseffy, Mr. Siloti, Mr. MacDowell, Mr. Kneisel, Mr. Loeffler, Mr. Adamowski, Mr. Schnitzler, Mr. Schroeder, and Mr. Schulz. The concerts have grown to be a permanent and potent element in the entertainment season. Every announcement made by the management has been fulfilled, except in case of illness, accident, or events beyond control.

Boston Journal.

SUNDAY, SEPTEMBER 26, 1897.

THE BOSTON SYMPHONY ORCHESTRA.

The auction sales of season tickets at Music Hall this week for the Symphony rehearsals and concerts will begin tomorrow (Monday), when the $12 seats for the rehearsals will be sold. The $7 50 rehearsal seats will be sold on Tuesday, and the $12 and $7 50 seats for the Saturday evening concerts will be sold on Thursday and Friday respectively. The sales will begin each morning at 10 o'clock.

"A virtuoso orchestra," as the critic of the New York Sun called it last winter, is a title justly bestowed on the Boston Symphony Orchestra. Unlike nearly every other organization appealing to the musical public for support, the attractiveness of its performances rests upon the musicianship and ability of all its members and the perfection of its ensemble, and not upon the personality and talent of an individual or of a few stars. For perfection of detail its performances can only be compared to the dramatic performances of the Comédie Francaise, and, like that famous institution, the permanency of its success seems assured.

The announcements that have been published concerning Conductor Paur's programs for the approaching season have occasioned much favorable comment in musical circles, the list of solo artists engaged is particularly brilliant, and the opinion is general that the season of 1897-98 will be one of the most enjoyable in the history of the organization.

Boston Sunday Globe.

SUNDAY, SEPT. 26, 1897.

Boston Symphony Orchestra.

Everybody interested in good music watches with pleasant anticipation for the announcement of the two series of concerts by the Boston symphony orchestra. It is almost superfluous to attempt to define the tremendous hold the concerts of this organization have upon the musical public. Sixteen consecutive years of the nearest approach to perfect performances of any organization in this country is one explanation of the high standing of the orchestra.

Tomorrow morning, in Music hall, will begin the series of auction sales which will occupy four days in the week. Monday the $12 seats for the 24 public rehearsals will be sold; Tuesday the $7.50 seats for the rehearsals; Thursday the $12 seats for the 24 Saturday evening concerts, and Friday the $7.50 seats for the concerts. Each sale will begin at 10 o'clock, and will continue without interruption throughout the day until all the tickets are sold. Only four seats will be sold on each bid, and one most important detail is that the premium bid is on each ticket.

The list of soloists announced for the coming series is a striking one, including Mme Melba, Mrs Henschel, Miss Wienzkowska, Mrs Titus, Mrs Bloomfield-Zeisler, Miss Olive Mead, Mr Bispham, Mr Rosenthal, Mr Joseffy, Mr Siloti, Mr MacDowell, Mr Kneisel, Mr Loeffler, Mr Adamowski, Mr Schnitzler, Mr Schroeder and Mr Schulz.

BOSTON
HOME JOURNAL
A PAPER OF TO-DAY

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Boston Courier.

SUNDAY MORNING, SEPT. 26, 1897.

THE NEXT SYMPHONY SEASON.

The time has returned for the annual sale of the Symphony season-ticket sale, which will take place under the customary conditions at Music Hall on the four advertised days of next week.

In many previous years it was not thought necessary to give the public any inkling of what music was to be provided and what soloists would be likely to appear; but Mr. Paur has instituted the excellent plan of setting out his first few programmes as an indication of his general scheme and as an encouragement to the patrons. This time he has given out four programmes complete in all but the selections which the soloists will add to them. An analysis shows that there are to be played Beethoven's seventh, Schumann's first, Brahms's third and Haydn's seventh symphonies; Beethoven's "Lenora No. 2" and Brahm's "Academic overtures," Wagner's "Kaisermarsch" and the orchestral version of Weber's "Invitation to the Dance." So much for what is known and standard; while there are to be novelties from the pens of Saint-Saens, Chabrier, Glazounow, Rimsky-Korsakoff and Richard Strauss. The solo list names Mme. Melba, Mrs. Henschel and Mr. Bispham among the vocalists, and Rosenthal, Joseffy, and some highly reputed strangers among the pianists, while the leading men of the orchestra will be heard in their due turns. Altogether the season ought to be a great one if it lives up to its promise.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, SEPTEMBER 26, 1897.
(Copyright, 1897, Post Publishing Company.)

THE BOSTON SYMPHONY ORCHESTRA.

Tomorrow morning in Music Hall, at 10 o'clock, the "curtain raiser" of the musical season in Boston will be performed. Auctioneer Jackson will have the leading part, supported by a very numerous company of the public, many of whom have played their respective roles every season for several years past. The plot will be the $12 seats for the twenty-four Friday afternoon public rehearsals of the Boston Symphony Orchestra, a most attractive and interesting bill. The action will be spirited and continuous throughout the day.

On Tuesday will be sold the $7.50 seats for the rehearsals; on Thursday the $12 seats for the twenty-four Saturday evening concerts, and on Friday the $7.50 seats for the concerts. Each sale begins at 10 o'clock and continues without interruption until all the tickets are sold. Only four seats will be sold on one bid, and a most important detail is that the premium bid is on each ticket.

A most potent factor is the announcement of the appearance during the season of such great artists as Mme. Melba, Mrs. Henschel, Miss Wienzkowska, Mrs. Titus, Mrs. Bloomfield-Zeisler, Miss Olive Mead, Mr. Bispham, Mr. Rosenthal, Mr. Joseffy, Mr. Siloti, Mr. MacDowell, Mr. Kneisel, Mr. Loeffler, Mr. Adamowski, Mr. Schnitzler, Mr. Schroeder and Mr. Schulz.

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State.
The Official Paper of the City.

MONDAY MORNING, SEPT. 27, 1897.

SYMPHONY TICKET SALES.

The auction sale of season tickets for the symphony rehearsals and concerts, a necessary preliminary to these entertainments, will begin at Music Hall this morning at 10 o'clock, when the $12 seats for the Friday afternoon public rehearsals will be sold.

The number of these seats is 1423, and although the usual lively demand is expected, it should be borne in mind that those attending the sale invariably have opportunities of securing some of them at merely nominal premiums.

Boston Journal.

TUESDAY, SEPTEMBER 28, 1897.

BOSTON SYMPHONY ORCHESTRA.

All the $12 season tickets for the Symphony rehearsals were sold at yesterday's auction, which was the most successful sale held in this city for many years. The $7 50 seats for the same series will be sold at Music Hall this morning. The tickets for the Saturday evening concerts will be sold on Thursday and Friday. The sales begin each morning at 10 o'clock.

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TUESDAY MORNING, SEPT. 28, 1897.

SYMPHONY SEATS SOLD.

When Henry Jackson, auctioner for the sale of seats for rehearsal of Boston Symphony concerts, took his place on Music Hall platform yesterday morning he was greeted with gentle applause from all parts of the house.

Then the auctioneer began on the $12 seats for the rehearsals. The bidding was spirited, and the prices averaged very much higher than for several preceding seasons. The highest price for the first front rows was $41 premium.

When the advantageous midway of the hall was reached there was much rivalry, and it was evident that more than one person had quite set their hearts on sitting in just such a particular place, and that the agents had had orders to secure them at most any price. The highest price, $102 premium, was realized on four seats, centre aisle in K. Other seats nearby went for $90 premium, $80 premium, etc.

Morning buying was almost wholly by brokers.

There was a large convention of society people, music lovers, and music students that came and went, yet at all times the floor of the hall was well filled, and quite a number of people were in the first gallery.

In the afternoon the throng was still the same size as in the morning. Everybody was greatly interested in the struggle for centre aisle seats. Here Mr. Conley secured a great number of the best.

Mrs. J. L. Gardner will as usual have her concert seat in the gallery, and her favorite rehearsal seat on the floor.

Among those noted were Col. Blackwell, Mrs. Sybilla Crane, G. E. Farnsworth, Elmer Webster, J. H. Phillips, Walter Emery, G. H. Baker, Miss Griswold, Mrs. H. J. Sears, Mrs. F. E. Elliott.

The sales will be continued at Music Hall today, when the $7.50 seats will be offered. The tickets for the Saturday evening concerts will be sold on Thursday and Friday. The sales begin each day at 10 A. M.

Sept BOSTON POST, 28
The Representative Democratic Paper
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Boston Transcript

TUESDAY, SEPTEMBER 28, 1897

SYMPHONY TICKETS ARE EXPENSIVE.

Premium of $33 Paid for Each of Four Seats in the First Balcony.

At Music Hall this morning were sold the $7.50 seats for the symphony rehearsals, and the crowd of buyers and those who came out of curiosity was fully equal to that of yesterday. The sale started in with the fourth row under the balcony. The first bid was $1, but this was advanced rapidly up to $12.50. Several seats close by brought between $10 and $11.50, and then came a jump to $16 for a single seat. There was nothing else in this part of the hall that approached that in price, a large number of seats going for from $7 to $9.50, and also a lot for from $4.50 to $5.50.

The first three seats in the first balcony went for $24 premium, and then several close at hand went for $21, seat 41 being an exception and bringing $27. The highest price paid in the first baloony was $33 premium for each of four seats on the left-hand side of the hall. These were bought by a Back Bay speculator. The seat next to these sold for $32, but the average price in this vicinity was from $18 ot $20. Four seats in the second row brought $16, and another speculator paid $26 for two seats. Then came the sixth and seventh rows in the first balcony, over the clock, which averaged $12.50, although some lively bidding sent seat 408 up to $17. This was the highest price obtained for seats in this part of the hall. A lot of seats in the next to the rear row sold for about $10 to $11, although one seat in the rear row brought $12.50. The last seat sold was 504, and this brought $11.

The prices obtained thus far are considerable in advance of former years, and the managers naturally feel much pleased at the results. On Thursday morning, at ten o'clock, there will be sold the $12 seats for the concerts, and on Friday, at the same hour, the $7.50 seats will be disposed of.

Boston Herald.

MONDAY, SEPTEMBER 27, 1897.

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Boston Journal.

MONDAY, SEPTEMBER 27, 1897.

PROSPERITY.

Symphony Ticket Sale Shows It's Here.

Four Seats in K Bring Each $102 Extra.

Premiums Average Far Ahead of Last Year.

The proof of prosperity is the abundant circulation of money. This is not taken from the Hon. W. J. Bryan or any other political maker of words. It is one of the current thoughts of Mr. Charles E. Ellis, manager of the Symphony concerts.

The Journal reporter is betraying no state secret when he writes that until this morning there was some uncertainty at Music Hall regarding the success of the sale of Symphony tickets. There had been many rumors—ordinary town-talk rumors—of prosperity; but rumors are not counted by the business agents of Maj. Higginson.

But now all the rumors have come true. Prosperity is here. The proof of it is the plenteousness of money, which, in turn, is shown by the high prices paid as premiums.

The sale today includes all the $12 rehearsal seats—the Friday afternoon seats. The competition, of course, is on the premium. Last year seats number 16 and 17 in row H sold at $87 premium. This was an advance of $7 beyond the highest premium coaxed forth or excited in '95.

Today seats numbered 14, 15, 16 and 17 in row K brought a premium of $102. That is to say, the price of attending the rehearsals will cost the occupants of these seats $456. The highest premium the Journal reporter remembers noting during the last four years was $92 each on two seats in the first balcony. The $92 premium was produced by a very sharp—it might be called bitter—competition.

Today, without any sharpness or bitterness whatever, it was not uncommon to hear the bids run up to $80. There were seats in row N, even, that brought $91 premium today. Last year this would have been regarded as extraordinary. Today the managers of the sale smile, rub their hands and say, "Prosperity did it."

There is no other explanation. No change in the conductorship is probable. Mr. Paur may not have signed his contract, but, nevertheless, he is announced as conductor. The personnel of the orchestra is practically the same as it was last year. The list of soloists is not remarkable for its powers of attraction. No advantages are offered this year that were not offered last. The only explanation of today's high prices left is the revival of business, the return of prosperity.

The plainness of this was heightened by the prominence of the ticket agents. They occupied an entire section of the front row; and they made a bid on everything good that happened along. It was one of these agents that paid the $102 premium on four seats in K. Some agent was concerned in every high bid.

Another sign of the widespread success of worldly things was the large attendance. When Auctioneer Jackson called for bids on seat No. 1 in A the floor was well filled. The bidding, moreover, never flagged. It was more than ever a business affair. Society, so far as its leaders go, seemed to have stayed at home; that is, in the country. This may have occasioned the prominence of the ticket agents. Mrs. Gardner, Mr. J. Montgomery Sears and other equally notable patrons of the Symphony concerts were represented. Formerly Mrs. Gardner was an alert attendant, choosing her seats and fixing her own price. So, to pursue the old road, it may be said that the general prosperity explains the large number of new faces and the old willingness of the veteran patrons to confide in the agents.

The start of the bidding foreshadowed nothing. The first seat in A brought $7. That was ordinary—just the same as in past years. But immediately afterward the premium ascended to $13, then to $15, then to $20 and $25 and $30. It rose and rose as the seats farther away from the stage were sold. The ends of the rows brought from $30 to $50. End seats in N sold for $41 premium. Many and many a bid started at $50, and stopped at $60 or $65. Some went up to $80, without creating much talk. It shocked those who were thinking of last year's prices. M No. 18 sold for $90—just one seat, which will cost some one (an agent got it) $102.

No one knows where the prices will stop.

SUNDAY HERALD.

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MONDAY MORNING, SEPT. 27, 1897.

SYMPHONY TICKET SALES.

The auction sale of season tickets for the symphony rehearsals and concerts, a necessary preliminary to these entertainments, will begin at Music Hall this morning at 10 o'clock, when the $12 seats for the Friday afternoon public rehearsals will be sold.

The number of these seats is 1423, and although the usual lively demand is expected, it should be borne in mind that those attending the sale invariably have opportunities of securing some of them at merely nominal premiums.

Boston Journal.

TUESDAY, SEPTEMBER 28, 1897.

BOSTON SYMPHONY ORCHESTRA.

All the $12 season tickets for the Symphony rehearsals were sold at yesterday's auction, which was the most successful sale held in this city for many years. The $7 50 seats for the same series will be sold at Music Hall this morning. The tickets for the Saturday evening concerts will be sold on Thursday and Friday. The sales begin each morning at 10 o'clock.

BOSTON DAILY ADVERTISER.

Established 1813.
The Official Paper of the State.

The Official Paper of the City.

TUESDAY MORNING, SEPT. 28, 1897.

SYMPHONY SEATS SOLD.

When Henry Jackson, auctioner for the sale of seats for rehearsal of Boston Symphony concerts, took his place on Music Hall platform yesterday morning he was greeted with gentle applause from all parts of the house.

Then the auctioneer began on the $12 seats for the rehearsals. The bidding was spirited, and the prices averaged very much higher than for several preceding seasons. The highest price for the first front rows was $41 premium.

When the advantageous midway of the hall was reached there was much rivalry, and it was evident that more than one person had quite set their hearts on sitting in just such a particular place, and that the agents had had orders to secure them at most any price. The highest price, $102 premium, was realized on four seats, centre aisle in K. Other seats nearby went for $90 premium, $80 premium, etc.

Morning buying was almost wholly by brokers.

There was a large convention of society people, music lovers, and music students that came and went, yet at all times the floor of the hall was well filled, and quite a number of people were in the first gallery.

In the afternoon the throng was still the same size as in the morning. Everybody was greatly interested in the struggle for centre aisle seats. Here Mr. Conley secured a great number of the best.

Mrs. J. L. Gardner will as usual have her concert seat in the gallery, and her favorite rehearsal seat on the floor.

Among those noted were Col. Blackwell, Mrs. Sybilla Crane, G. E. Farnsworth, Elmer Webster, J. H. Phillips, Walter Emery, G. H. Baker, Miss Griswold, Mrs. H. J. Sears, Mrs. F. E. Elliott.

The sales will be continued at Music Hall today, when the $7.50 seats will be offered. The tickets for the Saturday evening concerts will be sold on Thursday and Friday. The sales begin each day at 10 A. M.

Sept BOSTON POST, 28

The Representative Democratic Paper
OF NEW ENGLAND.

BOSTON SYMPHONY SALE.

All the $12 season tickets for the Symphony rehearsals were sold at yesterday's auction, which was the most successful sale held in this city for many years. The $7.50 seats for the same series will be sold at Music Hall this morning. The tickets for the Saturday evening concerts will be sold on Thursday and Friday. The sales begin each morning at 10 o'clock.

Boston Transcript

TUESDAY, SEPTEMBER 28, 1897

SYMPHONY TICKETS ARE EXPENSIVE.

Premium of $33 Paid for Each of Four Seats in the First Balcony.

At Music Hall this morning were sold the $7.50 seats for the symphony rehearsals, and the crowd of buyers and those who came out of curiosity was fully equal to that of yesterday. The sale started in with the fourth row under the balcony. The first bid was $1, but this was advanced rapidly up to $12.50. Several seats close by brought between $10 and $11.50, and then came a jump to $16 for a single seat. There was nothing else in this part of the hall that approached that in price, a large number of seats going for from $7 to $9.50, and also a lot for from $4.50 to $5.50.

The first three seats in the first balcony went for $24 premium, and then several close at hand went for $21, seat 41 being an exception and bringing $27. The highest price paid in the first balcony was $33 premium for each of four seats on the left-hand side of the hall. These were bought by a Back Bay speculator. The seat next to these sold for $32, but the average price in this vicinity was from $18 ot $20. Four seats in the second row brought $16, and another speculator paid $26 for two seats. Then came the sixth and seventh rows in the first balcony, over the clock, which averaged $12.50, although some lively bidding sent seat 403 up to $17. This was the highest price obtained for seats in this part of the hall. A lot of seats in the next to the rear row sold for about $10 to $11, although one seat in the rear row brought $12.50. The last seat sold was 504, and this brought $11.

The prices obtained thus far are considerable in advance of former years, and the managers naturally feel much pleased at the results. On Thursday morning, at ten o'clock, there will be sold the $12 seats for the concerts, and on Friday, at the same hour, the $7.50 seats will be disposed of.

Boston Journal.

MONDAY, SEPTEMBER 27, 1897.

PROSPERITY.

Symphony Ticket Sale Shows It's Here.

Four Seats in K Bring Each $102 Extra.

Premiums Average Far Ahead of Last Year.

The proof of prosperity is the abundant circulation of money. This is not taken from the Hon. W. J. Bryan or any other political maker of words. It is one of the current thoughts of Mr. Charles E. Ellis, manager of the Symphony concerts.

The Journal reporter is betraying no state secret when he writes that until this morning there was some uncertainty at Music Hall regarding the success of the sale of Symphony tickets. There had been many rumors—ordinary town-talk rumors—of prosperity; but rumors are not counted by the business agents of Maj. Higginson.

But now all the rumors have come true. Prosperity is here. The proof of it is the plenteousness of money, which, in turn, is shown by the high prices paid as premiums.

The sale today includes all the $12 rehearsal seats—the Friday afternoon seats. The competition, of course, is on the premium. Last year seats number 16 and 17 in row H sold at $87 premium. This was an advance of $7 beyond the highest premium coaxed forth or excited in '95.

Today seats numbered 14, 15, 16 and 17 in row K brought a premium of $102. That is to say, the price of attending the rehearsals will cost the occupants of these seats $456. The highest premium the Journal reporter remembers noting during the last four years was $92 each on two seats in the first balcony. The $92 premium was produced by a very sharp—it might be called bitter—competition.

Today, without any sharpness or bitterness whatever, it was not uncommon to hear the bids run up to $80. There were seats in row N, even, that brought $91 premium today. Last year this would have been regarded as extraordinary. Today the managers of the sale smile, rub their hands and say, "Prosperity did it."

There is no other explanation. No change in the conductorship is probable. Mr. Paur may not have signed his contract, but, nevertheless, he is announced as conductor. The personnel of the orchestra is practically the same as it was last year. The list of soloists is not remarkable for its powers of attraction. No advantages are offered this year that were not offered last. The only explanation of today's high prices left is the revival of business, the return of prosperity.

The plainness of this was heightened by the prominence of the ticket agents. They occupied an entire section of the front row; and they made a bid on everything good that happened along. It was one of these agents that paid the $102 premium on four seats in K. Some agent was concerned in every high bid.

Another sign of the widespread success of worldly things was the large attendance. When Auctioneer Jackson called for bids on seat No. 1 in A the floor was well filled. The bidding, moreover, never flagged. It was more than ever a business affair. Society, so far as its leaders go, seemed to have stayed at home; that is, in the country. This may have occasioned the prominence of the ticket agents. Mrs. Gardner, Mr. J. Montgomery Sears and other equally notable patrons of the Symphony concerts were represented. Formerly Mrs. Gardner was an alert attendant, choosing her seats and fixing her own price. So, to pursue the old road, it may be said that the general prosperity explains the large number of new faces and the old willingness of the veteran patrons to confide in the agents.

The start of the bidding foreshadowed nothing. The first seat in A brought $7. That was ordinary—just the same as in past years. But immediately afterward the premium ascended to $13, then to $15, then to $20 and $25 and $30. It rose and rose as the seats farther away from the stage were sold. The ends of the rows brought from $30 to $50. End seats in N sold for $41 premium. Many and many a bid started at $50, and stopped at $60 or $65. Some went up to $80, without creating much talk. It shocked those who were thinking of last year's prices. M No. 18 sold for $90—just one seat, which will cost some one (an agent got it) $102.

No one knows where the prices will stop.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CII, NO. 90.

TUESDAY, SEPTEMBER 28, 1897.

HIGHEST PREMIUMS IN YEARS.

Big Prices at Auction of the $12 Symphony Seats.

One Sold at $102 and Connelly Was the Purchaser--Commission Men Very Much in Evidence--Society Folk Not Present in Usual Numbers--Few Seats Went Under $30.

The sale by auction of the $12 seats for the Friday afternoon Symphony orchestra rehearsals was begun at Music Hall yesterday.

There were several hundred people present, and they evinced a great interest in the bidding, but it was noticeable that most of the seats were bought by commission men.

Society leaders were not present in such force as is usually the case, although quite a number of prominent people were noticed in the hall during the morning.

The sale as a whole was something of a surprise because of the range of price . The premiums were higher than they have been for years, the highest of the morning being $102, which was the bid of Mr. Connelly of the Adams House ticket agency.

There were very few seats knocked down under $30. A $50 premium was quite common, and there were a number of $90 premiums paid.

Seats in the front row, it is true, brought, in some instances, little over $20, but the first four in the second row were sold for $46. In the third row the premiums ranged from $28 to $40. In the fourth row the premiums ranged well up in the thirties, and, in F, one seat was bid in at $50, and a number at over $40. In G two seats brought a premium of $48; four, $51; two, $58. In H. four went at $59, Mr. Herrick secured one at $87, and the bid for the next seat was $50. In I, one seat sold for $63, four for $62, and two for $90. In the next row most of the premiums exceeded $50, and one seat was disposed of for $69.

Mr. Herrick bought four at a premium of $102 in the centre of K, and two more seats were sold for $83. In L the prices continued high, and in M the biggest premium paid was $90.

The auction sales of tickets for the Symphony rehearsals will be continued in Music Hall today, when the $7.50 seats will be offered. The tickets for the Saturday evening concerts will be sold on Thursday and Friday. The sales begin each morning at 10 o'clock.

Boston Transcript

TUESDAY, SEPTEMBER 28, 1897

SYMPHONY TICKETS ARE EXPENSIVE.

Premium of $33 Paid for Each of Four Seats in the First Balcony.

At Music Hall this morning were sold the $7.50 seats for the symphony rehearsals, and the crowd of buyers and those who came out of curiosity was fully equal to that of yesterday. The sale started in with the fourth row under the balcony. The first bid was $1, but this was advanced rapidly up to $12.50. Several seats close by brought between $10 and $11.50, and then came a jump to $16 for a single seat. There was nothing else in this part of the hall that approached that in price, a large number of seats going for from $7 to $9.50, and also a lot for from $4.50 to $5.50.

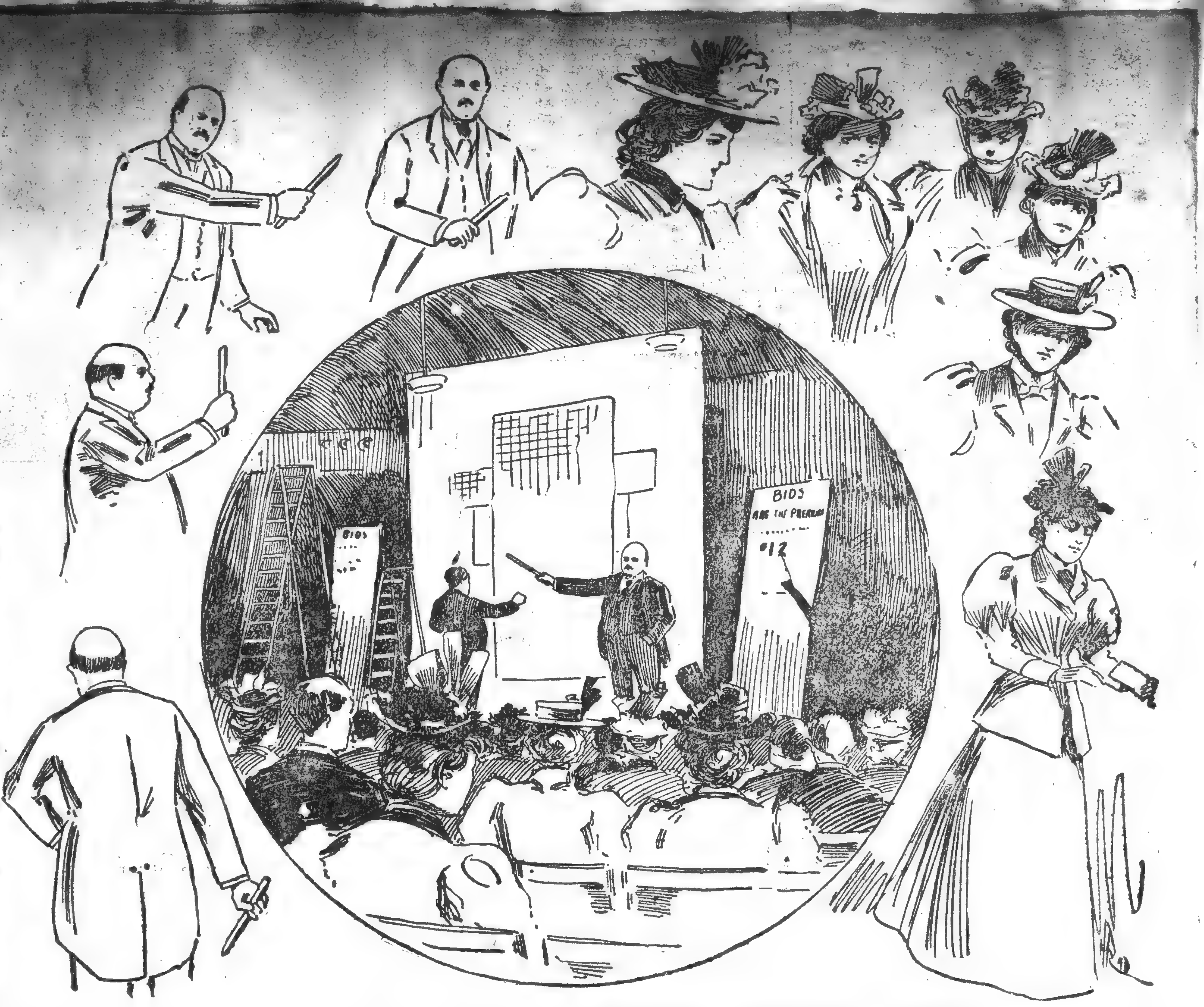
The first three seats in the first balcony went for $24 premium, and then several close at hand went for $21, seat 41 being an exception and bringing $27. The highest price paid in the first balcony was $33 premium for each of four seats on the left-hand side of the hall. These were bought by a Back Bay speculator. The seat next to these sold for $32, but the average price in this vicinity was from $18 ot $20. Four seats in the second row brought $16, and another speculator paid $26 for two seats. Then came the sixth and seventh rows in the first balcony, over the clock, which averaged $12.50, although some lively bidding sent seat 403 up to $17. This was the highest price obtained for seats in this part of the hall. A lot of seats in the next to the rear row sold for about $10 to $11, although one seat in the rear row brought $12.50. The last seat sold was 504, and this brought $11.

The prices obtained thus far are considerable in advance of former years, and the managers naturally feel much pleased at the results. On Thursday morning, at ten o'clock, there will be sold the $12 seats for the concerts, and on Friday, at the same hour, the $7.50 seats will be disposed of.

Boston Transcript

WEDNESDAY, SEPTEMBER 29, 1897

....Apropos of the Symphony sales, the following bit of Emersonian wisdom is contributed, copied from a card fastened upon the desk of a lady who lived by the rules here set down: "To live content with small means, to seek elegance rather than luxury, refinement rather than fashion, to bear all cheerfully, do all bravely, to listen to stars and birds, to babes and sages, with open heart, to study hard, think quietly, act frankly, speak gently, in a word, to let the spiritual unbidden and unseen grow up through the common—this is to be my Symphony!"



AT THE AUCTION SALE OF SYMPHONY CONCERT TICKETS.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CII, NO. 91.

WEDNESDAY, SEPTEMBER 29, 1897

THE CHATTERER.

It is exactly as I expected—the Symphony tickets come high. The predictions for a tremendous musical season are being verified by the opening sales of seats for those dearly prized concerts. Lucky they who can obtain their old places in the rush, but it may be observed that one season ticket now serves for two or three buyers. People have learned how to share the prize, and partnership in a single place is quite the rule. The intense musical patron will not miss a rehearsal or concert during the winter; but again, two out of town families will agree to divide the treats, and, accordingly, one season ticket is made to go a long way. There will be numerous attractions at the Symphonies this season, but our musical taste has been so improved by criticism that the noble work of the orchestra now gives as much pleasure as to hear some artist with big reputation sing or play. Fashion has set its seal on the band; the star is merely thrown in for the stray taste.

Music Hall looked actually gray and glum yesterday to those who had but lately viewed the magnificent new entrance to Keith's, and the contrast almost provoked laughter. Poor, shabby old Winter place entrance! What a familiar barrenness is yours! Despite the changes in this rejuvenated town, you remain the same barracks, saturated with associations and filled with battalions of ghosts! Oh, dear! I hope nothing will happen to Music Hall, for it is such a foil to the splendors a few blocks away, and then, too, some of us still love the dark, cold corridors, and wouldn't miss those draughty doors for the world!

Sept BOSTON POST, 30
The Representative Democratic Paper OF NEW ENGLAND.

The auction sales of Symphony tickets will be continued this morning at Music Hall, when the $12 seats for the Saturday evening concerts will be sold. The $7.50 seats for this series will be sold tomorrow.

Phil Shea, formerly treasurer of the Tremont Theatre, will be in advance of the Boston Symphony Orchestra this season.

Boston Journal.

WEDNESDAY, SEPTEMBER 29, 1897.

SYMPHONY SALE.

Success Continues—Premiums on $7 50 Rehearsal Tickets Run About Twice as High as Last Year.

Music Hall was pretty thickly peopled Tuesday for it was the chance of the matinee girls. The offering was the low-priced seats for the Friday afternoon rehearsals; but the low price did not extend to the premium.

A rough estimate by a man who, in a business way, has attended all the sales of recent years, fixes the average premium of Tuesday at twice the price drawn out last year. It is a fact, too, that there was a drawing out last year. The bids came slow, very slow; and they stopped entirely before all the seats had been offered for sale.

Now, on Monday, every $12 seat was sold. By 1 yesterday every $7 50 rehearsal seat on the floor and in the first balcony had been sold. Last year whole rows on the floor were left unspoken for. Moreover, the premium paid on seats in the very last row, right back against the wall, under the balcony, was not less than $4 50. The average for the least desirable seats was $5. There was a briskness to the sale that just suited the auctioneer, who is an adept at extracting bids. There were 10 women to one man among the bidders, even counting the speculators, or ticket agents, who bunched themselves down front and raised their voices on almost every offering.

The premiums on the $7 50 seats on the floor ranged from $4 50 to $30. Last year $10 was looked upon as a fancy bid. The highest price reached last year on the floor was $13.

The best $7 50 seats in the first balcony brought a premium of about $20. The average extended from $19 to $23. Four seats half way down on the right brought each $33 premium. That beats the highest mark of last year by $9, and of '95 by $6. In fact, the highest premium of last year stands for the average of this year.

The sale of the $12 seats for the Saturday night concerts will begin on Thursday morning; the $7 50 concert seats will be sold on Friday.

Boston Journal.

THURSDAY, SEPTEMBER 30, 1897.

SYMPHONY SALE.

$12 Concert Seats Sell a Little Higher Than They Did Last Year.

Today the $12 Saturday night Symphony concert seats are selling at Music Hall. The prices fell considerably below the high average set by the $12 rehearsal seats sold on Monday. They are just a trifle higher than the premiums of last year.

The bidding at first was slow. Probably many were scared by the prices got the first of the week. About $25 would be a good estimate of today's average. A few of the extreme end seats sold for less than $10. The premiums, as usual, rose as the centre was approached, and there seats went as high as $40 and $50. Seats numbered 18 and 19 in row I brought $53 premium, which was the highest of the day.

At times the bidding grew brisk, and, again, it was too slow for the auctioneer.

However, the sale is successful.

The Boston Traveler

PUBLISHED BY THE
BOSTON TRAVELER CO.,
TORREY E. WARDNER, President

THURSDAY, SEPTEMBER 30, 1897.

THE SYMPHONY SALE.

Splendid Prices Obtained for the $12 Tickets for the Saturday Evening Concerts.

There was a goodly array of prosperous citizens, both men and women, in Music Hall this morning when Auctioneer Jackson called for bids on A 1, the first seat sold of the $12 Saturday evening locations for the coming Symphony season. Perhaps on the whole the truer music lovers were here, for the evening concerts are of the quieter sort, socially, and can always be heard at a less expenditure for premiums.

The first sale, that of A 1, was made at $4, whereas last year no bid could be obtained on that seat. Prices ranged as low as $1 in this row. In the centre of B $13.50 represented the highest figure. Choice places in C brought [illegible].50 and in D $19. Last year's comparison shows $13, $16.50 and $18 for the same seats. It will be seen that prices in that locality ranged only a trifle higher.

Bids increased handsomely as the rows included between E and M were disposed of. In the first named $27 was the high figure, while the best in I was $53. Once across the aisle that separates M from U the battle waxed very strong, and far higher premiums were obtained than ever before in that section. Centre seats ranged from $27 to $44 and bidding was hot and lively. In O $38 was best figure; in P $50 and in Q $60 the top notch of the day. All through the rear half of the hall prices were notably strong.

The front seats in the balcony brought the usual excellent prices. Altogether the day was a prosperous one for the management.

Boston Journal.

FRIDAY, OCTOBER 1, 1897.

SYMPHONY SALE.

$12 Concert Seats Sell a Little Higher Than They Did Last Year.

Thursday the $12 Saturday night Symphony concert seats are selling at phony concert seats were selling at bly below the high average set by the $12 rehearsal seats sold on Monday. They are just a trifle higher than the premiums of last year.

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However, the sale is successful.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, SEPTEMBER 29, 1897.

Boston Symphony Dates.

THE seventeenth season of the Boston Symphony Orchestra, Emil Paur director, begins in Boston Music Hall on Friday afternoon, October 15. The dates of the season are as follows:

Friday afternoon, October 15, Music Hall, Boston.
Saturday evening, October 16, Music Hall, Boston.
Friday afternoon, October 22, Music Hall, Boston.
Saturday evening, October 23, Music Hall, Boston.
Thursday afternoon, October 28, Sanders' Theatre, Cambridge.
Friday afternoon, October 29, Music Hall, Boston.
Saturday evening, October 30, Music Hall, Boston.
Wednesday evening, November 3, Infantry Hall, Providence.
Friday afternoon, November 5, Music Hall, Boston.
Saturday evening, November 6, Music Hall, Boston.

FIRST TRIP.

Monday evening, November 8, Academy of Music, Philadelphia.
Tuesday afternoon, November 9, ———, Washington.
Wednesday evening, November 10, Music Hall, Baltimore.
Thursday evening, November 11, Metropolitan Opera House, New York.
Friday afternoon, November 12, Academy of Music, Brooklyn.
Saturday evening, November 13. Academy of Music, Brooklyn.

Thursday evening, November 18, Sanders' Theatre, Cambridge.
Friday afternoon, November 19, Music Hall, Boston.
Saturday evening, November 20, Music Hall, Boston.
Friday afternoon, November 26, Music Hall, Boston.
Saturday evening, November 27, Music Hall, Boston.
Wednesday evening, December 1, Infantry Hall, Providence.
Friday afternoon, December 3, Music Hall, Boston.
Saturday evening, December 4, Music Hall, Boston.
Thursday evening, December 9, Sanders' Theatre, Cambridge.
Friday afternoon, December 10, Music Hall, Boston.
Saturday evening, December 11, Music Hall, Boston.

SECOND TRIP.

Monday evening, December 13, Academy of Music, Philadelphia.
Tuesday afternoon, December 14, ——— Washington.
Wednesday evening, December 15, Music Hall, Baltimore.
Thursday evening, December 16, Metropolitan Opera House, New York.
Friday afternoon, December 17, Academy of Music, Brooylyn.
Saturday evening, December 18, Academy of Music, Brooklyn.

Wednesday afternoon, December 22, Music Hall, Boston.
Thursday evening, December 23, Music Hall, Boston.
Wednesday evening, December 29, Infantry Hall, Providence.
Friday afternoon, December 31, Music Hall, Boston.
Saturday evening, January 1, Music Hall, Boston.
Thursday evening, January 6, Sanders' Theatre, Cambridge.
Friday afternoon, January 7, Music Hall, Boston.
Saturday evening, January 8, Music Hall, Boston.
Wednesday evening, January 12, Infantry Hall, Providence.
Friday afternoon, January 14, Music Hall, Boston.
Saturday evening, January 15, Music Hall, Boston.

THIRD TRIP.

Monday evening, January 17, Academy of Music, Philadelphia.
Tuesday afternoon, January 18, ———, Washington.
Wednesday evening, January 19, Music Hall, Baltimore.
Thursday evening, January 20, Metropolitan Opera House, New York.
Friday afternoon, January 21, Academy of Music, Brooklyn.
Saturday evening, January 22, Academy of Music, Brooklyn.

Thursday evening, January 27, Sanders' Theatre, Cambridge.
Friday afternoon, January 28, Music Hall, Boston.
Saturday evening, January 29, Music Hall, Boston.
Wednesday, February 2, Infantry Hall, Providence.
Friday afternoon, February 4, Music Hall, Boston.
Saturday evening, February 5, Music Hall, Boston.
Thursday evening, February 10, Sanders' Theatre, Cambridge.
Friday afternoon, February 11, Music Hall, Boston.
Saturday evening, February 12, Music Hall, Boston.

FOURTH TRIP.

Monday evening, February 14, Academy of Music, Philadelphia.
Tuesday afternoon, February 15, ———, Washington.
Wednesday evening, February 16, Music Hall, Baltimore.
Thursday evening, February 17, Metropolitan Opera House, New York.
Friday afternoon, February 18, Academy of Music, Brooklyn.
Saturday evening, February 19, Academy of Music, Brooklyn.
Thursday evening, February 24, Sanders' Theatre, Cambridge.
Friday afternoon, February 24, Music Hall, Boston.
Saturday evening, February 26, Music Hall, Boston.
Friday afternoon, March 4, Music Hall, Boston.
Saturday evening, March 5, Music Hall, Boston.
Wednesday evening, March 9, Infantry Hall, Providence.
Friday afternoon, March 11, Music Hall, Boston.
Saturday evening, March 12, Music Hall, Boston.
Thursday evening, March 17, Sanders' Theatre, Cambridge.
Friday afternoon, March 18, Music Hall, Boston.
Saturday evening, March 19, Music Hall, Boston.

FIFTH TRIP.

Monday evening, March 21, Academy of Music, Philadelphia.
Tuesday afternoon, March 22, ———, Washington.
Wednesday evening, March 23, Music Hall, Baltimore.
Thursday evening, March 24, Metropolitan Opera House, New York.
Friday afternoon, March 25, Academy of Music, Brooklyn.
Saturday evening, March 26, Academy of Music, Brooklyn.
Wednesday evening, March 30, Infantry Hall, Providence.
Friday afternoon, April 1, Music Hall, Boston.
Saturday evening, April 2, Music Hall, Boston.
Thursday evening, April 7, Sanders' Theatre, Cambridge.
Friday afternoon, April 8, Music Hall, Boston.
Saturday evening, April 9, Music Hall, Boston.
Friday afternoon, April 15, Music Hall, Boston.
Saturday evening, April 16, Music Hall, Boston,
Wednesday evening, April 20, Infantry Hall, Providence.
Friday afternoon, April 22, Music Hall, Boston.
Saturday evening, April 23, Music Hall, Boston.
Thursday evening, April 28, Sanders' Theatre, Cambridge.
Friday afternoon, April 29, Music Hall, Boston.
Saturday evening, April 30, Music Hall, Boston.

SOME OF THE SOLOISTS.

The following are the soloists engaged at the present time for these concerts. No doubt a number of changes will take place during the season and additional forces be added to these:

Melba, Mrs. Henschel, Miss Wienskowska, Mrs. Titus (a new American high soprano), Miss Gadski, Madame Blauvelt, Mme. Fannie Bloomfield Zeisler, Miss Olive Mead, violinist (pupil of Kneisel), Rosenthal, Joseffy, Siloti, MacDowell, Alberto Jonás, Ffrangcon-Davies, Bispham, Campanari, Joseph Staudigl, Kneisel, Loeffler, Adamowski, Schnitzler, Schroeder and Schulz, the latter six being members of the orchestra.

EMIL PAUR'S NEW FIVE YEAR CONTRACT.

BOSTON, September 23.—Emil Paur, director of the Symphony Orchestra, is said to have signed a contract to-day with Mr. H. L. Higginson to continue as director for that organization for five years. It is said that under this contract, if for any reason Mr. Higginson should decide to secure another director before the five years' term is up, Mr. Paur will receive a bonus of $10,000.

MR. PAUR has a five years' contract to conduct the Boston Symphony concerts and this contract ends with the close of the present season, 1897–8. Should Mr. Paur not be re-engaged for another term of five years a forfeit of $10,000 must be paid to him to counterbalance the loss of pension to which Mr. Paur would be entitled had he remained in Germany in the position (or its outgrowth) held by him formerly. It is impossible to state at this time whether Mr. Paur will conduct the Boston Symphony concerts after the season of 1897–8, although Boston papers state so definitely. The *Traveller* says:

> The news that Mr. Paur has signed a contract with Mr. Higginson by which he is to remain for five more years at the head of the Boston Symphony Orchestra is received with great satisfaction by all varieties of music lovers. That the present conductor is the first to be re-engaged speaks volumes for the position he has won for himself in Boston. With no pyrotechnics, no posings, no society influences, no beauty, no languid grace, no imperial airs of the martinet. Mr. Paur has steadily improved in his art, and has quietly won the admiration and respect of everyone. That he is not a towering genius is recognized, but it is as fully recognized that he is a musician of rare taste and devotion, a drillmaster of kindly decision, and a leader of inspiration to his men. The present splendid condition of the orchestra shows that these qualities make for more than erratic brilliancy.

Mme. Gertrude Franklin's pupil, Mrs. Marian Titus, has been engaged for several concerts by the Boston Symphony Orchestra, and will be heard not only in Boston, but in out of town concerts. Mrs. Titus sings the aria from "The Magic Flute" in the original key.

The season of the Boston Symphony Orchestra begins on October 15. As usual there will be twenty-four concerts and twenty-four public rehearsals.

The Watertown Enterprise.

SEPTEMBER 24,

Boston Symphony Orchestra.

The Boston Symphony Orchestra, Mr. Emil Paur, conductor, will begin its new season on October 15, and with occasional omissions to permit its usual visits to New York and other cities, will give concerts at Boston Music hall on Friday afternoon and Saturday evening of each week until April 30. The fine quality of the performances of this great organization have made these concerts famous, and they appeal to music lovers from all parts of New England. The list of distinguished solo artists engaged for the series includes Mme. Melba, Mrs. Henschel, Mrs. Titus, Miss Wienzkowska, Mrs. Bloomfield-Zeisler, Miss Oliver Mead. Mr. Bispham, Mr. Rosenthal, Mr. Joseffy, Mr. Siloti. Mr. McDowell, Mr. Kneisel, Mr. Loeffler, Mr. Adamowski, Mr. Schnitzler, Mr. Schroeder, and Mr. Schulz. The auction sales of season tickets will be held at Boston Music hall on Monday, Tuesday, Thursday and Friday, Seplember 27, 28, 30 and October 1.

MONDAY, [illegible]

PREMIUM OF $102 FOR ONE SEAT.

Opening Sale of Seats for the Symphony Rehearsals Brings Out a Large Crowd —Prices Obtained Much Bettor Than Last Year.

Several hundred persons were gathered in Music Hall, this forenoon, to attend the opening sale of tickets for the Friday-afternoon rehearsals of the Boston Symphony Orchestra. Only the $12 seats were offered for sale today, and, as in previous years, Henry W. Jackson acted as auctioneer. It was announced that all bids were for premiums, which must be added to the regular box-office price of $12.

The sale opened with seat No. 1 in section A; the first bid was $8, and by easy stages this ran up to $14, which was $1 more than received for the first ticket sold last year. The next two seats went for $10, and then followed several for prices ranging from $8 to $9. Seat No. 7 brought out a little spirited bidding, and was sold for $15.

The first real excitement came when a seat in section C went for $40, and from then on the bidding was all that could be asked for, and must have been gratifying to the management, who admitted that the sales were better than those last year. As the auctioneer began to get near the seats in the middle of the hall, and especially at the end seats, the bidding began to increase, and the different speculators, who were out in full force, began to bid against each other. Seats 17 and 18 in section I brought out the first really lively bidding, and these two seats were sold for $90 premium on each.

The banner price paid was $102 for seat 14 in section K. This brought out some lively remarks by the auctioneer, and was especially amusing to the spectators, who watched rival ticket speculators bidding against each other. Seats 16 and 17 in section N brought $91 each, and it seemed as though there were hundreds of seats selling for $60 and $70 each. Of course there were single seats that occasionally would go for comparatively low figures, especially those seats on the sides, next the walls.

At ten o'clock tomorrow morning the $7.50 seats for the rehearsals will be sold. The $12 seats for the concerts will be sold on Thursday morning, and the $7.50 seats for the concerts will be sold on Friday morning, all these sales beginning at 10 A. M.

Boston Transcript

FRIDAY, OCTOBER 1, 1897

FINAL SALE OF SYMPHONY TICKETS.

Large Attendance of Buyers of Tickets for the Evening Concerts.

Fully as many people were present at the final sale of Symphony tickets at Music Hall, today, as there have been at any of the previous ones. The tickets sold today were the $7.50 seats for the Saturday evening concerts. These were the seats on the floor under the balcony, wall seats around the balcony and the whole of the second balcony.

The first seat sold was 1151 under the balcony, which brought a premium of $5; the next few seats went for a little higher prices, 1160 bringing $8. A lot of seats then went for very low premiums, varying from 25 cents to $1.50, and quite a number, upon which no premiums were bid, were passed over.

In the first balcony the second row brought out some better prices, several seats selling for $12.50 advance, and a few for $15. The last row in the first balcony, the one over the clock, brought prices ranging from $6.50 to $9, while several seats in the same balcony, six rows back, went for from $5 to $7.

The first row in the second balcony started for $5.50 premium, but as the seats approached the centre the prices advanced, one seat bringing $18, which was the highest price paid this morning. There came a lot of seats which brought out very listless bidding and went for slight advances. The sale continues this afternoon, until all the seats have been offered at auction. Taking the entire sale, the prices are considerably in advance of last year.

Mrs. Marian Titus, a pupil of Gertrude Franklin, will sing at several of the symphony concerts this season in Boston and other cities.

The Boston Traveler

PUBLISHED BY THE
BOSTON TRAVELER CO.,
TORREY E. WARDNER, President

FRIDAY, OCTOBER 1, [illegible]

THE SYMPHONY SALE

Excellent Prices for the $7.50 Seats for the Saturday Evening Concerts.

The auction sale of $7.50 seats for the Saturday evening Symphony concerts was held in Music Hall today. Prices immeately proclaimed themselves as on a higher level than those of last year. The first seat in the sixth row from the rear, on the floor, brought $5 premium, as against $3.50 last season. In the centre they ran as high as $8. Toward the extreme rear bids went to $1, and several seats were passed over for lack of bids.

First side balcony seats brought $26 in the best position; last year $24 was high figure. From that point prices proceeded down to $5. In the centre balcony the premiums ranged from $7 to $3.50, the rear line closing strong around $5. Choice location in the side balcony, second flight, brought as high as $18.

THE MUSICAL COURIER.
NEW YORK, WEDNESDAY, SEPTEMBER 29, 1897.

Boston Symphony Dates.

THE seventeenth season of the Boston Symphony Orchestra, Emil Paur director, begins in Boston Music Hall on Friday afternoon, October 15. The dates of the season are as follows :

Friday afternoon, October 15, Music Hall, Boston.
Saturday evening, October 16, Music Hall, Boston.
Friday afternoon, October 22, Music Hall, Boston.
Saturday evening, October 23, Music Hall, Boston.
Thursday afternoon, October 28, Sanders' Theatre, Cambridge.
Friday afternoon, October 29, Music Hall, Boston.
Saturday evening, October 30, Music Hall, Boston.
Wednesday evening, November 3, Infantry Hall, Providence.
Friday afternoon, November 5, Music Hall, Boston.
Saturday evening, November 6, Music Hall, Boston.

FIRST TRIP.

Monday evening, November 8, Academy of Music, Philadelphia.
Tuesday afternoon, November 9, ——, Washington.
Wednesday evening, November 10, Music Hall, Baltimore.
Thursday evening, November 11, Metropolitan Opera House, New York.
Friday afternoon, November 12, Academy of Music, Brooklyn.
Saturday evening, November 13, Academy of Music, Brooklyn.

Thursday evening, November 18, Sanders' Theatre, Cambridge.
Friday afternoon, November 19, Music Hall, Boston.
Saturday evening, November 20, Music Hall, Boston.
Friday afternoon, November 26, Music Hall, Boston.
Saturday evening, November 27, Music Hall, Boston.
Wednesday evening, December 1, Infantry Hall, Providence.
Friday afternoon, December 3, Music Hall, Boston.
Saturday evening, December 4, Music Hall, Boston.
Thursday evening, December 9, Sanders' Theatre, Cambridge.
Friday afternoon, December 10, Music Hall, Boston.
Saturday evening, December 11, Music Hall, Boston.

SECOND TRIP.

Monday evening, December 13, Academy of Music, Philadelphia.
Tuesday afternoon, December 14, —— Washington.
Wednesday evening, December 15, Music Hall, Baltimore.
Thursday evening, December 16, Metropolitan Opera House, New York.
Friday afternoon, December 17, Academy of Music, Brooylyn.
Saturday evening, December 18, Academy of Music, Brooklyn.

Wednesday afternoon, December 22, Music Hall, Boston.
Thursday evening, December 23, Music Hall, Boston.
Wednesday evening, December 29, Infantry Hall, Providence.
Friday afternoon, December 31, Music Hall, Boston.
Saturday evening, January 1, Music Hall, Boston.
Thursday evening, January 6, Sanders' Theatre, Cambridge.
Friday afternoon, January 7, Music Hall, Boston.
Saturday evening, January 8, Music Hall, Boston.
Wednesday evening, January 12, Infantry Hall, Providence.
Friday afternoon, January 14, Music Hall, Boston.
Saturday evening, January 15, Music Hall, Boston.

THIRD TRIP.

Monday evening, January 17, Academy of Music, Philadelphia.
Tuesday afternoon, January 18, ——, Washington.
Wednesday evening, January 19, Music Hall, Baltimore.
Thursday evening, January 20, Metropolitan Opera House, New York.
Friday afternoon, January 21, Academy of Music, Brooklyn.
Saturday evening, January 22, Academy of Music, Brooklyn.

Thursday evening, January 27, Sanders' Theatre, Cambridge.
Friday afternoon, January 28, Music Hall, Boston.
Saturday evening, January 29, Music Hall, Boston.
Wednesday, February 2, Infantry Hall, Providence.
Friday afternoon, February 4, Music Hall, Boston.
Saturday evening, February 5, Music Hall, Boston.
Thursday evening, February 10, Sanders' Theatre, Cambridge.
Friday afternoon, February 11, Music Hall, Boston.
Saturday evening, February 12, Music Hall, Boston.

FOURTH TRIP.

Monday evening, February 14, Academy of Music, Philadelphia.
Tuesday afternoon, February 15, ——, Washington.
Wednesday evening, February 16, Music Hall, Baltimore.
Thursday evening, February 17, Metropolitan Opera House, New York.
Friday afternoon, February 18, Academy of Music, Brooklyn.
Saturday evening, February 19, Academy of Music, Brooklyn.
Thursday evening, February 24, Sanders' Theatre, Cambridge.
Friday afternoon, February 24, Music Hall, Boston.
Saturday evening, February 26, Music Hall, Boston.
Friday afternoon, March 4, Music Hall, Boston.
Saturday evening, March 5, Music Hall, Boston.
Wednesday evening, March 9, Infantry Hall, Providence.
Friday afternoon, March 11, Music Hall, Boston.
Saturday evening, March 12, Music Hall, Boston.
Thursday evening, March 17, Sanders' Theatre, Cambridge.
Friday afternoon, March 18, Music Hall, Boston.
Saturday evening, March 19, Music Hall, Boston.

FIFTH TRIP.

Monday evening, March 21, Academy of Music, Phila delphia.
Tuesday afternoon, March 22, ——, Washington.
Wednesday evening, March 23, Music Hall, Baltimore.
Thursday evening, March 24, Metropolitan Opera House, New York.
Friday afternoon, March 25, Academy of Music, Brooklyn,
Saturday evening, March 26, Academy of Music, Brooklyn.
Wednesday evening, March 30, Infantry Hall, Providence.
Friday afternoon, April 1, Music Hall, Boston.
Saturday evening, April 2, Music Hall, Boston.
Thursday evening, April 7, Sanders' Theatre, Cambridge.
Friday afternoon, April 8, Music Hall, Boston.
Saturday evening, April 9, Music Hall, Boston.
Friday afternoon, April 15, Music Hall, Boston.
Saturday evening, April 16, Music Hall, Boston,
Wednesday evening, April 20, Infantry Hall, Providence.
Friday afternoon, April 22, Music Hall, Boston.
Saturday evening, April 23, Music Hall, Boston.
Thursday evening, April 28, Sanders' Theatre, Cambridge.
Friday afternoon, April 29, Music Hall, Boston.
Saturday evening, April 30, Music Hall, Boston.

SOME OF THE SOLOISTS.

The following are the soloists engaged at the present time for these concerts. No doubt a number of changes will take place during the season and additional forces be added to these:

Melba, Mrs. Henschel, Miss Wienskowska, Mrs. Titus (a new American high soprano), Miss Gadski, Madame Blauvelt, Mme. Fannie Bloomfield Zeisler, Miss Olive Mead, violinist (pupil of Kneisel), Rosenthal, Joseffy, Siloti, MacDowell, Alberto Jonás, Ffrangcon-Davies, Bispham, Campanari, Joseph Staudigl, Kneisel, Loeffler, Adamowski, Schnitzler, Schroeder and Schulz, the latter six being members of the orchestra.

EMIL PAUR'S NEW FIVE YEAR CONTRACT.

BOSTON, September 23.—Emil Paur, director of the Symphony Orchestra, is said to have signed a contract to-day with Mr. H. L. Higginson to continue as director for that organization for five years. It is said that under this contract, if for any reason Mr. Higginson should decide to secure another director before the five years' term is up, Mr. Paur will receive a bonus of $10,000.

MR. PAUR has a five years' contract to conduct the Boston Symphony concerts and this contract ends with the close of the present season, 1897–8. Should Mr. Paur not be re-engaged for another term of five years a forfeit of $10,000 must be paid to him to counterbalance the loss of pension to which Mr. Paur would be entitled had he remained in Germany in the position (or its outgrowth) held by him formerly. It is impossible to state at this time whether Mr. Paur will conduct the Boston Symphony concerts after the season of 1897–8, although Boston papers state so definitely. The *Traveller* says:

> The news that Mr. Paur has signed a contract with Mr. Higginson by which he is to remain for five more years at the head of the Boston Symphony Orchstra is received with great satisfaction by all varieties of music lovers. That the present conductor is the first to be re-engaged speaks volumes for the position he has won for himself in Boston. With no pyrotechnics, no posings, no society influences, no beauty, no languid grace, no imperial airs of the martinet. Mr. Paur has steadily improved in his art, and has quietly won the admiration and respect of everyone. That he is not a towering genius is recognized, but it is as fully recognized that he is a musician of rare taste and devotion, a drillmaster of kindly decision, and a leader of inspiration to his men. The present splendid condition of the orchestra shows that these qualities make for more than erratic brilliancy.

Mme. Gertrude Franklin's pupil, Mrs. Marian Titus, has been engaged for several concerts by the Boston Symphony Orchestra, and will be heard not only in Boston, but in out of town concerts. Mrs. Titus sings the aria from "The Magic Flute" in the original key.

The season of the Boston Symphony Orchestra begins on October 15. As usual there will be twenty-four concerts and twenty-four public rehearsals.

The Watertown Enterprise.
SEPTEMBER 24,

Boston Symphony Orchestra.

The Boston Symphony Orchestra, Mr. Emil Paur, conductor, will begin its new season on October 15, and with occasional omissions to permit its usual visits to New York and other cities, will give concerts at Boston Music hall on Friday afternoon and Saturday evening of each week until April 30. The fine quality of the performances of this great organization have made these concerts famous, and they appeal to music lovers from all parts of New England. The list of distinguished solo artists engaged for the series includes Mme. Melba, Mrs. Henschel, Mrs. Titus, Miss Wienzkowska, Mrs. Bloomfield-Zeisler, Miss Oliver Mead, Mr. Bispham, Mr. Rosenthal, Mr. Joseffy, Mr. Siloti, Mr. McDowell, Mr. Kneisel, Mr. Loeffler, Mr. Adamowski, Mr. Schnitzler, Mr. Schroeder, and Mr. Schulz. The auction sales of season tickets will be held at Boston Music hall on Monday, Tuesday, Thursday and Friday, Seplember 27, 28, 30 and October 1.

[illegible]
MONDAY, SEPTEMB[illegible] 1897.

PREMIUM OF $102 FOR ONE SEAT.

Opening Sale of Seats for the Symphony Rehearsals Brings Out a Large Crowd —Prices Obtained Much Bettor Than Last Year.

Several hundred persons were gathered in Music Hall, this forenoon, to attend the opening sale of tickets for the Friday-afternoon rehearsals of the Boston Symphony Orchestra. Only the $12 seats were offered for sale today, and, as in previous years, Henry W. Jackson acted as auctioneer. It was announced that all bids were for premiums, which must be added to the regular box-office price of $12.

The sale opened with seat No. 1 in section A; the first bid was $3, and by easy stages this ran up to $14, which was $1 more than received for the first ticket sold last year. The next two seats went for $10, and then followed several for prices ranging from $8 to $9. Seat No. 7 brought out a little spirited bidding, and was sold for $15.

The first real excitement came when a seat in section C went for $40, and from then on the bidding was all that could be asked for, and must have been gratifying to the management, who admitted that the sales were better than those last year. As the auctioneer began to get near the seats in the middle of the hall, and especially at the end seats, the bidding began to increase, and the different speculators, who were out in full force, began to bid against each other. Seats 17 and 18 in section I brought out the first really lively bidding, and these two seats were sold for $90 premium on each.

The banner price paid was $102 for seat 14 in section K. This brought out some lively remarks by the auctioneer, and was especially amusing to the spectators, who watched rival ticket speculators bidding against each other. Seats 16 and 17 in section N brought $91 each, and it seemed as though there were hundreds of seats selling for $60 and $70 each. Of course there were single seats that occasionally would go for comparatively low figures, especially those seats on the sides, next the walls.

At ten o'clock tomorrow morning the $7.50 seats for the rehearsals will be sold. The $12 seats for the concerts will be sold on Thursday morning, and the $7.50 seats for the concerts will be sold on Friday morning, all these sales beginning at 10 A. M.

Boston Transcript
FRIDAY, OCTOBER 1, 1897

FINAL SALE OF SYMPHONY TICKETS.

Large Attendance of Buyers of Tickets for the Evening Concerts.

Fully as many people were present at the final sale of Symphony tickets at Music Hall, today, as there have been at any of the previous ones. The tickets sold today were the $7.50 seats for the Saturday evening concerts. These were the seats on the floor under the balcony, wall seats around the balcony and the whole of the second balcony.

The first seat sold was 1151 under the balcony, which brought a premium of $5; the next few seats went for a little higher prices, 1160 bringing $8. A lot of seats then went for very low premiums, varying from 25 cents to $1.50, and quite a number, upon which no premiums were bid, were passed over.

In the first balcony the second row brought out some better prices, several seats selling for $12.50 advance, and a few for $15. The last row in the first balcony, the one over the clock, brought prices ranging from $6.50 to $9, while several seats in the same balcony, six rows back, went for from $5 to $7.

The first row in the second balcony started for $5.50 premium, but as the seats approached the centre the prices advanced, one seat bringing $18, which was the highest price paid this morning. Then came a lot of seats which brought out very listless bidding and went for slight advances. The sale continues this afternoon, until all the seats have been offered at auction. Taking the entire sale, the prices are considerably in advance of last year.

Mrs. Marian Titus, a pupil of Gertrude Franklin, will sing at several of the symphony concerts this season in Boston and other cities.

The Boston Traveler
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TORREY E. WARDNER, President
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The auction sale of $7.50 seats for the Saturday evening Symphony concerts was held in Music Hall today. Prices immeately proclaimed themselves as on a higher level than those of last year. The first seat in the sixth row from the rear, on the floor, brought $5 premium, as against $3.50 last season. In the centre they ran as high as $8. Toward the extreme rear bids went to $1, and several seats were passed over for lack of bids.

First side balcony seats brought $26 in the best position; last year $24 was high figure. From that point prices proceeded down to $5. In the centre balcony the premiums ranged from $7 to $3.50, the rear line closing strong around $5. Choice location in the side balcony, second flight, brought as high as $18.

[illegible]

[illegible]BER 1 1897.

THE SYMPHONY SALE.

[illegible] last day for sale of seats for the Boston Symphony Orchestra opened this morning with the usual large attendance. Bidding was brisk. The sale was for the [illegible] seats for Saturday evening concerts. Prices ran slightly ahead of last year. The first seat on the floor sold for $5 premium, as against $3.50 last year. From this the prices ran up to $8. First seat in balcony, the famous 103, sold for $26 premium, as against $24 last year; $10 was the next [illegible] price received in the balcony. From [illegible] prices ran down to $5 and $6.

BOSTON POST,

2

The Representative Democratic Paper OF NEW ENGLAND.

SYMPHONY TICKET SALE.

Fully as many people were present at the final sale of Symphony tickets at Music Hall yesterday as there have been at any of the previous ones. The tickets sold were the $7.50 seats for the Saturday evening concerts.

The first seat sold was 1151 under the balcony, which brought a premium of $5; the next few seats went for a little higher prices, 1160 bringing $8. A lot of seats then went for very low premiums, varying from 25 cents to $1.50.

Several seats in the second balcony sold for $12.50 advance, and a few for $15. The last row in the first balcony, the one over the clock, brought prices ranging from $6.50 to $9, while several seats in the same balcony, six rows back, went for from $5 to $7.

Taking the entire sale, the prices are considerably in advance of last year.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CII., NO. 95.

SUNDAY, OCTOBER 3, 1897.

Those fortunate persons, musically inclined, who have sometimes attended the Sanders Theatre Symphony concerts and enjoyed the exceptional acoustic properties of that hall have no doubt often wished that they might enjoy chamber music in the same place. This winter there is an opportunity offered them to gratify that desire. Ten chamber concerts supplementary to a course of lectures to students by Prof. John K. Paine on "Chamber Music" will be given during the coming winter at Sanders Theatre. Such well known artists as the Kneisel quartet, the Adamowski quartet, Mr. Baermann, Mr. Joseffy will appear, and, no doubt, the many music lovers of Boston, as well as those resident in Cambridge, will be only too glad to hear such music in such surroundings. These concerts, while illustrating the same subject, are entirely distinct from the lectures by Prof. Paine.

There was a large gathering of society people, music lovers and music students at the Symphony sale on Monday morning. Mrs. John L. Gardner will, as has been her custom for years, have her concert seat in the gallery and favorite rehearsal seat on the floor. Other well known faces noted there during the week were Mr. R. M. Cushing, Miss Cushing, Mrs. B. J. Lang, Mr. Clayton Johns, Mr. and Mrs. Eliot Hubbard, Mr. Lorthrop Thorndike, Mr. James Ricketson, Mr. Pelham Dodd, Mrs. B. F. Nourse, Miss Jordan, Mrs. A. H. Latham, Mr. B. F. Redfern, Mrs. Max Heinrich and Mr. Arthur Pickering.

The sale of seats for the Symphony concerts this season has been remarkably successful. In fact, the premiums paid have been largely in advance of the prices given in some years. The first public rehearsal will take place Friday afternoon, the 15th inst., and the first concert on the evening of Saturday, the 16th. The programme announced is: Academic overture, Brahms; Symphony No. 7, Beethoven; Espagne, Chabrier; Poem Lyrique, Glazounoff, and Kaisermarsch, Wagner.

Boston Journal.

SUNDAY, OCTOBER 3, 1897.

SYMPHONY SALE'S RECORD.

Perhaps it was the Best Ever Held—Surely Rivaled by Only [illegible]

It is a matter of doubt whether the Symphony sale that has just finished or the sale that preceded the first season of the conductorship of Mr. Nikisch, was the more successful. Mr. Charles E. Ellis, the manager of the orchestra, himself is in doubt. He said to a Journal reporter yesterday:

"I don't know whether this last or a former sale was the better. Of course I couldn't give you any figures. The sale just over was unexpectedly successful. The premiums were high; yet, when you consider the low first price set on the tickets, there was nothing exorbitant about the sale. An average premium was $25, which, on a $12 ticket, brings the whole up to $37. There are 24 concerts. That means a trifle more than a dollar and a half a concert, which, taking into account the excellence of the orchestra and the attraction of the soloists, is not too much. I think any one will admit that."

SATURDAY EVENING Gazette

ESTABLISHED 1813.

BOSTON, SUNDAY MORNING, OCT. 3.

The sale of the tickets for the Symphony rehearsals and concerts has been unusually brisk this year, and the prices bid have been much above the average of last year. Choice seats were eagerly sought for at high figures, and most of the so-called "speculation" purchases were legitimate bids for patrons.

Boston Sunday Globe.

SUNDAY, OCT. 3, 1897.

The Symphony season will begin in Music hall Friday afternoon, Oct 15, the program for the rehearsal and the Saturday evening concert being Brahm's academic overture, Beethoven's seventh symphony, "Espagna," "Chabrier; Glazounow's lyric poem, and Wagner's "Kaisermarsch."

Boston Transcript

THURSDAY, OCTOBER 7, 1897

Despite the talk, much of it foolish, of New York's want of a "permanent orchestra," says the New York Tribune, the metropolis will hear more orchestral music this season than either Boston or Chicago, with their series of twenty-four evenings and the same number of afternoons. The Philharmonic Society will give 16 concerts, including the Friday public rehearsals; the Symphony Society, 10; the Boston Symphony Orchestra, 15 (including Brooklyn); and the Thomas Orchestra of Chicago, 8 (also including Brooklyn, or, to speak in the language of 1898, the borough of Kings). The dates of the Philharmonic rehearsals and concerts are Nov. 12 and 13, Dec. 10 and 11, Jan. 7 and 8 and 28 and 29, Feb. 18 and 19, March 4 and 5 and 18 and 19, and April 1 and 2. The Symphony Society's dates, also for afternoons and evenings, though there is a trifling irregularity in the the spirit of his parody and that of some succession, are Nov. 5 and 6 and 25 and 26, Jan. 21 and 22, Feb. 11 and 12, and April 7 and 9. Melba, Ysaye, Bispham, Antoinette Trebelli and Marteau will be among the solo attractions. The afternoon concerts of the Boston Symphany Orchestra in Brooklyn will not be public rehearsals, but have independent programmes. The dates are as follows: Nov. 12 and 13, Dec. 17 and 18, Jan. 21 and 22, Feb. 18 and 19 and March 25 and 26. The probable dates of Mr. Thomas's concerts in the Metropolitan Opera House will be evenings of March 1, 9 and 14; afternoons of March 12, 16 and 19. The Brooklyn dates are March 2 and 11. There will also be Sunday-night concerts at the Metropolitan Opera House and a subscription series at the Astoria Hotel, under the direction of Mr. Seidl. The dates of the Boston Orchestra at the Metropolitan Opera House will be Nov. 11, Dec. 16, Jan. 20, Feb. 17 and March 24. Mr. Joseffy will be the solo performer at the first concert, and Mmes. Melba and Nordica, Mr. Kneisel and Mr. Loeffler the performers at the others. The soloists at the Thomas concerts will be Ysaye, Nordica, Rosenthal and Gerardy.

Boston Journal.

WEDNESDAY, OCTOBER 6, 1897.

WAS SATISFACTORY.

Mr. Higginson So Characterizes Sale of Symphony Seats.

Mr. Henry L. Higginson says that the sale of Symphony seats just closed was satisfactory. The premiums realized show a decided improvement over last year, but were not by any means large enough to make this sale a record breaker. The receipts will not be sufficient to meet expenses and this has been the case for 15 of the 16 years of the Symphony's existence.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, OCTOBER 6, 1897.

Boston Symphony Orchestra.—At the first concert of the Boston Symphony Orchestra in New York, Joseffy will be the soloist—an additional reason for attending that concert, if any were needed. Among the other soloists who have been engaged to appear later are Madame Melba, Madame Nordica, Mme. Fanny Bloomfield-Zeisler, Rosenthal, Siloti, Alberto Jonás, and Ffrangcon-Davies. The orchestral novelties will be a symphony in E minor by Mrs. H. H. A. Beach, Tschaikowsky's "Italian Caprice," three movements from the symphonic suite "Scheherazade," by Rimsky-Korsakoff; the suite "Les Erinnyes," written for the Orange festival by Jules Massenet; Chabrier's symphonic poem, "Espagna," and Richard Strauss' "Thus Spake Zarathustra."

The concerts will be given at the Metropolitan Opera House, November 11, December 16, January 20, February 17 and March 24, and will remain under the direction of Mr. Emil Paur.

Oct 1st

Musical Record

Devoted exclusively to the World of Music

453 to 463 Washington Street, Boston, Mass.

MUSICAL RECORD

The seventeenth season of the Boston Symphony Orchestra will begin October sixteenth. The following symphonies will be played:

Beethoven—Nos. 2, 3, 5, 6, 7, and three movements of the 9th.
Berlioz—Symphonie fantastique.
Mrs. Beach—Gaelic.
Brahms—Nos. 2, 3.
Dvorák—No. 5.
Haydn—No. 7.
Liszt—Faust.
Mendelssohn—No. 3.
Mozart—G Minor.
Paine—Spring.
Raff—Im Walde.
Schumann—Nos. 1, 4.
Tschaikowsky—Nos. 5, 6.

These overtures, symphonic poems, and miscellaneous pieces will be played:

Auber—Overtures to "Part du Diable," and "Domino Noir."
Bach—Pastorale.
Berlioz—Overture "Roman Carnival," and scenes from "Damnation of Faust."
Bizet—Suite "L'Arlésienne."
Brahms—Academic overture, serenade.
Beethoven—Overture "Leonore" No. 2, "Egmont," "Fidelio."
Chabrier—Entr'acte from "Gwendoline."
Dvorák—"Carnival" overture.
Grieg—Two Norwegian melodies.
Liszt—Hungarian rhapsody.
MacDowell—Symphonic poem.
Mendelssohn—Overtures "Calm Sea and Prosperous Voyage" and "Ruy Blas."
Meyerbeer—Overture "Struensee."
Mozart—Overtures "Magic Flute" and "Marriage of Figaro."
Rubinstein—Ballet music, "The Demon."
Saint-Saëns—"Omphale's Spinning Wheel."
Smetana—Symphonic poem.
Svendsen—Carnival.
Tschaikowsky—"Francesca da Rimini," "Romeo and Juliet."
Weber—Overture, "Euryanthe."
Weber-Weingartner—"Invitation to the Dance."

And there will be several pieces by Wagner, as well as pieces by Volkmann, Reinecke, Kern, and others.

The novelties announced will be by Chabrier, Glazounoff, Rimsky-Korsakoff, Richard Strauss, Humperdinck and Saint-Saëns, Tschaikowsky.

The programs of the first four concerts will be as follows:

I.—Oct. 15, 16.

Academic overture	Brahms
Symphony No. 7	Beethoven
Espagne	Chabrier
Poème lyrique	Glazounoff
Kaisermarsch	Wagner

II.—Oct. 22, 23.

Easter Festival	Rimsky-Korsakoff
Symphony No. 1	Schumann
Italian Caprice	Tschaikowsky

III.—Oct. 29, 30.

"Thus Spake Zarathusthra"	Richard Strauss
Symphony No. 3	Brahms
Invitation to the Dance	Weber-Weingartner

IV.—Nov. 5, 6.

Symphony No. 7	Haydn
Serenade	Mozart
Overture Leonore No. 2	Beethoven

The list of soloists will include Melba, Mrs. Henschel, Mrs. Bloomfield-Zeisler, Mrs. Titus, Miss Olive Mead, Messrs. Rosenthal, Joseffy, Siloti, MacDowell, Bispham, Kneisel, Loeffler, Adamowski, Schnitzler, Schroeder, Schulz. Mrs. Titus is a soprano of Boston. Miss Mead is a violinist who has studied with Mr. Kneisel. Alexander Siloti is one of the most distinguished pianists in Europe. He was born, Oct. 10, 1863, at Charkow, South Russia. He studied at the Moscow Conservatory from 1875 to 1881 under Swereff, Nicolas Rubinstein, Tschaikowsky, and Hubert; from '83 to '86 under Liszt. He made his début in 1880 at Moscow in a concert given by the Music Society. His appearance in 1883 at Leipsic in a concert of the Tonkünstler Versammlung provoked stormy applause. Since then he has given concerts throughout Europe.

American Art Journal.

NEW YORK, SATURDAY, OCT. 9, 1897.

Mr. Emil Paur has been re-engaged for five years as conductor of the Boston Symphony Orchestra. This gifted musician and sympathetic conductor has brought the orchestra up to a higher standard than ever, and has conquered a proud position in the minds of cultivated musicians who have the welfare of the Symphony standard at heart.

Emil Paur will bring forth the following works in the course of five concerts by the Boston Symphony Orchestra at the Metropolitan Opera House: Beethoven's Symphony No. 3 ("Eroica") and three movements from the Beethoven Symphony No. 9; Brahms Symphony No. 3, in F major; Dvorak, Symphony "From the New World"; Mrs. H. H. A. Beach, Symphony in E minor ("Gaelic"), op. 32; Tschaikowsky, Italian Caprice; Rimsky-Korsakow, three movements from the Symphonic Suite, "Scheherazade"; Massenet, Suite, "Les Errinyes"; Chabrier, Symphonic Poem, "Espagna"; Richard Strauss, Symphonic Poem, "Also spracht Zarathustra"; Volkmann, Serenade for String Orchestra, No. 3, in D minor; Weber-Weingartner, "Invitation to Dance"; Beethoven, Overture, "Lenore, No. 3"; Berlioz, Overture, "Benvenuto Cellini"; Brahms, "Academic" Overture; several Wagner excerpts.

Boston Sunday Globe.

SUNDAY, OCT. 10, 1897.

Symphony Season Begins This Week.

The musical season will begin in Boston this week, for the opening of the Boston Symphony orchestra concerts will take place next Friday afternoon, and that event is regarded as the sign that music will have sway in town until about the first of May. The matchless organization, with Mr Paur as conductor, will begin its new season Oct 15, and with occasional omissions to permit its usual visits to New York and other cities, will give concerts at Boston Music hall on Friday afternoon and Saturday evening of each week until April 30.

The fine quality of the performances of this great organization have made these concerts famous, and they appeal to music lovers from all parts of New England. The list of distinguished solo artists engaged for the series includes Mme Melba, Mrs Henschel, Mrs Titus, Miss Wienzkowska, Mrs Bloomfield-Zeisler, Miss Olive Mead, Mr Bispham, Mr Rosenthal, Mr Joseffy, Mr Siloti, Mr MacDowell, Mr Kneisel, Mr Loeffler, Mr Adamowski, Mr Schnitzler, Mr Schroeder and Mr Schulz.

This week's program will comprise Brahms' academic overture, Beethoven's seventh symphony, "Espagna," Chabrier; Glazounow's lyric poem and Wagner's "Kaisermarsch."

Philadelphia Inquirer

SUNDAY - - - - - OCTOBER 10, 1897

FORTY PAGES

Boston Symphony Orchestra

Twelve years ago the Boston Symphony Orchestra gave its first performance in this city and the standard established by this now famous organization at that time has been maintained ever since. The preliminary announcement of the annual series of concerts by the orchestra at the Academy of Music practically sounds the key note of the musical season. It is easy to understand the tremendous hold this orchestra has upon the public everywhere, when one remembers that the personnel has remained practically unchanged for the past ten years. The very best artists, not only in this country, but in Europe, have been secured, and in every detail the founder of this superb body of musicians has spared no expense in the direction of a perfect ensemble. These concerts have grown to be a permanent and potent element in the entertainment season, and the interest in them will never relax as long as the acknowledged high standard of the orchestra is maintained. The dates for the coming series are Monday evenings, November 8, December 13, January 17, February 14 and March 21. Mr. Emil Paur will again conduct the orchestra. The programs for the entire series have already been prepared, and include, among other selections, the Haydn Symphony No. 7, the Raff Symphony "In Walde;" the Schumann Symphony No. 4, the Symphony No. 5 and three movements from the ninth symphony of Beethoven. The overtures will include the "Academic" of Brahms, "Euryanthe" of Weber, the "Leonore No. 3" of Beethoven and the "Carlo Broschi" of Auber. Among the novelties are Chabrier's "Espagna," Tschaikowsky's "Italian Caprice," a new suite by Massenet and Weber's "Invitation to the Dance," orchestrated in a most novel and brilliant manner by Weingartner.

The soloists include Mme. Lilian Blauvelt, Mr. David Bispham and Mr. Rafael Joseffy, each an artist of the highest rank and in every way worthy to appear with this organization. Mr. C. M. Loeffler, one of the most talented of the first violins of the orchestra, and also a composer of marked ability, will be heard. The sale of season tickets for the coming season in Philadelphia will open on Monday morning, October 18, at 1221 Chestnut street.

BOSTON EVENING RECORD.

OCTOBER 1 1897.

THE SYMPHONY SALE.

The last day for sale of seats for the Boston Symphony Orchestra opened this morning, with the usual large attendance. Bidding was brisk. The sale was for the $7.50 seats for Saturday evening concerts. Prices ran slightly ahead of last year. The first seat on the floor sold for $5 premium, as against $3.50 last year. From this the prices ran up to $8. First seat in balcony, the famous 103, sold for $26 premium, as against $24 last year; $10 was the next best price received in the balcony. From that prices ran down to $5 and $6.

Oct 2

BOSTON POST,

The Representative Democratic Paper
OF NEW ENGLAND.

SYMPHONY TICKET SALE.

Fully as many people were present at the final sale of Symphony tickets at Music Hall yesterday as there have been at any of the previous ones. The tickets sold were the $7.50 seats for the Saturday evening concerts.

The first seat sold was 1151 under the balcony, which brought a premium of $5; the next few seats went for a little higher prices, 1160 bringing [illegible]. A lot of seats then went for very low premiums, varying from 25 cents to $1.50.

Several seats in the second balcony sold for $12.50 advance, and a few for $15. The last row in the first balcony, the one over the clock, brought prices ranging from $6.50 to $9, while several seats in the same balcony, six rows back, went for from $5 to $7.

Taking the entire sale, the prices are considerably in advance of last year.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CII., NO. 95.

SUNDAY, OCTOBER 3, 1897.

Those fortunate persons, musically inclined, who have sometimes attended the Sanders Theatre Symphony concerts and enjoyed the exceptional acoustic properties of that hall have no doubt often wished that they might enjoy chamber music in the same place. This winter there is an opportunity offered them to gratify that desire. Ten chamber concerts supplementary to a course of lectures to students by Prof. John K. Paine on "Chamber Music" will be given during the coming winter at Sanders Theatre. Such well known artists as the Kneisel quartet, the Adamowski quartet, Mr. Baermann, Mr. Joseffy will appear, and, no doubt, the many music lovers of Boston, as well as those resident in Cambridge, will be only too glad to hear such music in such surroundings. These concerts, while illustrating the same subject, are entirely distinct from the lectures by Prof. Paine.

There was a large gathering of society people, music lovers and music students at the Symphony sale on Monday morning. Mrs. John L. Gardner will, as has been her custom for years, have her concert seat in the gallery and favorite rehearsal seat on the floor. Other well known faces noted there during the week were Mr. R. M. Cushing, Miss Cushing, Mrs. B. J. Lang, Mr. Clayton Johns, Mr. and Mrs. Eliot Hubbard, Mr. Lorthrop Thorndike, Mr. James Ricketson, Mr. Pelham Dodd, Mrs. B. F. Nourse, Miss Jordan, Mrs. A. H. Latham, Mr. B. F. Redfern, Mrs. Max Heinrich and Mr. Arthur Pickering.

The sale of seats for the Symphony concerts this season has been remarkably successful. In fact, the premiums paid have been largely in advance of the prices given in some years. The first public rehearsal will take place Friday afternoon, the 15th inst., and the first concert on the evening of Saturday, the 16th. The programme announced is: Academic overture, Brahms; Symphony No. 7, Beethoven; Espagne, Chabrier; Poem Lyrique, Glazounoff, and Kaisermarsch, Wagner.

Boston Journal.

SUNDAY, OCTOBER 3, 1897.

SYMPHONY SALE'S RECORD.

Perhaps it was the Best Ever Held—Surely Rivaled by Only

It is a matter of doubt whether the Symphony sale that has just finished or the sale that preceded the first season of the conductorship of Mr. Nikisch, was the more successful. Mr. Charles E. Ellis, the manager of the orchestra, himself is in doubt He said to a Journal reporter yesterday:

"I don't know whether this last or a former sale was the better. Of course I couldn't give you any figures. The sale just over was unexpectedly successful. The premiums were high; yet, when you consider the low first price set on the tickets, there was nothing exorbitant about the sale. An average premium was $25, which, on a $12 ticket, brings the whole up to $37. There are 24 concerts. That means a trifle more than a dollar and a half a concert, which, taking into account the excellence of the orchestra and the attraction of the soloists, is not too much. I think any one will admit that."

SATURDAY EVENING Gazette

ESTABLISHED 1813.

BOSTON, SUNDAY MORNING, OCT. 3.

The sale of the tickets for the Symphony rehearsals and concerts has been unusually brisk this year, and the prices bid have been much above the average of last year. Choice seats were eagerly sought for at high figures, and most of the so-called "speculation" purchases were legitimate bids for patrons.

Boston Sunday Globe.

SUNDAY, OCT. 3, 1897.

The Symphony season will begin in Music hall Friday afternoon, Oct 15, the program for the rehearsal and the Saturday evening concert being Brahm's academic overture, Beethoven's seventh symphony, "Espagna," "Chabrier; Glazounow's lyric poem, and Wagner's "Kaisermarsch."

Boston Transcript

THURSDAY, OCTOBER 7, 1897

Despite the talk, much of it foolish, of New York's want of a "permanent orchestra," says the New York Tribune, the metropolis will hear more orchestral music this season than either Boston or Chicago, with their series of twenty-four evenings and the same number of afternoons. The Philharmonic Society will give 16 concerts, including the Friday public rehearsals; the Symphony Society, 10; the Boston Symphony Orchestra, 15 (including Brooklyn); and the Thomas Orchestra of Chicago, 8 (also including Brooklyn, or, to speak in the language of 1898, the borough of Kings). The dates of the Philharmonic rehearsals and concerts are Nov. 12 and 13, Dec. 10 and 11, Jan. 7 and 8 and 28 and 29, Feb. 18 and 19, March 4 and 5 and 18 and 19, and April 1 and 2. The Symphony Society's dates, also for afternoons and evenings, though there is a trifling irregularity in the the spirit of his parody and that of some succession, are Nov. 5 and 6 and 25 and 26, Jan. 21 and 22, Feb. 11 and 12, and April 7 and 9. Melba, Ysaye, Bispham, Antoinette Trebelli and Marteau will be among the solo attractions. The afternoon concerts of the Boston Symphany Orchestra in Brooklyn will not be public rehearsals, but have independent programmes. The dates are as follows: Nov. 12 and 13, Dec. 17 and 18, Jan. 21 and 22, Feb. 18 and 19 and March 25 and 26. The probable dates of Mr. Thomas's concerts in the Metropolitan Opera House will be evenings of March 1, 9 and 14; afternoons of March 12, 16 and 19. The Brooklyn dates are March 2 and 11. There will also be Sunday-night concerts at the Metropolitan Opera House and a subscription series at the Astoria Hotel, under the direction of Mr. Seidl. The dates of the Boston Orchestra at the Metropolitan Opera House will be Nov. 11, Dec. 16, Jan. 20, Feb. 17 and March 24. Mr. Joseffy will be the solo performer at the first concert, and Mmes. Melba and Nordica, Mr. Kneisel and Mr. Loeffler the performers at the others. The soloists at the Thomas concerts will be Ysaye, Nordica, Rosenthal and Gerardy.

Boston Journal.

WEDNESDAY, OCTOBER 6, 1897.

WAS SATISFACTORY.

Mr. Higginson So Characterizes Sale of Symphony Seats.

Mr. Henry L. Higginson says that the sale of Symphony seats just closed was satisfactory. The premiums realized show a decided improvement over last year, but were not by any means large enough to make this sale a record breaker. The receipts will not be sufficient to meet expenses and this has been the case for 15 of the 16 years of the Symphony's existence.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, OCTOBER 6, 1897.

Boston Symphony Orchestra.—At the first concert of the Boston Symphony Orchestra in New York, Joseffy will be the soloist—an additional reason for attending that concert, if any were needed. Among the other soloists who have been engaged to appear later are Madame Melba, Madame Nordica, Mme. Fanny Bloomfield-Zeisler, Rosenthal, Siloti, Alberto Jonás, and Ffrangcon-Davies. The orchestral novelties will be a symphony in E minor by Mrs. H. H. A. Beach, Tschaikowsky's "Italian Caprice," three movements from the symphonic suite "Scheherazade," by Rimsky-Korsakoff; the suite "Les Erinnyes," written for the Orange festival by Jules Massenet; Chabrier's symphonic poem, "Espagna," and Richard Strauss' "Thus Spake Zarathustra."

The concerts will be given at the Metropolitan Opera House, November 11, December 16, January 20, February 17 and March 24, and will remain under the direction of Mr. Emil Paur.

Oct 1.

Musical Record

Devoted exclusively to the World of Music

453 to 463 Washington Street, Boston, Mass.

MUSICAL RECORD

The seventeenth season of the Boston Symphony Orchestra will begin October sixteenth. The following symphonies will be played:

Beethoven—Nos. 2, 3, 5, 6, 7, and three movements of the 9th.
Berlioz—Symphonie fantastique.
Mrs. Beach—Gaelic.
Brahms—Nos. 2, 3.
Dvorák—No. 5.
Haydn—No. 7.
Liszt—Faust.
Mendelssohn—No. 3.
Mozart—G Minor.
Paine—Spring.
Raff—Im Walde.
Schumann—Nos. 1, 4.
Tschaikowsky—Nos. 5, 6.

These overtures, symphonic poems, and miscellaneous pieces will be played:

Auber—Overtures to "Part du Diable," and "Domino Noir."
Bach—Pastorale.
Berlioz—Overture "Roman Carnival," and scenes from "Damnation of Faust."
Bizet—Suite "L'Arlésienne."
Brahms—Academic overture, serenade.
Beethoven—Overture "Leonore" No. 2, "Egmont," "Fidelio."
Chabrier—Entr'acte from "Gwendoline."
Dvorák—"Carnival" overture.
Grieg—Two Norwegian melodies.
Liszt—Hungarian rhapsody.
MacDowell—Symphonic poem.
Mendelssohn—Overtures "Calm Sea and Prosperous Voyage" and "Ruy Blas."
Meyerbeer—Overture "Struensee."
Mozart—Overtures "Magic Flute" and "Marriage of Figaro."
Rubinstein—Ballet music, "The Demon."
Saint-Saëns—"Omphale's Spinning Wheel."
Smetana—Symphonic poem.
Svendsen—Carnival.
Tschaikowsky—"Francesca da Rimini," "Romeo and Juliet."
Weber—Overture, "Euryanthe."
Weber-Weingartner—"Invitation to the Dance."

And there will be several pieces by Wagner, as well as pieces by Volkmann, Reinecke, Kern, and others.

The novelties announced will be by Chabrier, Glazounoff, Rimsky-Korsakoff, Richard Strauss, Humperdinck and Saint-Saëns, Tschaikowsky.

The programs of the first four concerts will be as follows:

I.—OCT. 15, 16.

Academic overture	Brahms
Symphony No. 7	Beethoven
Espagne	Chabrier
Poème lyrique	Glazounoff
Kaisermarsch	Wagner

II.—OCT. 22, 23.

Easter Festival	Rimsky-Korsakoff
Symphony No. 1	Schumann
Italian Caprice	Tschaikowsky

III.—OCT. 29, 30.

"Thus Spake Zarathusthra"	Richard Strauss
Symphony No. 3	Brahms
Invitation to the Dance	Weber-Weingartner

IV.—NOV. 5, 6.

Symphony No. 7	Haydn
Serenade	Mozart
Overture Leonore No. 2	Beethoven

The list of soloists will include Melba, Mrs. Henschel, Mrs. Bloomfield-Zeisler, Mrs. Titus, Miss Olive Mead, Messrs. Rosenthal, Joseffy, Siloti, MacDowell, Bispham, Kneisel, Loeffler, Adamowski, Schnitzler, Schroeder, Schulz. Mrs. Titus is a soprano of Boston. Miss Mead is a violinist who has studied with Mr. Kneisel. Alexander Siloti is one of the most distinguished pianists in Europe. He was born, Oct. 10, 1863, at Charkow, South Russia. He studied at the Moscow Conservatory from 1875 to 1881 under Swereff, Nicolas Rubinstein, Tschaikowsky, and Hubert; from '83 to '86 under Liszt. He made his début in 1880 at Moscow in a concert given by the Music Society. His appearance in 1883 at Leipsic in a concert of the Tonkünstler Versammlung provoked stormy applause. Since then he has given concerts throughout Europe.

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FORTY PAGES

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[23]

SUNDAY, OCTOBER 10, 1897.

THE WORLD OF MUSIC.

Opera, Symphony Orchestra and Band—Notes by the Way.

With Sousa's Band concerts but two weeks and the opening concert of the Boston Symphony Orchestra but two weeks after that leading up to the beginning of the opera season late in November, the musical season of 1897-98 assumes definiteness. What Sousa is and what the Boston orchestra in their respective fields, we all know well. What the opera will be, judging from the repertoire and the roll of artists, is exceedingly promising, so the musical outlook is bright, although at present no notable soloists are booked for early concerts. As the Damrosch and Ellis management are the only ones who will give grand opera in this country this season and as the Philadelphia season is to be the chief concern of the company, good results should flow from the new management. New properties are promised, new scenery, good voices, the Academy has been completely decorated in the new tints, and as the Philadelphia subscribers and guarantors take a deep personal interest in the success of the season it is likely to be a great improvement over that of last year. The artists are beginning to arrive, and the company will soon be at work on rehearsals in order to have things in shipshape for the opening night. Among the novelties of the season will be the appearance of Melba in several entirely new roles, one of them being "Aida." After her illness of last Winter the great singer fully recovered her health, and this Summer in London and elsewhere in Europe she was received with renewed delight. Her most recent success was at the Donizetti Festival at Pergamo, in commemoration of the 200th anniversary of that great composer's death, and was one of the most pronounced of her career, her appearance having been greeted with indescribable enthusiasm.

For sixteen years the Boston Symphony Orchestra has given in Music Hall, Boston, two separate series of twenty-four public rehearsals on Friday afternoons and twenty-four concerts on Saturday evenings. Nearly every season the orchestra, omitting its Boston concerts, has made monthly trips of a week's duration to New York, Brooklyn, Philadelphia, Washington, Baltimore and Providence. During seven years Western trips were made, as far as St. Paul. As a result of all these performances the opening concert of the Boston season on Friday, October 15, will be the 1500th performance and the 801st performance in Boston. The thirteenth season in Philadelphia will begin at the Academy of Music, as usual, on Monday evening, November 8. The remaining dates will be December 13, January 17, February 14 and March 21. Mr. Emil Paur will conduct the orchestra, the personnel of which remains the same, practically, as in the past ten years. Conductor Paur has already prepared the programme for the entire season, which include, among other selections, the Haydn Symphony, No. 7, the Raff Symphony, "Im Walde;" the Schumann Symphony, No. 4, the Symphony No. 5, and three movements from the ninth Symphony of Beethoven. The overtures will include the "Academic" of Brahms, "Euryanthe" of Weber, the "Leonore No. 3" of Beethoven, and the "Carlo Broschi" of Auber. The novelties will include Chabrier's "Espagna," Tschaikowsky's "Italian Caprice," a new suite by Massenet, and Weber's "Invitation to the Dance," orchestrated in a most novel and brilliant manner by Weingartner. One programme, as usual, will be devoted to the works of Wagner.

Among the soloists are Mme. Lillian Blauvelt, Mr. David Bispham and Mr. Rafael Joseffy, all of them prime favorites in Philadelphia, and too well known to need further exploiting here. Mr. C M. Loeffler, who not only ranks as one of the most talented of the first violins in the orchestra, but who has also achieved marked success as a composer, will also be heard. Some ten years ago the demand for season tickets to the Boston concerts became so great that the sales were conducted by auction. The four days' auction sales for the coming season, recently completed, have been the most successful of any in the past five years. This is regarded as indicating a most prosperous musical season throughout the country. The sale of season tickets for the Philadelphia concerts will begin on Monday morning, October 18, at Fischer's music store, 1221 Chestnut Street.

The Evening Bulletin

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Saturday, October 9, 1897.

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THE TIMES, Philadelphia.

PHILADELPHIA, OCTOBER 10, 1897.

BOSTON SYMPHONY ORCHESTRA

The Dates and Features of Its Coming Concerts in This City.

The Boston Symphony Orchestra will give the usual five performances at the Academy of Music this season on Monday evenings, November 8, December 13, January 17, February 14 and March 21. Emil Paur will again conduct the orchestra, which will be of the same number and membership as last year. To this personnel, practically unchanged for the past ten years, is largely due the established reputation of the orchestra. Another prominent factor is the enormous total of 1,500 performances which have been given by the orchestra since its organization in 1881. Although Boston is its home, its concerts here are a recognized Philadelphia institution, and the majority of its patrons in this city have attended the concerts from the very beginning.

The programmes for the entire series have already been prepared by Conductor Paur, and include, among other selection, the Haydn Symphony No. 7, the Raff Symphony "Im Walde," the Schumann Symphony No. 4, the Symphony No. 5 and three movements from the 9th Symphony of Beethoven. The overtures will include the "Academic" of Brahms, "Euryanthe" of Weber, the "Leonore No. 3" of Beethoven, and the "Carlo Broschi" of Auber. The novelties will include Chabrier's "Espagna," Tschaikowsky's "Italian Caprice," a new suite by Massenet, and Weber's "Invitation to the Dance," orchestrated in a novel and brilliant manner by Weingartner. One programme, as usual, will be devoted to the works of Wagner.

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NORTH AMERICAN
PHILADELPHIA,
RDAY, OCTOBER 9,

THE OPENING MUSICAL SEASON

Notes of the Philadelphia Operatic and Concert Programme.

Arrangements of the Boston Symphony Orchestra—Sousa's Band Coming Soon—Latest Successes of Two Operatic Stars.

The programme for the seventeenth annual Philadelphia season of the Boston Symphony Orchestra has just been announced. As usual, five concerts are to be given at the Academy of Music under the direction of Mr. Emil Paur, on Monday evenings, as follows: November 8, December 13, January 17, February 14 and March 21, beginning at 8.15 precisely. The list of works announced for performance includes Beethoven's fifth Symphony in C minor and the three instrumental movements from his ninth; Schumann's Symphony, No. 4, in D minor; Haydn's Symphony, No. 7, and Raff's Symphony, "Im Walde," and the overtures, Beethoven's "Leonora," No. 3; Berlioz's "Benvenuto Cellini;" Weber's "Euryanthe," Braham's "Academic" and Auber's "Carlo Broschi." Among the soloists will be Mme. Lillian Blauvelt, Mr. Rafael Joseffy, Mr. David Bispham and Mr. C. A. Loeffler. The sale of tickets will open on Monday morning, October 18, at 1221 Chestnut street.

Mme. Melba's latest great success was at the Donizetti festival

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Boston Journal.

FRIDAY, OCTOBER 15, 1897.

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THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, OCTOBER 13, 1897.

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Academic Overture	Brahms
Symphony No. 7	Beethoven
Symphonic Poem, Espagna	Chabrier
Poeme Lyrique	Glazounow
Kaiser Marsch	Wagner

Mr. Van Veachton Rogers, harp soloist, is a member the Lyceum Stars, as well as several other concert combinations.

Balto. Herald
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The soloists are: Mme. Lillian Blauvelt, Mr. David Bispham, Mr. Franz Kneisel and Mr. C. M. Loeffler. An evening will be devoted to selections from Wagner, as usual.

The sale of season tickets will begin at Albert's, on Monday morning, October 18.

Oct 10
Balt. American

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Providence, Rhode Island

SATURDAY, OCTOBER 1

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The Boston Traveler

PUBLISHED BY THE
BOSTON TRAVELER CO.,
TORREY E. WARDNER, President

SATURDAY, OCTOBER 16, 1897.

THE SYMPHONY ONCE MORE

Genuine Opening of Boston's Music Season.

BROOKE'S BAND TOMORROW

A Real Music Journal in Town at Last.

NOTES ON PERSONS AND THINGS

The official and only genuine opening of the musical season in Boston for 1897-8 occurs with this week's Symphony concerts in Music Hall. The usual gay crush of matinee devotees, brilliant in new coats and bonnets, and bubbling over with the long pent-up enthusiasm over the resurrection of the art divine, enlivened the big auditorium yesterday afternoon, while tonight the more pronounced and famous apostles of Dame Musica will throng to their shrine in reverent mood. The programme is:

Academic Overture	Brahms
Symphony, No. 7	Beethoven
Espagna	Chabrier
Poeme Lyrique	Glazounow
Kaiser March	Wagner

Certainly the sticklers for variety ought to smile with satisfaction at that menu. From the calm classicism, though genial warmth of the Brahms overture to the fine (some doubt it) frenzy of the Wagner march, is a long stride, and the gap is partly filled with a practically unknown quantity in the person of Glazounow. He may be expected to be peppery.

It is trite to say that everything promises a most excellent Symphony season, but surely no such all-around favoring circumstances were ever known in the history of the organization. Once more, all praise to Mr. Higginson.

Boston Transcript

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[24]

The Press

SUNDAY, OCTOBER 10, 1897.

THE WORLD OF MUSIC.

Opera, Symphony Orchestra and Band—Notes by the Way.

With Sousa's Band concerts but two weeks and the opening concert of the Boston Symphony Orchestra but two weeks after that leading up to the beginning of the opera season late in November, the musical season of 1897-98 assumes definiteness. What Sousa is and what the Boston orchestra in their respective fields, we all know well. What the opera will be, judging from the repertoire and the roll of artists, is exceedingly promising, so the musical outlook is bright, although at present no notable soloists are booked for early concerts. As the Damrosch and Ellis management are the only ones who will give grand opera in this country this season and as the Philadelphia season is to be the chief concern of the company, good results should flow from the new management. New properties are promised, new scenery, good voices, the Academy has been completely decorated in the new tints, and as the Philadelphia subscribers and guarantors take a deep personal interest in the success of the season it is likely to be a great improvement over that of last year. The artists are beginning to arrive, and the company will soon be at work on rehearsals in order to have things in shipshape for the opening night. Among the novelties of the season will be the appearance of Melba in several entirely new roles, one of them being "Aida." After her illness of last Winter the great singer fully recovered her health, and this Summer in London and elsewhere in Europe she was received with renewed delight. Her most recent success was at the Donizetti Festival at Pergamo, in commemoration of the 200th anniversary of that great composer's death, and was one of the most pronounced of her career, her appearance having been greeted with indescribable enthusiasm.

For sixteen years the Boston Symphony Orchestra has given in Music Hall, Boston, two separate series of twenty-four public rehearsals on Friday afternoons and twenty-four concerts on Saturday evenings. Nearly every season the orchestra, omitting its Boston concerts, has made monthly trips of a week's duration to New York, Brooklyn, Philadelphia, Washington, Baltimore and Providence. During seven years Western trips were made, as far as St. Paul. As a result of all these performances the opening concert of the Boston season on Friday, October 15, will be the 1500th performance and the 801st performance in Boston. The thirteenth season in Philadelphia will begin at the Academy of Music, as usual, on Monday evening, November 8. The remaining dates will be December 13, January 17, February 14 and March 21. Mr. Emil Paur will conduct the orchestra, the personnel of which remains the same, practically, as in the past ten years. Conductor Paur has already prepared the programme for the entire season, which include, among other selections, the Haydn Symphony, No. 7, the Raff Symphony, "Im Walde;" the Schumann Symphony, No. 4, the Symphony No. 5, and three movements from the ninth Symphony of Beethoven. The overtures will include the "Academic" of Brahms, "Euryanthe" of Weber, the "Leonore No. 3" of Beethoven, and the "Carlo Broschi" of Auber. The novelties will include Chabrier's "Espagna," Tschaikowsky's "Italian Caprice," a new suite by Massenet, and Weber's "Invitation to the Dance," orchestrated in a most novel and brilliant manner by Weingartner. One programme, as usual, will be devoted to the works of Wagner.

Among the soloists are Mme. Lillian Blauvelt, Mr. David Bispham and Mr. Rafael Joseffy, all of them prime favorites in Philadelphia, and too well known to need further exploiting here. Mr. C M. Loeffler, who not only ranks as one of the most talented of the first violins in the orchestra, but who has also achieved marked success as a composer, will also be heard. Some ten years ago the demand for season tickets to the Boston concerts became so great that the sales were conducted by auction. The four days' auction sales for the coming season, recently completed, have been the most successful of any in the past five years. This is regarded as indicating a most prosperous musical season throughout the country. The sale of season tickets for the Philadelphia concerts will begin on Monday morning, October 18, at Fischer's music store, 1221 Chestnut Street.

The Evening Bulletin

Published daily, except Sunday, at No. 612
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WILLIAM L. McLEAN, President.

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Saturday, October 9, 1897.

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The Times

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THE TIMES, Philadelphia.

PHILADELPHIA, OCTOBER 10, 1897.

BOSTON SYMPHONY ORCHESTRA

The Dates and Features of Its Coming Concerts in This City.

The Boston Symphony Orchestra will give the usual five performances at the Academy of Music this season on Monday evenings, November 8, December 13, January 17, February 14 and March 21. Emil Paur will again conduct the orchestra, which will be of the same number and membership as last year. To this personnel, practically unchanged for the past ten years, is largely due the established reputation of the orchestra. Another prominent factor is the enormous total of 1,500 performances which have been given by the orchestra since its organization in 1881. Although Boston is its home, its concerts here are a recognized Philadelphia institution, and the majority of its patrons in this city have attended the concerts from the very beginning.

The programmes for the entire series have already been prepared by Conductor Paur, and include, among other selection, the Haydn Symphony No. 7, the Raff Symphony "Im Walde," the Schumann Symphony No. 4, the Symphony No. 5 and three movements from the 9th Symphony of Beethoven. The overtures will include the "Academic" of Brahms, "Euryanthe" of Weber, the "Leonore No. 3" of Beethoven, and the "Carlo Broschi" of Auber. The novelties will include Chabrier's "Espagna," Tschaikowsky's "Italian Caprice," a new suite by Massenet, and Weber's "Invitation to the Dance," orchestrated in a novel and brilliant manner by Weingartner. One programme, as usual, will be devoted to the works of Wagner.

The soloists include Mme. Lillian Blauvelt, David Bispham and Rafael Joseffy, each an artist of the highest rank and in every way worthy to appear with this organization. C. M. Loeffler, one of the most talented of the first violins in the orchestra, and also a composer of ability, will be heard. The sale of season tickets for the Philadelphia concerts will begin on Monday morning, October 18, at Fischer's music store.

NORTH AMERICAN
PHILADELPHIA,
RDAY, OCTOBER 9,

THE OPENING MUSICAL SEASON

Notes of the Philadelphia Operatic and Concert Programme.

Arrangements of the Boston Symphony Orchestra—Sousa's Band Coming Soon—Latest Successes of Two Operatic Stars.

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THE NEWS.
DAILY AND WEEKLY.
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PROVIDENCE JOURNAL.
PUBLISHED BY THE
PROVIDENCE JOURNAL COMPANY

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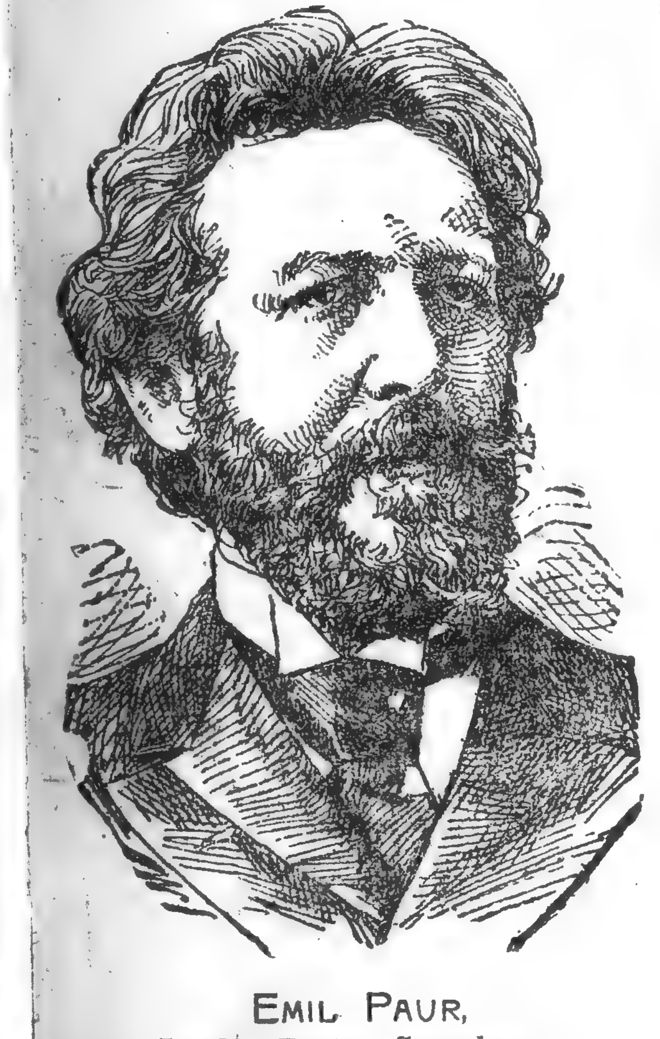
Symphony Orchestra.

For fifteen consecutive seasons the Boston Symphony Orchestra has given to the patrons of the best in music in Providence and vicinity a series of concerts, which will compare favorably with any similar series in the world. A total of over 1500 concerts of essentially uniform merit is an unbroken record which no other orchestra in any quarter of the globe can show in the same length of time. One explanation of this record is the practically unchanged personnel of the orchestra in the past ten years. To perfect this personnel the best artists in Europe and at home have been secured, and to-day the Boston Symphony Orchestra has an established name and reputation in every European capital. No conductor has returned to Europe with a record dimmed by his sojourn here; on the contrary, to have directed the Boston Orchestra has been a distinct and added honor to each of conductor Paur's three predecessors.

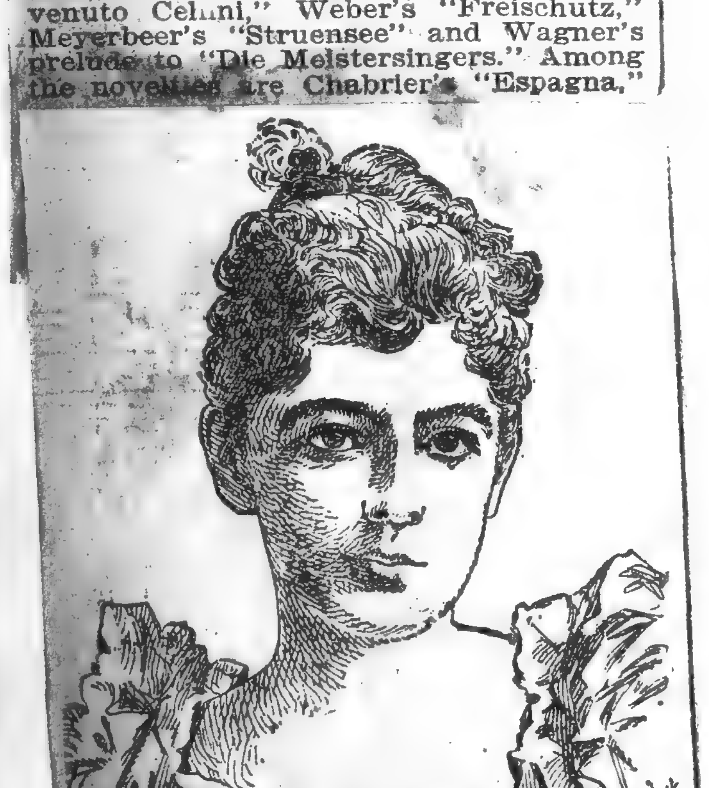
The orchestra will be, as usual, under the direction of Mr. Emil Paur. It seems almost superfluous to reiterate that the same high standard of the past decade will be maintained. An esprit du corps exists in the ranks of this organization, which insures strenuous effort in the direction of perfect ensemble. The result is shown in the general sentiment of satisfaction and approval which prevails after each performance. Exceptions may be taken now and then to some slight variation from the general rule of excellent performance, but the audiences as a whole, and among them many a patron from the very beginning of the concerts, enjoy to the fullest extent the work of as skilled a body of musicians as can be found either abroad or at home.

One important feature of the coming season in Providence, which will undoubtedly be welcomed by every lover of the best in music, is the increase in the number of concerts to be given from six to eight performances. Wednesday evenings have been chosen, as usual, and the dates are Nov. 3, Dec. 1 and 29, Jan. 12, Feb. 2, March 9 and 30 and April 20. The concerts will begin at 8 o'clock precisely, and, following the established rule of this organization, the doors will be closed during the performance of the first number, in deference to the great majority of patrons who are promptly in their seats.



EMIL PAUR,
Leader Boston Symphony.

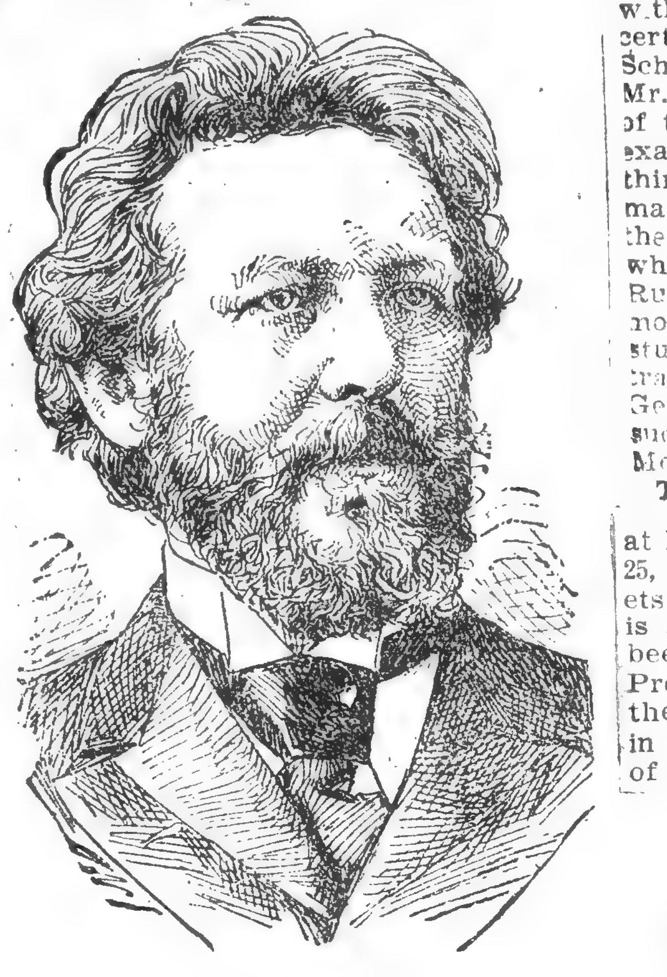
The list of works to be performed includes the Symphony No. 5 and three movements from the Ninth Symphony of Beethoven, the Schumann Symphony No. 1, Haydn Symphony No. 7, Raff Symphony, Im Walde," Brahms Symphony No. 3 and Dvorak Symphony "From the New World." The overtures are Beethoven's "Leonore" No. 3, Mendelssohn's "Ruy Blas," Berlioz's "Benvenuto Cellini," Weber's "Freischutz," Meyerbeer's "Struensee" and Wagner's prelude to "Die Meistersingers." Among the novelties are Chabrier's "Espagna,"



LILLIAN BLAUVELT,
Boston Symphony.

The Telegram

SUNDAY, OCTOBER 17, 1897.



EMIL PAUR,
Conductor of Boston Symphony Orchestra.

Nov. 3 is the date fixed for the first performance of the coming season of the Boston Symphony orchestra, whose monthly concerts in Infantry hall on Wednesday evenings, will once more be one of the leading features of the musical year. No organization enjoys greater favor with the public, and its constantly growing popularity is a tribute to its proficiency in its art. The arrangements now completed for these concerts leave nothing to be desired, and subscribers will enjoy all the attractive features for which they have become famous.

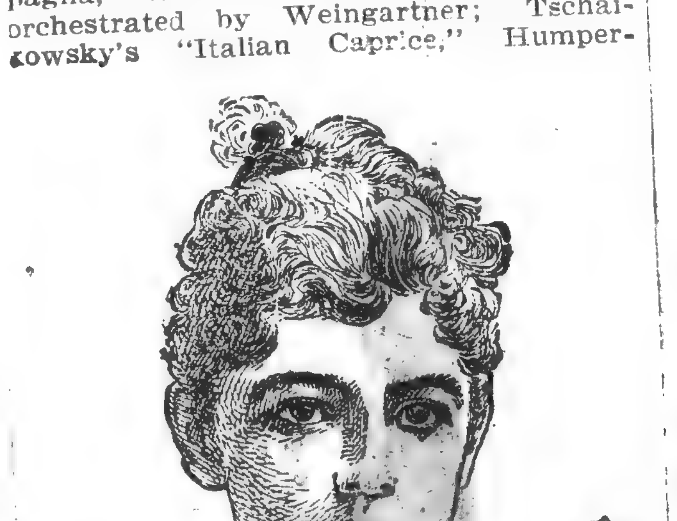
To ask that the orchestra itself shall be any better is almost unreasonable, Conductor Paur will strive to raise the standard of performance even higher than before. "A virtuoso orchestra," as the critic of the New York Sun called it last winter, is a title justly bestowed on the Boston Symphony orchestra. Unlike nearly every other organization appealing to the musical public for support, the attractiveness of its performances rests upon the musicianship and ability of all its members, and the perfection of its ensemble, and not upon the personality and talent of an individual, or of a few stars. For perfection of detail its performances can only be compared to the dramatic performances of the Comedie Francaise, and, like that famous institution, the permanency of its success seems assured.

It is worthy of comment, in connection with the concerts in this city, that, with the exception of one season, Providence has enjoyed the visit of this now famous organization every year since its inception in 1881. One most important feature, which will undoubtedly be welcomed by every lover of the best in music, is the increase in the number of concerts to be given from six to eight performances. Wednesday evenings have been chosen, as usual, and the dates are Nov. 3, Dec. 2 and 29, Jan. 12, Feb. 2, March 9 and 30 and April 20. The concerts will begin at 8 o'clock precisely, and, following the established rule of this organization, the doors will be closed during the performance of the first number, in deference to the great majority of patrons who are promptly in their seats. The opening concert on Wednesday evening, Nov. 3, will be the 1,507th performance of the orchestra, and the fiftyeighth in Providence. This enormous number of performances, and a personnel practically unchanged in the past ten years, will go very far toward explaining the marvelous ensemble of the orchestra.

Conductor Paur, desirous of making his fifth season memorable, has made the arrangement of the programs the care of his summer days. He will present a carefully variety of ever-welcome standard works, and has secured from the great number of novelties submitted to him for examination such as appeal to him as being worthy. The list of works to be performed includes the Symphony No. 5 and three movements from the 9th Symphony of Beethoven, the Schumann Symphony No. 1, Haydn Symphony No. 7, Raff Symphony "Im Walde,' Brahm Symphony No. 3 and Dvorak Symphony "From the New World." The overtures are: Beethoven's "Leonore" No. 3, Mendelssohn's "Ruy Blas," "Berlioz' "Benvenuto Cellini," Weber's "Freischutz," Meyerbeer's "Struensee," and Wagner's prelude to "Die Meistersinger." Among the novelties are Chabier's "Espagna," Weber's "Invitation to Dance," orchestrated by Weingartner; Tschaikowsky's "Italian Caprice," Humperdinck's overture to "Hansel and Gretel," Grieg's "Three Norwegian Melodies," and two movements from a suite by Rimsky Korsakoff. By very general request, the Symphony No. 6, "Pathetique," by Tschaikowsky, which made such a profound impression last season, will be played. As usual, one program will be devoted entirely to the works of Wagner.

The soloists are: Mme. Gadski, who scored a marked and instantaneous success at her first appearance in this city with the orchestra last season; Miss Lillian Blauvelt and Miss Gertrude May Stein, both artists in every way qualified to appear with this organization; Mr. Rafael Joseffy, an established favorite in this city; Mr. George W. Proctor, a pianist with marked success in the Boston concerts of the orchestra last year; Mr. Schnitzler, one of the first violins, and Mr. Alwin Schroeder, the first violoncellist of the orchestra. A newcomer is Mr. Alexander Siloti, a Russian pianist, about thirty-five years of age, who won the marked distinction of the gold medal at the Imperial Conservatory in Moscow, where he studied first under the Nicolas Rubinstein, and later under the more famous Anton Rubinstein. He afterwards studied with Franz Liszt, and later on traveled with great success throughout Germany. He also conducted some very succesful concerts in St. Petersburg and Moscow.

The sale of season tickets will be held at Infantry hall on Monday morning, Oct. 25, at 9 o'clock. The price of season tickets for the eight concerts will be $7, which is almost exactly the same rate as has been charged in the past six concerts. Program books with descriptive notes on the works to be performed will be mailed in advance of each concert to purchasers of season tickets.



MADAME LILLIAN BLAUVELT

Boston Sunday Globe.

SUNDAY, OCT. 17, 1897.

First Symphony Concert of the Season.

Many signs of friendliness were manifested toward Mr Emil Paur and the artists who follow his baton at the opening rehearsal and concert of the 17th season of the Boston symphony orchestra. The attendance, as a matter of course, was very large, and the conductor's reappearance on the Music hall platform proved the signal for a round of generous applause.

If Mr Paur's opening program, as well as that which his musicians are to present this week, can be taken as indicating his course during the season just begun, there will be no lack of new offerings, and there will be observable also a marked readiness to relieve the heavier selections in his repertory by lighter, but by no means unmeritorious numbers. Severe classicists might frown upon a tendency to pass from grave to gay, from lively to severe, in the making of programs for a symphony concert, but there can be no doubt that the great majority of Mr Paur's audiences from week to week would accord it hearty indorsement.

Brahms' academic festival overture, often heard but always welcome, gave the orchestra its first hearing of the season. It was interpreted sympathetically and forcefully.

The symphony was Beethoven's seventh in A major—a work familiar indeed to lovers of the great master, but invariably listened to with delight when adequately performed. From the opening movement to that whirlwind of dance music, the allegro con brio, Mr Paur's players acquitted themselves well, showing always a keen appreciation of the symphony's many beauties and rare skill in setting them forth.

Chabrier's dashing and singularly effective rhapsody, "Spain," was heard for the first time at these concerts. It is possible that some old conservatives in Mr Paur's audience may have pished and psha'd at the piece, and pronounced it unworthy a place in a symphony program, though perhaps to be tolerated at a "Pop" concert. Assuredly, however, the multitude did not hold to any such opinion. The masterly and brilliant use of typical Spanish jota and fandango dance themes, enlisting as it did two harps, triangle, tambourine, as well as many other instruments, was a delight in the line of unique orchestral effect. Its performance, though the fantasy abounds in technical difficulties, was wellnigh flawless, and the rhapsody gained round after round of plaudits.

The words "first time" followed the mention of Glazowaoff's lyric poem for orchestra, the fourth offering on the program. While there may possibly be room for differences of opinion as the precise kind of longing which the young Russian has sought to set forth, there can be no doubt that his work has been done in true musicianly fashion. The orchestra's interpretation did full justice to its pastoral and unexciting rhythms.

Wagner's grandiose "Emperor's March" is undeniably noisy at times. It is also at moments undeniably effective, particularly in the manner in which the "Ein fest Burg," is introduced, and in the sounding simulation of triumph which brings the work to a close. The presentation was excellent, but imagine if you can even a crack German regiment trying to keep step to such an erratic march.

The program for this week's concerts is as follows: "Oster Fest" (first time), Rimsky-Korsakoff; concerto for violin (first time), Gernsheim, Mr I. Schnitzler soloist; Schumann's symphony No. 1; "Italian Caprice" (first time), Tchaikovsky.

Boston Journal

SUNDAY, OCTOBER 17, 1897.

SYMPHONY CONCERT.

Chabrier's "Espana" and Glazounow's "Poeme Lyrique" Played for the First Time at These Concerts.

The program for the first Symphony concert of the 17th season, Mr. Emil Paur, conductor, was as follows:

Academic Festival Overture, op. 80	Brahms
Symphony No. 7, in A major	Beethoven
Rhapsody for orchestra, "Espana" (First time at these concerts.)	Chabrier
Lyric Poem for orchestra, op. 12 (First time in Boston.)	Glazounow
The Emperor's March, in B-flat major	Wagner

Chabrier's "Espana" was played for the first time in Boston at a concert of the Philharmonic Orchestra, led by Mr. Listemann, Jan. 14, 1892. At that time the piece was over eight years old. Our novelties are late, very late in arriving. The brilliant rhapsody was heard in several American cities and many times before it was allowed to delight a Boston audience.

Chabrier had visited Spain before he wrote this dazzling rhapsody. Whether he was thus inspired to write it, is a question of no material moment. Auber's "Masaniello" is alive with Neapolitan vitality and glowing with Italian color, and yet the composer never crossed the frontier, a man loath to stray from his beloved boulevards.

A man of receptive mind may visit Spain and carry away a controlling, haunting idea that is not musical. Thus Mr. Beatty-Kingston wrote of little save garlic, laziness and dirt; while our old friend Maj. Muldoon always began his one story of amatory adventure with, "When I was on the Peninsula with Sir Arthur, I became acquainted with a condesa, which is Spanish for Countess."

What amazing go, what brilliance in this fascinating piece! The staidest matron in the hall felt like footing a fandango, and it would not have been surprising if couples had formed for the jota, with its "whirl round and chassez, and nautch-wallah-ing," to quote from the program-book, which in turn quotes from Major Campion. I doubt if there was one sour-faced person in the audience while this rhapsody was a-playing. Do I hear some one say in a whisper, "But this is not dignified enough for a Symphony concert; the themes are nothing but dance-tunes?" Yes, and what dance-tunes! And how brilliantly, how daringly, how musically treated! As for that, dear sir or madam, symphonies themselves are a development of the old suite, which was built upon dance tunes from Allemande to Gigue. The effect of this gorgeous apotheosis of the jota was instantaneous and irresistible. The temperature in the hall was trying to players and listeners. The Academic overture was heard respectfully; the symphony was applauded decorously; there was much fanning, shifting in seat, stifled yawning. But the first measures of the Rhapsody made the audience sit up straight. Heat, foul air, discomfort, were forgotten. Even blood relatives looked kindly at each other. The applause that followed the final chord was hearty, prolonged and, best of all, honest. Let us hear this Rhapsody again; Mr. Paur, and read it with even more abandon. The jota is a fiery dance; Chabrier was a passionate fellow, if he was ventripotent; give the freest rein to the orchestra.

Let me add to Mr. Apthorp's interesting article on Chabrier in the program-book by stating that the one act of "Briséïs," the opera left unfinished by this composer of great talent, if not genius, was performed for the first time at a Lamoureux concert in Paris, the 31st of last January. The opera has been published by Enoch in most sumptuous form.

* * *

I have written at length about Alexander Glazounow, his life, his compositions, and the performances of them in this country and in Europe, in another column of this morning's Journal.

Perhaps Mr. Paur was wise in choosing one of Glazounow's earlier works—op. 12—which was played at Cincinnati by Mr. Van der Stucken's orchestra in 1895—for the introduction of this remarkable composer. I do not believe it is among his stronger or more characteristic pieces. Mr. Thomas, who has already brought out three of Glazounow's works in Chicago, and proposes to play five more this season, has not seen fit to include the "Poème lyrique" among them.

Two symphonies, Nos. 4 and 5, certainly deserve a hearing. The first has been performed with great success at symphony concerts in Cologne, Dresden, Hamburg, Mayence, Amsterdam, London, Magdeburg, Geneva. The fifth has been played twice in London.

Perhaps Mr. Paur may say, "But they are too Russian." Yes, but let us know what these Russians are doing. There was a time when Tschaikowsky was considered "too Russian," although the radical Russian school regarded him as "too cosmopolitan."

"Poème lyrique" is not a piece of great pretensions; but it was melodious without vulgarity; often saved from commonplace by an ingenious harmonic twist; broad and sweeping in theme and treatment; decidedly individual; orchestrally beautiful.

The program-book states that the Academic Festival Overture was written by Brahms in 1881. If this statement is true, it must have been composed hurriedly in the first week of January of that year, for it was performed early in the month at Breslau and Leipsic. It was not liked at first—even in Vienna—Dr. Deiters to the contrary notwithstanding. And, however you may admire the architecture of the work, the decoration must strike you as dry and frigid.

* * *

There have been more inspired performances of the 7th symphony in Music Hall. I make all due allowance for the discouraging temperature and the fact that it was the first concert of the season. Mr. Paur was inclined to coquette with the straightforward themes of the first movement; but the finale was given with great spirit. The conductor was greeted warmly when he took his place.

Philip Hale.

The Boston Symphony Orchestra, Mr. Paur, conductor, will give ten concerts in Sanders Theatre, Cambridge, Thursday evenings, Oct. 28, Nov. 18, Dec. 9, Jan. 6, 27, Feb. 10, 24, March 17, April 7, 28. The soloists will be Mrs. Szumowska, Mrs. Titus, Miss Wood, Messrs. Frangcon-Davies, Siloti, Jonas, Kneisel, Loeffler and others. Subscription tickets with reserved seats will be for sale at the University Book Store Saturday morning, Oct. 23, at 8 o'clock.

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BOSTON DAILY
Established 1813.
The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, OCT. 18, 1897.

ening of the 17th Season of the Symphony Orchestra.

The 17th season of the Boston Symphony Orchestra began in Music Hall on Saturday evening in a temperature so hot and stifling that one almost expected to find the tables and bottled coolness of the "Pop" concerts in evidence; but the audience seemed impervious to any action of the thermometer and was not only of large size but stayed to the very end.

Naturally, however, the close and humid atmosphere had a little effect on the string tones of the orchestra, which, in the symphony especially, sounded less fiery than usual.

Mr. Paur received a cordial welcome, and at once proceeded to earn it by a brilliant reading of the quaint "Academic Overture" by Brahms. The three college songs on which the work is founded were given with excellent balance and the German "Upidee" ("Was kommt dort von der Hoch") was as jovial as heart could wish. The work is a splendid tribute to the utility of the folk-song in classical construction.

Robert Franz once wrote to the reviewer: "I believe that our art began with the lyric forms, and will end with them;" and Brahms, as well as Beethoven, has built many an instrumental work around a song melody. When will some American composer venture a College Overture with "The Lone Fish Ball" as its central thought? It would be no bolder than Brahms's procedure in the present instance.

In this, as in the finale of the symphony which followed, there were a few slight evidences of the summer vacation, but the standard was still the highest to be found in American orchestral work.

We are not of those who try to find a kinship between Beethoven's seventh symphony (played on this occasion) and his preceding ("Pastoral") symphony. The seventh is in some respects the strongest work of the first eight symphonies, the Pastoral is the weakest of the whole nine. There were a few points of dalliance with the chief theme in the first movement which sounded unfamiliar to us. Mr. Paur did not take up this theme "Vivace" at once, but seemed to extend the spirit of the slow introduction into the first movement, growing gradually quicker, so that the lively tempo was only reached when the subordinate theme began. The effect was better at its first appearance than when the theme came back at the repetition of the exposition. The coda was very finely performed.

This ending of the first movement is typical of Beethoven, who makes of his codas (very often) a second development, now however, chiefly in the key of the composition; Beethoven's codas, coming as an appendix to the completed musical form, are often as important as a woman's postscript at the end of a letter.

The slow movement, the gem of the work, with its ever-present rhythm of a dactyl and a spondee, was splendidly read and performed. It is not an andante nor is it an allegretto (it is marked the latter), but something between. Beethoven worried a good deal about the tempo-mark to this movement, changing it three or four times; he desired to picture brooding rather than sorrow, melancholy rather than poignant grief, in this part of this symphony. and the director caught the subtle distinction perfectly.

The symphony, great as it is, is decidedly stronger in its first two movements than in its last two. The scherzo has its striking points, notably the organ point (with auxiliary note) of the horns, but its extra repetition of the trio, a form which Beethoven used also in his fourth symphony and in one of his string quartettes, is against the spirit of the present age, which is impatient of all unnecessary repetition in music, and the final rondo not only repeats itself, after the manner of rondos, but has no thematic material which is comparable to the nobility of the thoughts of the second, or the vigor of the ideas of the first movement.

The finale was taken at a speed that would have made Star Pointer envious; spite of the heat the players managed to sustain the pace, and the audience sat, in the words of Kingsley (altered to the occasion):—

> "Watching the white mists steaming
> From Viol, and Flute, and Horn."

Now some garlic was added to the banquet in the shape of a stirring composition by Chabrier, an orchestral rhapsody entitled "Espana." It was a work that thrilled and excited after the manner of Bizet, because it had something characteristic to say and said it in an unconventional and imperious manner. Let who will shout "Vulgar!" or "Below the dignity of the concerts!" it was true music, it caused the greatest enthusiasm of the evening, and the reviewer felt in heartiest accord with the popular verdict.

Chabrier handles the orchestra, at times, as if it were a mighty guitar, and all the caprice of a solo is present. Naturally with such a work it is "aut Caesar aut nullus," it must be perfect or fail altogether; it was perfect on this occasion and showed the technique of the orchestra, and their surety in most capricious tempi, in a praiseworthy manner.

One may remember, in this connection, that although many composers produce the guitar effects on orchestra, the guitar itself is tabooed in modern scores, being too thin and shallow toned to produce any effect with the orchestra. Rossini has used the instrument as an accompaniment in "The Barber of Seville," Mozart has used the mandoline as an obbligato in the serenade in "Don Giovanni," but nowadays even these touches are given to the violins played "pizzicato." Schumann, in his D minor symphony (No. 4) tried the effect of a guitar as an accompaniment to a Romanza, and gave it up as a hopeless task, altering his score afterwards to banish the ineligible instrument.

Chabrier, by the use of two harps, and pizzicato effects on the string, gives jota and fandango with appropriate color, especially when it is remembered that the dance instrument of Spain is not the guitar as we have it, but usually a much larger instrument of the same family, called the "bandurria."

There were other striking effects in Chabrier's work, especially a difficult theme given by the bassoon with amazinb rapidity and commendable surety, and some very surprising effects on bass tube and trombones, also finely played.

Mr. Paur is evidently going to give us plenty of the Muscovite, for there was one Russian composition on Saturday's programme and two more are promised for next Saturday. New Russia has taken for its motto—"Para Domoi" ("Let us go Home!")—meaning that the Russians are tired of imitating occidental civilization, and desire to return frankly to their more barbaric, natural types. This will be bad for material progress, but excellent for music, which is often evolved from slavery,

But the "Poeme Lyrique" by Glazounow did not present this return to the ancestors in any marked degree; instead of saying "Let us go Home," it seemed to say "Let us to go Paris!" for it gave all the grace and sentiment, or sentimentality, of the warehouse of Delibes, Massenet & Co. The true melancholy of the Russian is seven shades darker than the despair of anybody else, but this composition did not go any deeper than the polite "Je suis desolee" of Gallic suavity.

Amends were immediately made, however, for Wagner's "Kaiser Marsch" followed. The great master's marches are the weakest product of his muse, yet the "Huldigungsmarsch" and this work, give a sufficiently majestic picture, and the employment of the theme of Luther's great chorale—"A strong castle is our Lord"—as the outcry of united Germany, is a noble touch, much more in keeping with its subject than if "Die Wacht am Rhein" had been introduced.

And Wagner treats the theme of this lofty hymn with becoming dignity, with mighty harmonics and ponderous orchestration; if one compares Mendelssohn's introduction of this same chorale, in his "Reformation Symphony," sweetly tootled out on the flute, one becomes the more appreciative of Wagner's power in this part of his march.

But the work has its inflated moments also, and one wearies of the bombastic crescendi that swell to the verge of bursting, one tires of watching anxiously whether the kettle-drummer is going to succeed in smashing through the parchment of his instrument; it becomes too much akin to the music played by the Chinese during a solar eclipse, when they try to scare away the dragon who is eating up the sun.

With this gentle zephyr of music the concert closed and the heroic auditors went forth to seek for remedies for concussion of the brain.

Louis C. Elson.

Boston Courier.
SUNDAY MORNING, OCT. 17, 1897.

THE FIRST SYMPHONY, PROFESSOR PAINE'S CONCERTS, ETC.

Brahms's "Academic Festival" overture was an excellent choice for the beginning of the new season of Symphony concerts, and undoubtedly one more interesting to the majority of hearers than Beethoven's "Dedication of the House," which so often occupies such a position of leadership. For it has the nobility and solidity which represent that great work is to follow the assembling to which it calls, while its merrier strains intimate that amid much that is magisterial there is yet place for the student's gay animation and levity of spirit. It was finely played, and followed at once by Beethoven's seventh symphony, than which none of all the series is more welcome for the genial joy, tempered melancholy and brimming vitality it portrays and conveys. It also was well read along standard lines and there was notably fine control of all means in the development of the longer crescendo passages, as well as in the clearness of the individual sallies.

The chief novelty of the programme came next, in the "Espana" of Chabrier, the originality, force and splendor of whose "Gwendoline" music have already made great impression upon the Symphony audiences. It is a fantasia in which all the enthusiasm, ardor, coquetry and fancy of dancing Spain seem to be condensed. Its rhythms are based chiefly upon two dance measures—the Jota and the Malaguena; but in its play it seems to catch the spirit of all forms and moods and movements. The harp, the castanets and the tambourine accent the step, and the strings of the orchestra are often so struck that they sound like the sweeping of a vast guitar. The pace sways as the hearts of the dancers beat fast or slow, and there is at times a wild burst of trombones and trumpets or a dull heavy drum-beat to intensify the action. The energy and spring are intense, and there are also flashes of bright fancy and moments of languorous relaxation. The score is very full, requiring extra brasses, the bass tuba and a second harp; therefore it is complicated and exacting in every respect. In some earlier seasons, it would have been rash to expect a perfect performance in the first concert; but these four years of steady association and hard work have brought fine fruit for Mr. Paur and his men, and the delivery was splendid and exciting.

A "Lyric Poem for Orchestra," succeeded, being a novelty from the pen of a representative of Young Russia, Alexander Glazounoff, It is a composition of interesting and pleasant nature, which begins gently and soothingly, later swells tempestuously for a moment, and then subsides into its early calm. It made no marked impression for power or originality; but its early quietude was restful after the fervid "Espana," and being well played, was well received.

A stirring version of Wagner's "Kaisermarsch" ended the programme.

A few new faces—mainly in the wind choir—were observed; but the majority of the familiar personalities and all the old favorites were in their places. Miss Shaw was the extra harpist.

This is the next programme: Rimsky-Korsakoff, "Oster Fest," (first time); Gernsheim, Concerto for violin, (first time); Schumann, Symphony No. 1; Tchaikowsky, "Italian Caprice," (first time). Soloist, Mr. Schnitzler,

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DAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR.
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SYMPHONY SEASON OPENS.

First Concert Attracts a Very Large Attendance.

Director Paur Receives a Cordial Greeting from the Audience—Members of the Orchestra Are Practically the Same as Last Season—A Fine Programme Presented.

The 17th season of the Boston Symphony orchestra began in Music Hall last evening with the following programme:

Academic overture	Brahms
Symphony, No. 7	Beethoven
Espagna	Chabrier
Poeme Lyrique	Glazounow
Kaiser March	Wagner

The attendance was, of course, large, every seat in the balconies being filled, and there were only a few empty places below. The depressing state of the weather added to the close air in the auditorium, was not wholly favorable to the enjoyment of the music, but the audience was not lacking in enthusiasm.

Mr. Paur was welcomed with marked cordiality and prolonged applause, on his first appearance. The personnel of the orchestra is substantially the same as last season, no change having been made in any of the principal artists, and its playing was wholly up to its best standard, the long vacation having in no wise impaired its splendid efficiency, as was amply manifested in its brilliant and solid performance of the Brahms overture, with which the concert began.

The symphony was finely read by Mr. Paur, and without any attempt in the direction of unfamiliar effects in regard to time and color, except perhaps in the finale, which was taken at a somewhat faster pace than usual and with something more of rhythmic emphasis, but in neither direction to the detriment of the music. It was tremendous in spirit and almost overwhelming in effect. On the whole, the performance of this movement may be ranked among the most stirring and most convincing that it has ever received in Music Hall.

For some reason or other the rest of the symphony, though admirably read and perfectly played, seemed to have grown tame. Brilliant as it undoubtedly is, it sounded thin and, if it be not heresy to write the word, garrulous. Can it be that it is growing old; that the richness of modern orchestration and the excesses of modern harmony are beginning to have a baneful influence on the ear, and are dulling it to the purer and less bombastic methods of the past? Dreadful as the thought may be, it appeared as if a bass tuba was unaccountably absent now and then. So much for putting one's self in the way of having one's ear vulgarized. Perhaps, after all, this impression may be laid at the door of the discomforting weather.

There was, however, no lack of bass tuba in the Chabrier selection, which was heard for the first time at these concerts on this occasion. It has noise enough and to spare, but it has also an amplitude of melody in the form of catchy Spanish dance tunes that are treated with great ingenuity, brilliancy and effect. The orchestration is fairly astonishing in its originality, its richness and its novel combinations. Now and then it is almost bewildering in its variety of color and its restless search for violent contrasts of light and shade. The work has an immense swing of rhythm, and is thoroughly interesting in its way. To say that it has not a slight tinge of vulgarity would be to say too much, but its impetuous dash, its fiery climaxes and its vigorously marked individuality impart to it a fascination that is irresistible. It was magnificently played, and aroused a tempest of plaudits that tended in the direction of a rapturous encore, which was, of course, refused.

The selection by Glazounow was given for the first time here. In common with so much of latter day music, it has a minimum of fundamental idea and a maximum of development. A slight theme, graceful and pleasing in itself, is smothered in an excess of orchestration and disguised in an elaboration of extremely ugly harmonic devices. Here and there the discords are ear-tearing to an almost painful extent. It is probably very skilful and very daring, but it is nevertheless crassly unmusical.

The orchestration is ingeniously clever at times, but at other times it is far from clear, especially in one noisy episode, which, on a first hearing, is utterly barren of meaning owing to the blare of brass and the polyphony run wild that are its principal characteristics. If this sort of music is to prevail it will not be long before the iconoclastic Wagner will take on the aspect of an old-fashioned melodist, wedded to form, and quaintly simple in his harmonies and orchestration. Coming as it did after the dazzlingly brilliant Chabrier selection, it fell somewhat flat on the audience, despite the care and skill with which it was rendered.

The programme for the next concert is: Oster Fest, Korsakoff, first time; concerto for violin, Gernsheim, first time; symphony, No. 1, Schumann; Italian caprice, Tshaikowsky. Mr. I. Schnitzler is the soloist.

SATURDAY EVENING
Gazette
ESTABLISHED 1813.
BOSTON, SUNDAY MORNING, OCT. 1

THE SYMPHONY CONCERT.

The first concert of the Symphony Orchestra last night attracted the usual first night audience of music lovers, and everybody settled down comfortably to the conviction that there could now be no mistake that the much looked-for musical season had really commenced. The programme was studied with much interest, and its first item aroused smiling recognition, as of an old friend who, by his past services, had proved that he could always be relied on in an emergency to fill a gap at the hospitable musical table. Recognition turned to delighted and unexpected surprise as a novelty appeared, and the audience settled down still more comfortably and made up its mind as surprises did not turn up every week to enjoy the luxury to the full. When Mr. Paur appeared the silent and suppressed delight broke out into generous applause, and this was succeeded by the hushed expectation of epicures waiting for the well-known dishes served up in the highest style of art.

The programme was:

Academic overture	Brahm
Symphony No. 7	Beethoven
Espagna	Chabrier
Poeme Lyrique	Glazounow
Kaiser March	Wagner

The Beethoven symphony was, of course, finely played by Mr. Paur and his orchestra, but for some reason or other it sounded just a trifle weak, perhaps because modern ears require the stimulation of noise made brassy and persistent.

The Chabrier "Rhapsody," played for the first time at these concerts, is a brilliant piece of work, written as in a frenzy and gorgeous with color that castanets and tambourine indicated belonged to Spain. One listened as to a dance of madmen, and after the strain on the nerves was over, wondered why so much ado had been made on so small a matter. It was an impressionist picture, rich in glowing color, laid on with a palette knife. The Glazounoff "Poeme" is modern, containing the fragment of an idea that is repeated to the point of weariness. On first hearing it is dreary and altogether inadequate, monotonous and fiercely Russian.

The programme for the next concert is: Rimsky-Korsakoff, "Oster Fest" (first time); Gernsheim, concerto for violin (first time); Schumann, Symphony No. 1; Tchaikovsky, "Italian Caprice" (first time). Soloist, Mr. I. Schnitzler.

THE BOSTON TIMES
BOSTON, SUNDAY, OCT. 17, 1897.

The Boston Symphony orchestra, Mr. Emil Paur, conductor, will give ten concerts in Sanders theatre, Cambridge, on Thursday evenings, Oct. 28, Nov. 18, Dec. 9, Jan. 6, Jan. 27, Feb. 10, Feb. 24, March 17, April 7, April 28, at 7 45 o'clock. The solo artists will be Mr. Frangeon Davies, Mrs. Titus, Miss Wood, Mme. Szumowska, Mr. Siloti, Mr. Jonas, Mr. Kneisel, Mr. Loffler, and others to be announced. A limited number of seats have been reserved for college officers and invited guests, but the rest of the subscription tickets for the series will be placed on sale next Saturday morning at the University Book store.

Miss Adah Campbell Hussey sang last Wednesday evening at the Old Cambridge Baptist church, and as usual her efforts gave great pleasure.

THE SYMPHONY CONCERTS.

The season's concerts by the Boston Symphony orchestra began last week, in Music hall and it was hard to realize that four months had elapsed since the last of these concerts, for the regular attendants were in their accustomed seats. and there was no impression of novelty at the opening of the season of '96 and '97.

The Symphony concerts are decidedly a Boston institution and while they are under the management of Mr. C. A. Ellis, with Mr. F. R. Comee they will ever attract large audiances of the leaders in social and musical and artistic walks of life and hold the present reputable position in the world of music.

Mr. Emil Paur, the conductor, was warmly welcomed, and the programme was a delight from beginning to end.

Mr. I. Schnitzler will be the soloist at this week's concert and Friday afternoon rehearsal and the programme will be:

Rimsky-Korsakoff (First time.)	Oster Fest
Gernsheim (First time.)	Concerto for Violin
Schumann	Symphony No. 1
Tchaikovsky (First time.)	Italian Caprice

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, OCT. 18, 1897.

Opening of the 17th Season of the Symphony Orchestra.

The 17th season of the Boston Symphony Orchestra began in Music Hall on Saturday evening in a temperature so hot and stifling that one almost expected to find the tables and bottled coolness of the "Pop" concerts in evidence; but the audience seemed impervious to any action of the thermometer and was not only of large size but stayed to the very end.

Naturally, however, the close and humid atmosphere had a little effect on the string tones of the orchestra, which, in the symphony especially, sounded less fiery than usual.

Mr. Paur received a cordial welcome, and at once proceeded to earn it by a brilliant reading of the quaint "Academic Overture" by Brahms. The three college songs on which the work is founded were given with excellent balance and the German "Upidee" ("Was kommt dort von der Hoch") was as jovial as heart could wish. The work is a splendid tribute to the utility of the folk-song in classical construction.

Robert Franz once wrote to the reviewer: "I believe that our art began with the lyric forms, and will end with them;" and Brahms, as well as Beethoven, has built many an instrumental work around a song melody. When will some American composer venture a College Overture with "The Lone Fish Ball" as its central thought? It would be no bolder than Brahms's procedure in the present instance.

In this, as in the finale of the symphony which followed, there were a few slight evidences of the summer vacation, but the standard was still the highest to be found in American orchestral work.

We are not of those who try to find a kinship between Beethoven's seventh symphony (played on this occasion) and his preceding ("Pastoral") symphony. The seventh is in some respects the strongest work of the first eight symphonies, the Pastoral is the weakest of the whole nine. There were a few points of dalliance with the chief theme in the first movement which sounded unfamiliar to us. Mr. Paur did not take up this theme "Vivace" at once, but seemed to extend the spirit of the slow introduction into the first movement, growing gradually quicker, so that the lively tempo was only reached when the subordinate theme began. The effect was better at its first appearance than when the theme came back at the repetition of the exposition. The coda was very finely performed.

This ending of the first movement is typical of Beethoven, who makes of his codas (very often) a second development, now however, chiefly in the key of the composition; Beethoven's codas, coming as an appendix to the completed musical form, are often as important as a woman's postscript at the end of a letter.

The slow movement, the gem of the work, with its ever-present rhythm of a dactyl and a spondee, was splendidly read and performed. It is not an andante nor is it an allegretto (it is marked the latter), but something between. Beethoven worried a good deal about the tempo-mark to this movement, changing it three or four times; he desired to picture brooding rather than sorrow, melancholy rather than poignant grief, in this part of this symphony. and the director caught the subtle distinction perfectly.

The symphony, great as it is, is decidedly stronger in its first two movements than in its last two. The scherzo has its striking points, notably the organ point (with auxiliary note) of the horns, but its extra repetition of the trio, a form which Beethoven used also in his fourth symphony and in one of his string quartettes, is against the spirit of the present age, which is impatient of all unnecessary repetition in music, and the final rondo not only repeats itself, after the manner of rondos, but has no thematic material which is comparable to the nobility of the thoughts of the second, or the vigor of the ideas of the first movement.

The finale was taken at a speed that would have made Star Pointer envious; spite of the heat the players managed to sustain the pace, and the audience sat, in the words of Kingsley (altered to the occasion):—

> "Watching the white mists steaming
> From Viol, and Flute, and Horn."

Now some garlic was added to the banquet in the shape of a stirring composition by Chabrier, an orchestral rhapsody entitled "Espana." It was a work that thrilled and excited after the manner of Bizet, because it had something characteristic to say and said it in an unconventional and imperious manner. Let who will shout "Vulgar!" or "Below the dignity of the concerts!" it was true music, it caused the greatest enthusiasm of the evening, and the reviewer felt in heartiest accord with the popular verdict.

Chabrier handles the orchestra, at times, as if it were a mighty guitar, and all the caprice of a solo is present. Naturally with such a work it is "aut Caesar aut nullus," it must be perfect or fail altogether; it was perfect on this occasion and showed the technique of the orchestra, and their surety in most capricious tempi, in a praiseworthy manner.

One may remember, in this connection, that although many composers produce the guitar effects on orchestra, the guitar itself is tabooed in modern scores, being too thin and shallow toned to produce any effect with the orchestra. Rossini has used the instrument as an accompaniment in "The Barber of Seville," Mozart has used the mandoline as an obbligato in the serenade in "Don Giovanni," but nowadays even these touches are given to the violins played "pizzicato." Schumann, in his D minor symphony (No. 4) tried the effect of a guitar as an accompaniment to a Romanza, and gave it up as a hopeless task, altering his score afterwards to banish the ineligible instrument.

Chabrier, by the use of two harps, and pizzicato effects on the string, gives jota and fandango with appropriate color, especially when it is remembered that the dance instrument of Spain is not the guitar as we have it, but usually a much larger instrument of the same family, called the "bandurria."

There were other striking effects in Chabrier's work, especially a difficult theme given by the bassoon with amazinb rapidity and commendable surety, and some very surprising effects on bass tube and trombones, also finely played.

Mr. Paur is evidently going to give us plenty of the Muscovite, for there was one Russian composition on Saturday's programme and two more are promised for next Saturday. New Russia has taken for its motto—"Para Domoi" ("Let us go Home!")—meaning that the Russians are tired of imitating occidental civilization, and desire to return frankly to their more barbaric, natural types. This will be bad for material progress, but excellent for music, which is often evolved from slavery, oppression and barbarism.

But the "Poeme Lyrique" by Glazounoff did not present this return to the ancestors in any marked degree; instead of saying "Let us go Home," it seemed to say "Let us to go Paris!" for it gave all the grace and sentiment, or sentimentality, of the warehouse of Delibes, Massenet & Co. The true melancholy of the Russian is seven shades darker than the despair of anybody else, but this composition did not go any deeper than the polite "Je suis desolee" of Gallic suavity.

Amends were immediately made, however, for Wagner's "Kaiser Marsch" followed. The great master's marches are the weakest product of his muse, yet the "Huldigungsmarsch" and this work, give a sufficiently majestic picture, and the employment of the theme of Luther's great chorale—"A strong castle is our Lord"—as the outcry of united Germany, is a noble touch, much more in keeping with its subject than if "Die Wacht am Rhein" had been introduced.

And Wagner treats the theme of this lofty hymn with becoming dignity, with mighty harmonics and ponderous orchestration; if one compares Mendelssohn's introduction of this same chorale, in his "Reformation Symphony," sweetly tootled out on the flute, one becomes the more appreciative of Wagner's power in this part of his march.

But the work has its inflated moments also, and one wearies of the bombastic crescendi that swell to the verge of bursting, one tires of watching anxiously whether the kettle-drummer is going to succeed in smashing through the parchment of his instrument; it becomes too much akin to the music played by the Chinese during a solar eclipse, when they try to scare away the dragon who is eating up the sun.

With this gentle zephyr of music the concert closed and the heroic auditors went forth to seek for remedies for concussion of the brain.

Louis C. Elson.

Boston Courier.
SUNDAY MORNING, OCT. 17, 1897.

THE FIRST SYMPHONY, PROFESSOR PAINE'S CONCERTS, ETC.

Brahms's "Academic Festival" overture was an excellent choice for the beginning of the new season of Symphony concerts, and undoubtedly one more interesting to the majority of hearers than Beethoven's "Dedication of the House," which so often occupies such a position of leadership. For it has the nobility and solidity which represent that great work is to follow the assembling to which it calls, while its merrier strains intimate that amid much that is magisterial there is yet place for the student's gay animation and levity of spirit. It was finely played, and followed at once by Beethoven's seventh symphony, than which none of all the series is more welcome for the genial joy, tempered melancholy and brimming vitality it portrays and conveys. It also was well read along standard lines and there was notably fine control of all means in the development of the longer crescendo passages, as well as in the clearness of the individual sallies.

The chief novelty of the programme came next, in the "Espana" of Chabrier, the originality, force and splendor of whose "Gwendoline" music have already made great impression upon the Symphony audiences. It is a fantasia in which all the enthusiasm, ardor, coquetry and fancy of dancing Spain seem to be condensed. Its rhythms are based chiefly upon two dance measures—the Jota and the Malaguena; but in its play it seems to catch the spirit of all forms and moods and movements. The harp, the castanets and the tambourine accent the step, and the strings of the orchestra are often so struck that they sound like the sweeping of a vast guitar. The pace sways as the hearts of the dancers beat fast or slow, and there is at times a wild burst of trombones and trumpets or a dull heavy drum-beat to intensify the action. The energy and spring are intense, and there are also flashes of bright fancy and moments of languorous relaxation. The score is very full, requiring extra brasses, the bass tuba and a second harp; therefore it is complicated and exacting in every respect. In some earlier seasons, it would have been rash to expect a perfect performance in the first concert; but these four years of steady association and hard work have brought fine fruit for Mr. Paur and his men, and the delivery was splendid and exciting.

A "Lyric Poem for Orchestra," succeeded, being a novelty from the pen of a representative of Young Russia, Alexander Glazounoff, It is a composition of interesting and pleasant nature, which begins gently and soothingly, later swells tempestuously for a moment, and then subsides into its early calm. It made no marked impression for power or originality; but. its early quietude was restful after the fervid "Espana," and being well played, was well received.

A stirring version of Wagner's "Kaisermarsch" ended the programme.

A few new faces—mainly in the wind choir—were observed; but the majority of the familiar personalities and all the old favorites were in their places. Miss Shaw was the extra harpist.

This is the next programme: Rimsky-Korsakoff, "Oster Fest," (first time); Gernsheim, Concerto for violin, (first time); Schumann, Symphony No. 1; Tchaikowsky, "Italian Caprice," (first time). Soloist, Mr. Schnitzler.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CII., NO. 109.
SUNDAY, OCTOBER 17, 1897.

SYMPHONY SEASON OPENS.

First Concert Attracts a Very Large Attendance.

Director Paur Receives a Cordial Greeting from the Audience—Members of the Orchestra Are Practically the Same as Last Season—A Fine Programme Presented.

The 17th season of the Boston Symphony orchestra began in Music Hall last evening with the following programme:

Academic overture	Brahms
Symphony, No. 7	Beethoven
Espagna	Chabrier
Poeme Lyrique	Glazounow
Kaiser March	Wagner

The attendance was, of course, large, every seat in the balconies being filled, and there were only a few empty places below. The depressing state of the weather added to the close air in the auditorium, was not wholly favorable to the enjoyment of the music, but the audience was not lacking in enthusiasm.

Mr. Paur was welcomed with marked cordiality and prolonged applause, on his first appearance. The personnel of the orchestra is substantially the same as last season, no change having been made in any of the principal artists, and its playing was wholly up to its best standard, the long vacation having in no wise impaired its splendid efficiency, as was amply manifested in its brilliant and solid performance of the Brahms overture, with which the concert began.

The symphony was finely read by Mr. Paur, and without any attempt in the direction of unfamiliar effects in regard to time and color, except perhaps in the finale, which was taken at a somewhat faster pace than usual and with something more of rhythmic emphasis, but in neither direction to the detriment of the music. It was tremendous in spirit and almost overwhelming in effect. On the whole, the performance of this movement may be ranked among the most stirring and most convincing that it has ever received in Music Hall.

For some reason or other the rest of the symphony, though admirably read and perfectly played, seemed to have grown tame. Brilliant as it undoubtedly is, it sounded thin and, if it be not heresy to write the word, garrulous. Can it be that it is growing old; that the richness of modern orchestration and the excesses of modern harmony are beginning to have a baneful influence on the ear, and are dulling it to the purer and less bombastic methods of the past? Dreadful as the thought may be, it appeared as if a bass tuba was unaccountably absent now and then. So much for putting one's self in the way of having one's ear vulgarized. Perhaps, after all, this impression may be laid at the door of the discomforting weather.

There was, however, no lack of bass tuba in the Chabrier selection, which was heard for the first time at these concerts on this occasion. It has noise enough and to spare, but it has also an amplitude of melody in the form of catchy Spanish dance tunes that are treated with great ingenuity, brilliancy and effect. The orchestration is fairly astonishing in its originality, its richness and its novel combinations. Now and then it is almost bewildering in its variety of color and its restless search for violent contrasts of light and shade. The work has an immense swing of rhythm, and is thoroughly interesting in its way. To say that it has not a slight tinge of vulgarity would be to say too much, but its impetuous dash, its fiery climaxes and its vigorously marked individuality impart to it a fascination that is irresistible. It was magnificently played, and aroused a tempest of plaudits that tended in the direction of a rapturous encore, which was, of course, refused.

The selection by Glazounow was given for the first time here. In common with so much of latter day music, it has a minimum of fundamental idea and a maximum of development. A slight theme, graceful and pleasing in itself, is smothered in an excess of orchestration and disguised in an elaboration of extremely ugly harmonic devices. Here and there the discords are ear-tearing to an almost painful extent. It is probably very skilful and very daring, but it is nevertheless crassly unmusical.

The orchestration is ingeniously clever at times, but at other times it is far from clear, especially in one noisy episode, which, on a first hearing, is utterly barren of meaning owing to the blare of brass and the polyphony run wild that are its principal characteristics. If this sort of music is to prevail it will not be long before the iconoclastic Wagner will take on the aspect of an old-fashioned melodist, wedded to form, and quaintly simple in his harmonies and orchestration. Coming as it did after the dazzlingly brilliant Chabrier selection, it fell somewhat flat on the audience, despite the care and skill with which it was rendered.

The programme for the next concert is: Oster Fest, Korsakoff, first time; concerto for violin, Gernsheim, first time; symphony, No. 1, Schumann; Italian caprice, Tshaikowsky. Mr. I. Schnitzler is the soloist.

SATURDAY EVENING
Gazette
ESTABLISHED 1813.
BOSTON, SUNDAY MORNING, OCT. 17.

THE SYMPHONY CONCERT.

The first concert of the Symphony Orchestra last night attracted the usual first night audience of music lovers, and everybody settled down comfortably to the conviction that there could now be no mistake that the much looked-for musical season had really commenced. The programme was studied with much interest, and its first item aroused smiling recognition, as of an old friend who, by his past services, had proved that he could always be relied on in an emergency to fill a gap at the hospitable musical table. Recognition turned to delighted and unexpected surprise as a novelty appeared, and the audience settled down still more comfortably and made up its mind as surprises did not turn up every week to enjoy the luxury to the full. When Mr. Paur appeared the silent and suppressed delight broke out into generous applause, and this was succeeded by the hushed expectation of epicures waiting for the well-known dishes served up in the highest style of art.

The programme was:

Academic overture	Brahm
Symphony No. 7	Beethoven
Espagna	Chabrier
Poeme Lyrique	Glazounow
Kaiser March	Wagner

The Beethoven symphony was, of course, finely played by Mr. Paur and his orchestra, but for some reason or other it sounded just a trifle weak, perhaps because modern ears require the stimulation of noise made brassy and persistent.

The Chabrier "Rhapsody," played for the first time at these concerts, is a brilliant piece of work, written as in a frenzy and gorgeous with color that castanets and tambourine indicated belonged to Spain. One listened as to a dance of madmen, and after the strain on the nerves was over, wondered why so much ado had been made on so small a matter. It was an impressionist picture, rich in glowing color, laid on with a palette knife. The Glazounoff "Poeme" is modern, containing the fragment of an idea that is repeated to the point of weariness. On first hearing it is dreary and altogether inadequate, monotonous and fiercely Russian.

The programme for the next concert is: Rimsky-Korsakoff, "Oster Fest" (first time); Gernsheim, concerto for violin (first time); Schumann, Symphony No. 1; Tchaikovsky, "Italian Caprice" (first time). Soloist, Mr. I. Schnitzler.

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Rimsky-Korsakoff	Oster Fest
(First time.)	
Gernsheim	Concerto for Violin
(First time)	
Schumann	Symphony No. 1
Tchaikovsky	Italian Caprice
(First time.)	

…ive Democratic Paper
…EW ENGLAND.

…, 1897, Post Publishing Co.
…RNING, OCTOBER 17, 1897.

…MPHONY CONCERTS.

…of the Seventeenth Season in …sic Hall Last Evening.

…oston Symphony Orchestra be-
…eventeenth series of concerts in
…ll last evening and there was
…l large audience, although the
…y high temperature kept away
…votees who dispense with the
…f seats. Mr. Paur's desk was
…ted with a huge bunch of red
…white chrysanthemums tied with
…atin ribbon, and when the popu-
…ader made his appearance he was
…heartily welcomed.

…Paur has followed the same general
…ribution of his forces this season as
…past, although there were two
…stationed near the first violins in-
…d of at the rear as heretofore, prob-
…because these instruments played
…ortant part in one of the numbers.
…rogramme was a varied one, pre-
… a pleasing diversion of light and
…the former relieving the tedium of
…tter. Brahms's academic overture is
…s pleasing, introducing as it does
…mber of college themes, developed
…mbellished. The heavy food of the
…ing was Beethoven's Seventh Sym-
…which was admirably handled,
…the third movement.

…ing this, like a dainty liqueur af-
…arty repast, was the "Espana"
…by Chabrier, new at these con-
…t which jumped into immediate
…rity. It treats in a most delightful
…r several familiar themes of the
…anish type, with suggestions of cas-
…ets, tambourines, dark eyes and gleam-
[illegible] That it served its purpose
was evident, for everybody woke up and
applauded vigorously.

A lyric poem by Glazounoff, heard here for the first time, and Wagner's stately and impressive "Emperor's March" concluded the entertaining programme.

Next Saturday evening I. Schnitzler, violinist, will be the first soloist of the season and will be heard in Gernsheim's concerto, a new composition here. Schumann's "First Symphony," Reinsky-Korsakoff's "Oster-Fest" and Tchaikowsky's "Italian Caprice," both novelties in this city.

Herald Oct 17

With the mercury in the eighties, it was difficult to believe that with the first Symphony rehearsal Friday afternoon the musical season had begun. Young girls and women in cotton and silk blouses, India silk gowns, and some of even thinner texture, with flower and plumed hats made the crowded Music Hall look more like a mid-summer New York roof garden than a Symphony rehearsal in the middle of October. So great was the heat that a fan was moving in almost every one's hand and the doors were all open into the corridors where all the standing room was occupied. But so keen was the interest in this always notable first occasion, nobody seemed to be annoyed by the unusual conditions, and evidently forgot their discomfort as soon as the music began. Mr. Paur was received with immense enthusiasm, considering so goodly a portion of his welcomers were ladies, and the faces in the orchestra were all familiar—no new comers. They seemed full of enthusiasm after their vacation, and were evidently as glad to get back to their popular leader as the audience was to see and hear them. Although some seats were vacant and some occupied by the friends of the subscribers many familiar faces were seen.

A few in the crowd noted were Mrs. Montgomery Sears, Mr. and Mrs. C. P. Curtis, with Mr. and Mrs. Henry L. Higginson, Mr. and Mrs. Augustus Gardner in Mrs. J. L. Gardner's seats, Mrs. Henry C. Weston, Mrs. Fiske Warren, Mr. Eugene Greenleaf, Mrs. Arthur Whiting, Mr. and Mrs. Andrew Wheelwright, Mrs. Jackson, Mr. Eben Jordan, Mr. Isidore Braggiotti, Mr. Philip Sears, Mr. John D. Williams, Mrs. William French and her daughter, Mrs. Charles R. Hayden, Mr. and Mrs. Elliot Pratt, Miss Abby Hunt, Mrs. B. F. Nourse, Miss Faulkner, Mrs. John Osborn, Mrs. John Carter, Miss Fanny Bigelow, Mrs. George P. Sanger, Miss Jessie Kimball, Mrs. Howard Ticknor, Mrs. Phinehas Adams, Mrs. J. B. Forsyth and Mme. Helen Hopekirk.

Mrs. Sears looked cool and picturesque in gray and old rose foulard with much lace on the bodice. Her black hat was covered with feathers. Mrs. Fiske Warren had on a peculiar blouse of mouse gray and white silk, and a round, black hat, with shaded gray wings. There was an absence of the bright coloring one is accustomed to see in her costumes, and it was all the more becoming on that account. Mrs. Weston wore a handsome gown of black and white foulard, the yoke on the bodice done in white lace appliqued over green. Her small, black bonnet had green and white aigrettes on it.

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MEMBER OF ASSOCIATED PRESS.

TUESDAY, OCTOBER 19, 1897.

BEST OF CONCERTS

They Will Begin November 3 at Providence.

This Organization Meets With Constantly Growing Popularity.

The Entertainments Will Be a Feature of the Musical Year.

November 3 is the date fixed for the first performance of the coming season of the Boston Symphony Orchestra, whose monthly concerts in Infantry Hall, Providence, on Wednesday evenings will once more be the principal feature of the musical year. No organization enjoys greater favor with the public, and its constantly growing popularity is a tribute to its proficiency in its art. The arrangements now completed for these concerts leave nothing to be desired and subscribers will enjoy all the attractive features for which they have become famous.

To ask that the orchestra itself shall be any better is almost unreasonable, yet Conductor Paur will strive to raise the standard of performance even higher than before. "A virtuoso orchestra," as the critic of the New York Sun called it last winter, is a title justly bestowed on the Boston Symphony Orchestra. Unlike nearly every other organization appealing to the musical public for support, the attractiveness of its performances rests upon the musicianship and ability of all its members and the perfection of its ensemble, and not upon the personality and talent of an individual or of a few stars. For perfection of detail its performances can only be compared to the dramatic performances of the Comedie Francaise, and, like that famous institution, the permanency of its success seems assured.

It is worthy of comment in connection with the concerts in Providence that, with the exception of one season, Providence has enjoyed the visits of this now famous organization every year since its inception in 1881. One most important feature, which will undoubtedly be welcomed by every lover of the best in music, is the increase in the number of concerts to be given from six to eight performances. Wednesday evenings have been chosen, as usual, and the dates are November 3, December 2 and 29, January 12, February 2, March 9 and 30, and April 20. The concerts will begin at 8 o'clock precisely, and, following the established rule of this organization, the doors will be closed during the performance of the first number, in deference to the great majority of patrons who are promptly in their seats. The opening concert on Wednesday evening, November 3, will be the 1,507th performance of the orchestra, and the 58th in Providence. This enormous number of performances, and a personnel practically unchanged in the past ten years, will go very far toward explaining the marvelous ensemble of the orchestra.

Conductor Paur, desirous of making his fifth season memorable, has made the arrangement of the programmes the care of his summer days. He will present a carefully selected variety of ever-welcome standard works, and has secured from the great number of novelties submitted to him for examination such as appeal to him as being worthy.

The list of works to be performed includes: The Symphony No. 5 and three movements from the Ninth Symphony of Beethoven, the Schumann Symphony No. 1, Haydn Symphony No. 7, Raff Symphony "I'm Walde," Braum Symphony No. 3, and Dvorak Symphony "From the New World." The overtures are: Beethoven's "Leonore" No. 3, Mendelssohn's "Ruy Blas," Berlioz' "Benvenuto Cellini," Weber's "Freischutz," Meyerbeer's "Struensee," and Wagner's prelude to "Die Meistersinger." Among the novelties are Chabrier's "Espagna," Weber's "Invitation to Dance," orchestrated by Weingartner, Tschaikowsky's "Italian Caprice," Humperdinck's overture to "Hansel and Gretel," Grieg's "Three Norwegian Melodies," and two movements from a Suite by Rimsky Korsakoff. By very general request, the Symphony No. 6, "Pathetique," by Tschaikowsky, which made such a profound impression last season, will be played. As usual, one programme will be devoted entirely to the works of Wagner.

The soloists [illegible] Mme. [illegible], who scored a mar[illegible] [illegible] success at her fir[illegible] appearance in Providence with the Orchestra last season; Mme. Lillian Blauvelt and Miss Gertrude May Stein, both artists in every way qualified to appear with this organization; Mr. Rafael Joseffy, an established favorite in Providence; Mr. George W. Proctor, a pianist appearing with marked success in the Boston concerts of the orchestra last year; Mr. Schnitzler, one of the first violins, and Mr. Alwin Schroeder, the first violoncellist of the orchestra. A newcomer is Mr. Alexander Siloti, a Russian pianist about 35 years of age who won the marked distinction of the gold medal at the Imperial Conservatory in Moscow, where he studied first under Nicolas Rubinstein and later under the more famous Anton Rubinstein. He afterwards studied with Franz Liszt and later on travelled with great success throughout Germany. He also conducted some very successful concerts in St. Petersburg and Moscow.

The sale of season tickets will be held at Infantry Hall on Monday morning October 25, at 9 o'clock. The price of season tickets for the eight concerts will be $7, which is almost exactly the same rate as has been charged in the past for six concerts. Programme books with descriptive notes on the works to be performed will be mailed in advance of each concert to purchasers of season tickets.

Sunday Post.

16

Will readers kindly send items for this department to Marion Howard, Society Editor, Boston Post? All communications must be signed to insure insertion, and reach this office not later than Friday night.

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The Representative Democratic Pap…
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Boston Transcript

TUESDAY, OCTOBER 19, 1897

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Boston, Oct. 16.

The Beacon.

BOSTON, SATURDAY, OCT. 23, 1897.

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Among the solo artists to appear are Mr. Ffrangcon Davies, Mrs. Titus, Miss Wood, Madame Szumowska, Mr. Siloti, Mr. Jonas, Mr. Kneisel, Mr. Loeffler and others.

Those who have been disappointed in getting what they desired in Boston, as well as all Cambridge people, will be glad to know that subscription tickets, with reserved seats for the series of ten concerts, $7.50, are on sale at the University book store, this Saturday morning, October 23, at 8 o'clock.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

(Copyright, 1897, Post Publishing Co.)
SUNDAY MORNING, OCTOBER 17, 1897.

THE SYMPHONY CONCERTS.

Opening of the Seventeenth Season in Music Hall Last Evening.

The Boston Symphony Orchestra began its seventeenth series of concerts in Music Hall last evening and there was the usual large audience, although the abnormally high temperature kept away many devotees who dispense with the luxury of seats. Mr. Paur's desk was ornamented with a huge bunch of red and white chrysanthemums tied with white satin ribbon, and when the popular leader made his appearance he was most heartily welcomed.

Mr. Paur has followed the same general distribution of his forces this season as in the past, although there were two harps stationed near the first violins instead of at the rear as heretofore, probably because these instruments played an important part in one of the numbers.

The programme was a varied one, presenting a pleasing diversion of light and shade, the former relieving the tedium of the latter. Brahms's academic overture is always pleasing, introducing as it does a number of college themes, developed and embellished. The heavy food of the evening was Beethoven's Seventh Symphony, which was admirably handled, notably the third movement.

Following this, like a dainty liqueur after a hearty repast, was the "Espana" rhapsody by Chabrier, new at these concerts, but which jumped into immediate popularity. It treats in a most delightful manner several familiar themes of the Spanish type, with suggestions of castanets, tambourines, dark eyes and gleaming ankles. That it served its purpose was evident, for everybody woke up and applauded vigorously.

A lyric poem by Glazounoff, heard here for the first time, and Wagner's stately and impressive "Emperor's March" concluded the entertaining programme.

Next Saturday evening I. Schnitzler, violinist, will be the first soloist of the season and will be heard in Gernsheim's concerto, a new composition here. Schumann's "First Symphony," Reinsky-Korsakoff's "Oster-Fest" and Tchaikowsky's "Italian Caprice," both novelties in this city.

Herald Oct 17

With the mercury in the eighties, it was difficult to believe that with the first Symphony rehearsal Friday afternoon the musical season had begun. Young girls and women in cotton and silk blouses, India silk gowns, and some of even thinner texture, with flower and plumed hats made the crowded Music Hall look more like a mid-summer New York roof garden than a Symphony rehearsal in the middle of October. So great was the heat that a fan was moving in almost every one's hand and the doors were all open into the corridors where all the standing room was occupied. But so keen was the interest in this always notable first occasion, nobody seemed to be annoyed by the unusual conditions, and evidently forgot their discomfort as soon as the music began. Mr. Paur was received with immense enthusiasm, considering so goodly a portion of his welcomers were ladies, and the faces in the orchestra were all familiar—no new comers. They seemed full of enthusiasm after their vacation, and were evidently as glad to get back to their popular leader as the audience was to see and hear them. Although some seats were vacant and some occupied by the friends of the subscribers many familiar faces were seen.

A few in the crowd noted were Mrs. Montgomery Sears, Mr. and Mrs. C. P. Curtis, with Mr. and Mrs. Henry L. Higginson, Mr. and Mrs. Augustus Gardner in Mrs. J. L. Gardner's seats, Mrs. Henry C. Weston, Mrs. Fiske Warren, Mr. Eugene Greenleaf, Mrs. Arthur Whiting, Mr. and Mrs. Andrew Wheelwright, Mrs. Jackson, Mr. Eben Jordan, Mr. Isidore Braggiotti, Mr. Philip Sears, Mr. John D. Williams, Mrs. William French and her daughter, Mrs. Charles R. Hayden, Mr. and Mrs. Elliot Pratt, Miss Abby Hunt, Mrs. B. F. Nourse, Miss Faulkner, Mrs. John Osborn, Mrs. John Carter, Miss Fanny Bigelow, Mrs. George P. Sanger, Miss Jessie Kimball, Mrs. Howard Ticknor, Mrs. Phinehas Adams, Mrs. J. B. Forsyth and Mme. Helen Hopekirk.

Mrs. Sears looked cool and picturesque in gray and old rose foulard with much lace on the bodice. Her black hat was covered with feathers. Mrs. Fiske Warren had on a peculiar blouse of mouse gray and white silk, and a round, black hat, with shaded gray wings. There was an absence of the bright coloring one is accustomed to see in her costumes, and it was all the more becoming on that account. Mrs. Weston wore a handsome gown of black and white foulard, the yoke on the bodice done in white lace appliqued over green. Her small, black bonnet had green and white aigrettes on it.

The Evening Times

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MEMBER OF ASSOCIATED PRESS.

TUESDAY, OCTOBER 19, 1897.

BEST OF CONCERTS

They Will Begin November 3 at Providence.

This Organization Meets With Constantly Growing Popularity.

The Entertainments Will Be a Feature of the Musical Year.

November 3 is the ate fixed for the first performance of the coming season of the Boston Symphony Orchestra, whose monthly concerts in Infantry Hall, Providence, on Wednesday evenings will once more be the principal feature of the musical year. No organization enjoys greater favor with the public, and its constantly growing popularity is a tribute to its proficiency in its art. The arrangements now completed for these concerts leave nothing to be desired and subscribers will enjoy all the attractive features for which they have become famous.

To ask that the orchestra itself shall be any better is almost unreasonable, yet Conductor Paur will strive to raise the standard of performance even higher than before. "A virtuoso orchestra," as the critic of the New York Sun called it last winter, is a title justly bestowed on the Boston Symphony Orchestra. Unlike nearly every other organization appealing to the musical public for support, the attractiveness of its performances rests upon the musicianship and ability of all its members and the perfection of its ensemble, and not upon the personality and talent of an individual or of a few stars. For perfection of detail its performances can only be compared to the dramatic performances of the Comedie Francaise, and, like that famous institution, the permanency of its success seems assured.

It is worthy of comment in connection with the concerts in Providence that, with the exception of one season, Providence has enjoyed the visits of this now famous organization every year since its inception in 1881. One most important feature, which will undoubtedly be welcomed by every lover of the best in music, is the increase in the number of concerts to be given from six to eight performances. Wednesday evenings have been chosen, as usual, and the dates are November 3, December 2 and 29, January 12, February 2, March 9 and 30, and April 20. The concerts will begin at 8 o'clock precisely, and, following the established rule of this organization, the doors will be closed during the performance of the first number, in deference to the great majority of patrons who are promptly in their seats. The opening concert on Wednesday evening, November 3, will be the 1,507th performance of the orchestra, and the 58th in Providence. This enormous number of performances, and a personnel practically unchanged in the past ten years, will go very far toward explaining the marvelous ensemble of the orchestra.

Conductor Paur, desirous of making his fifth season memorable, has made the arrangement of the programmes the care of his summer days. He will present a carefully selected variety of ever-welcome standard works, and has secured from the great number of novelties submitted to him for examination such as appeal to him as being worthy.

The list of works to be performed includes: The Symphony No. 5 and three movements from the Ninth Symphony of Beethoven, the Schumann Symphony No. 1, Haydn Symphony No. 7, Raff Symphony "I'm Walde," Brahm Symphony No. 3, and Dvorak Symphony "From the New World." The overtures are: Beethoven's "Leonore" No. 3, Mendelssohn's "Ruy Blas," Berlioz' "Benvenuto Cellini," Weber's "Freischutz," Meyerbeer's "Struensee," and Wagner's prelude to "Die Meistersinger." Among the novelties are Chabrier's "Espagna," Weber's "Invitation to Dance," orchestrated by Weingartner, Tschaikowsky's "Italian Caprice," Humperdinck's overture to "Hansel and Gretel," Grieg's "Three Norwegian Melodies," and two movements from a Suite by Rimsky Korsakoff. By very general request, the Symphony No. 6, "Pathetique," by Tschaikowsky, which made such a profound impression last season, will be played. As usual, one programme will be devoted entirely to the works of Wagner.

The soloists are: Mme. Gadski, who scored a marked and instantaneous success at her first appearance in Providence with the Orchestra last season; Mme. Lillian Blauvelt and Miss Gertrude May Stein, both artists in every way qualified to appear with this organization; Mr. Rafael Joseffy, an established favorite in Providence; Mr. George W. Proctor, a pianist appearing with marked success in the Boston concerts of the orchestra last year; Mr. Schnitzler, one of the first violins, and Mr. Alwin Schroeder, the first violoncellist of the orchestra. A newcomer is Mr. Alexander Siloti, a Russian pianist about 35 years of age who won the marked distinction of the gold medal at the Imperial Conservatory in Moscow, where he studied first under Nicolas Rubinstein and later under the more famous Anton Rubinstein. He afterwards studied with Franz Liszt, and later on travelled with great success throughout Germany. He also conducted some very successful concerts in St. Petersburg and Moscow.

The sale of season tickets will be held at Infantry Hall on Monday morning October 25, at 9 o'clock. The price of season tickets for the eight concerts will be $7, which is almost exactly the same rate as has been charged in the past for six concerts. Programme books with descriptive notes on the works to be performed will be mailed in advance of each concert to purchasers of season tickets.

Sunday Post.

16

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Boston Transcript

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Music Hall: Boston Symphony Orchestra

The Symphony Orchestra began this, its seventeenth season, Mr. Emil Paur, conductor, in the Music Hall last Saturday evening, the programme being as follows:

Brahms: Akademische Fest-Ouverture, opus 80.
Beethoven: Symphony No. 7, in A major, opus 92.
Chabrier: Rhapsody for Orchestra, "España."
(First time at these concerts.)
Glazounoff: Poème Lyrique for Orchestra, opus 1.
(First time in Boston.)
Wagner: Kaisermarsch in B-flat major.

Brahms's admirable overture was played with a perfection of detail and ensemble that left nothing to be desired. The work seems to be one of our orchestra's particular pets; they play it with enthusiasm. What a wonderful piece of writing it is, too! The more one hears it, the more one is impressed with the real inspiration Brahms drew from his curious task of piecing together scraps of students' songs to make a well-developed composition. The task itself was no easy one, perhaps one of the most difficult imaginable. Simple little ditties like the ones from which the composer got his thematic material are, in general, very recalcitrant against dismemberment; they are so complete in themselves, each phrase in them flows so easily, naturally, well-nigh inevitably into the next following one, that any dissection seems almost necessarily a wanton mutilation. Yet Brahms has cut some of these students' songs to bits with complete nonchalance, but so skilfully that one has no sense of there being any unnatural mutilation; his development of the phrase follows so convincingly upon the phrase itself that the phrase seems actually to have been made for his development of it. The overture does not seem in the least like patchwork, but develops itself from beginning to end as naturally and coherently as if the themes had been Brahms's own. The performance was received with acclamations, it put everyone into good humor; it left one just in the mood for listening to Beethoven's great seventh.

Here, however, came a disappointment. The introductory Poco sostenuto was excellently well played: with firmness, decision, and fine vigor of accent. But the Vivace went tamely; there was little accent, little fire, and the rhythm was so laboriously bedevilled and tortured that this, one of the most vivaciously rhythmic movements in all music, seemed to have no particular rhythm at all. The Allegretto, too, went but tamely. True, the major second theme was very beautifully phrased, with a freedom and disinvoltura that gave it all the charm of a vocal melody, sung by an Italian master, with all the rhythmic beating left to the accompaniment. Strange, though, that that wonderful cadence where the flute switches the melody off into C major should have been given with an avoidance of effectiveness that seemed almost intentional. The playing of the Scherzo lacked life and go; the wondrous Trio sounded crippled and cataleptic. Only in the Finale did the orchestra seem really to wake up; this movement was superbly played: with all due clearness, fire, humor, and force of rhythmic accent.

Chabrier's "Espana" made good all the fine things we had heard of it from France. The piece shows the typical Frenchman at his best. What a fund of vivacity, rhythmic life, gayety, even of mad-cap humor there is in it. Humor! and in a Frenchman? Yes, Chabrier here shows an occasional touch of something that is more than esprit, that is genuine, wholesome humor: take the way the trombones and horns stretch out the phrase at times—as if to play a sly trick upon the dancers and trip them up over an extra beat—if that is not humor, what is? But, if humor peeps through the score at moments, charactersistically French esprit sparkles all over it; the instrumentation is a marvel; what gorgeous, flashing coloring, rich as richness itself, but never heavy nor cloying, always bright, gay, buoyant. Here is music that, as Nietzsche says, "appeals to the heels." You mentally dance, skip, and caper to it; it makes you want to toss up your hat and shout. The orchestra played it wonderfully; nothing could have been more inspiriting than their performance of the score. And one wonders why they showed just the qualities that were, for the most part, lacking in their playing of the Beethoven symphony. The one work is no more vivacious dance-music—in an ideal sense—than the other; rhythmic vivacity, rhythmic pertinacity mark both about equally; yet the first three movements of the symphony were played as if the element of rhythmic lilt were foreign to the music, whereas the performance of the other was the very apotheosis of rhythm.

Why Glazounoff's Poème lyrique was put upon the programme is a mystery. Of the composer and his works we, in this country, know little as yet, next to nothing, in fact. Though, since the concert, a friend has written to us that Glazounoff was born in 1865, was educated at the Realnaya Gymnasium at St. Petersburg, finishing his course there in 1884, and studied music under Balakireff and Rimsky-Korsakoff. A quartet of his made a striking success in 1882; he has also written symphonies and one or more overtures on Greek themes. He is mentioned by Albert Soubies (not César Cui) as a composer of the new Russian school "with a future before him." The first performance in a city of a work by a new and unknown composer is generally supposed to be a sort of introduction to him, a fair sample of his style and tendencies. If this Poème lyrique is a fair sample of Glazounoff, we are much mistaken; if it were, he would have no "future before him," least of all in Russia and as a new-school man. If the flimsy little piece had been signed "Lysberg," no one would have detected the forgery.

The concert closed with a funereal parody on Wagner's Kaisermarsch, which tried to make up in noise what it lacked in rhythmic force. That was a sort of "Breitmachen" that came perilously near to a "sich breitmachen." The Kaisermarsch is no frog, that it should puff itself out so tremendously.

The audience was large, only a few unoccupied seats being noticeable, and very enthusiastic; when Mr. Paur stepped up to the conductor's desk, he was greeted with hand-clapping loud and long.

The next programme is: Rimsky-Korsakoff, "La Grande Paque Russe," overture on themes of the Russian Church, opus 36 (first time); "Gernsheim," concerto for violin (first time); Schumann symphony No. 1, in B-flat major, opus 38; Tchaikovsky, "Italian Caprice" (first time). Mr. I. Schnitzler will be the violinist.

The Boston Traveler

PUBLISHED BY THE
BOSTON TRAVELER CO.,
TORREY E. WARDNER, President

MONDAY, OCTOBER 18, 1897.

THE SYMPHONY.

Opening of the Seventeenth Season With Brilliancy and Success.

Seventeenth season. Boston Symphony Orchestra; rst concert. The programme:

Academic overture	Brahms
Symphony, No. 7	Beethoven
Espagna	Chabrier
Poeme Lyrique	Glazounow
Kaiser March	Wagner

The welcome to Mr. Paur and his associates was hearty and warm—to say as war mas the interior weather of Music Hall is to use convincing comparison; the new season opened auspiciously, and so smoothly that one would never have suspected a summer vacation from anything in the work of the orchestra. The ensemble was at all times superb, the tone-volume as fine as ever, and the general expression full of charm and power.

The one overwhelming success was made by the Chabrier "Espagna," that marvelous tour de force of modern orchestration. We thought we had heard it at the "Pop" concerts; it was all a mistake. Nothing so overwhelming, so exciting, so wildly fascinating has ever been heard in Music Hall. From the rst brilliant bar to the last splendid crash there was not an inattentive ear in the house. Its playing was an innovation—the long wanted innovation—and Mr. Paur has our hearty thanks for making it. And we may say en passant that the "Espagna" was read with astonishing brilliancy and played with the utmost perfection. Now for more of just this sort of musical seasoning.

The other novelty, the Lyric Poem for orchestra by Alexander Glazounow, the young and rather inconspicuous Russian composer, makes no very marked impression because it has no very exceptional individuality. It flows along, rather generally, scarcely suggesting much that is Russian, and never stirring the pulses by any great musical thought. It is elegiac in part, and in part suggests a love song for orchestra. It has a finished performance.

The genial Brahms overture, with its old-world college airs so skilfully treated, went delightfully, and the Seventh symphony was admirably read. Wagner's Kaiser march grows less interesting as time goes by. Already we detect more bombast in its make-up than formerly.

W. D. QUINT.

The Evening Times

MEMBER OF ASSOCIATED PRESS.

SATURDAY, OCTOBER 23, 1897.

Boston Symphony Orchestra.

Monday morning at 9 o'clock at Infantry Hall, Providence, there will be offered for sale season tickets for the 16th season of the Boston Symphony Orchestra, in Providence. Every season but one since the founding of the orchestra in 1881, Providence has been visited by this organization, a record enjoyed by only one other city, Cambridge, Mass. Interest in these concerts has never relaxed and probably never will as long as the same high standard is maintained. Each season the concerts have gained in attendance here and at present the audiences are of a size in keeping with the reputation of the orchestra. It is a matter of very general satisfaction that the number of concerts has been increased from six to eight, all on Wednesday evenings, as usual. As an evidence of the hold which these concerts have upon the public, each year, very early in the season, the management are in receipt of inquiries as to the prospective dates of the orchestra, that there may be no conflict with social functions and other projected entertainments.

Although there has grown to be a very strong sentiment that the orchestra, rather than the soloist, is the attraction, still in deference to a great variety of tastes, a most excellent list of artists has been engaged, including for vocalists Mme. Gadski, Mme. Lillian Blauvelt and Miss Gertrude May Stein; for pianists, Mr. Rafael Joseffy, Mr. Siloti and Mr. George Proctor; and for instrumentalists Mr. I. Schnitzler, violinist, and Mr. Alwin Schroeder, violincellist, the last two being members of the orchestra.

Conductor Paur has prepared a very attractive series of programmes which will be announced in due season. The price of the season tickets for the eight concerts has been fixed at $7, which is almost exactly the same rate as has been charged for six concerts. Present indications point to one of the most successful seasons ever known in Providence.

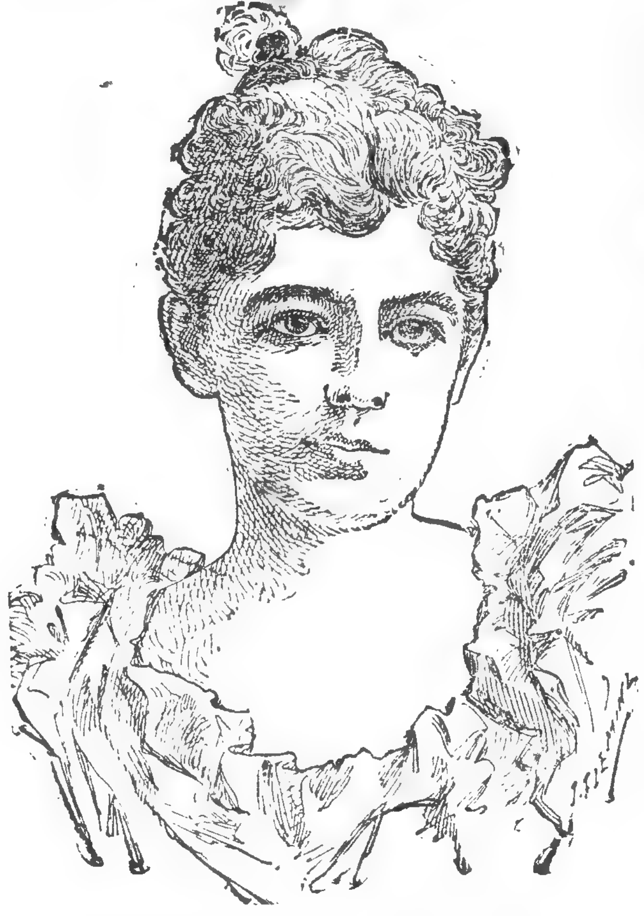
THE NEWS.

DAILY AND WEEKLY.
Providence, Rhode Island.

SATURDAY, OCTOBER 23, 1897.

Boston Symphony Orchestra.

For the sixteenth time the Boston Symphony Orchestra announces its annual series of concerts at Infantry Hall. It required but a few seasons for this organization to establish itself firmly in the favor of the musical public, and the unfailing popularity that it has since enjoyed is world famous. This popularity is not confined to the city of its birth, but is equally marked in New York, Brooklyn, Philadelphia, Baltimore, Washington, Providence and wherever the orchestra is known. The same policy that has brought success in the past is to be followed during the season of 1897-98, which has just opened in Boston.



MME. LILLIAN BLAUVELT.

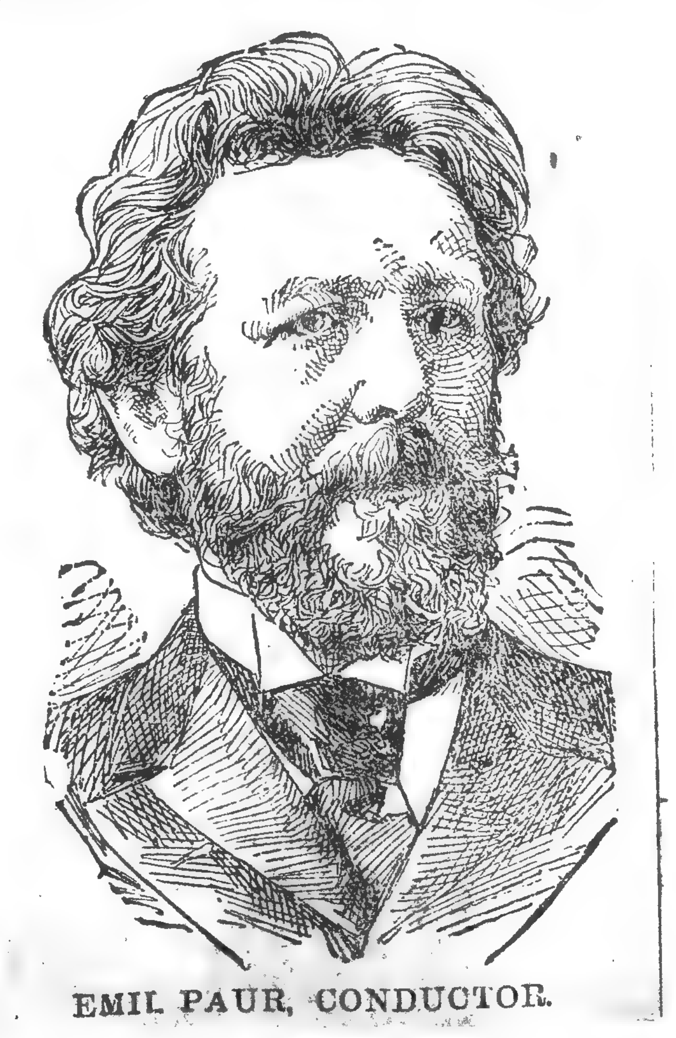
It is worthy of comment in connection with the concerts in this city, that, with the exception of one season, Providence has enjoyed the visits of this now famous organization every year since its inception in 1881. One most important feature, which will undoubtedly be welcomed by every lover of the best of music, is the increase in the number of concerts to be given from six to eight performances. Wednesday evenings have been chosen, as in the past, and the dates are Nov. 3, Dec. 1 and 29, Jan. 12, Feb. 2, March 9 and 30, and April 20. The concerts will begin at 8 o'clock precisely, and following the established rule of this organization, the doors will be closed during the performance of the first number, in deference to the great majority of patrons who are promptly in their seats. The opening concert on Wednesday evening, Nov. 3, will be the 1507th performance of the orchestra, and the 58th in Providence. This enormous number of performaces, and a personnel practically unchanged in the past 10 years, will go very far toward explaining the marvelous ensemble of the orchestra, which will be, as usual, under the leadership of Mr. Emil Paur.

Few organizations, if any, can show a record of continuous success equal to that of the Boston Symphony Orchestra.

The list of works to be performed includes: The Symphony, No. 5 and three movements from the 9th Symphony of Beethoven, the Schimann Symphony, No. 1, Haydn Symphony, No. 7, Raff Symphony "Im Walde," Brahm Symphony, No. 3, and Duvorak Symphony "From the New World." The overtures are: Beethoven's "Leonore," No. 3; Mendelssohns "Ruy Blas;" Berlioz' "Benvenuto Cellini," Weber's "Freischutz;" Meyerbeer's "Struensee," and Wagner's prelude to "Die Meistersinger." Among the novelties are Chabrier's "Espagna," Weber's "Invitation to Dance" orchestrated by Weingartner, Tschaikowsky's "Italian Caprice," Humperdinck's overture to "Hansel and Gretel," Greig's "Three Norwegian Melodies," and two movements from a Suite by Rimsky Korsakoff. By very general request, the Symphony, No. 6, "Pathetique" by Tschaikowsky, which made such a profound impression last season, will be played. As usual, one program will be devoted entirely to the works of Wagner.

The soloists are Mme. Gadski, who scored a marked and instantaneous success at her first appearance in this city with the orchestra last season; Mme. Lillian Blauvelt and Miss Gertrude May Stein, both artists in every way qualified to appear with this organization; Mr. Rafael Joseffy, an established favorite in this city; Mr. George W. Proctor, a pianist appearing with marked success in Boston concerts of the orchestra last year; Mr. Schnitzler, one of the first violins, and Mr. Alwin Schroder, the first violoncellist of the orchestra. A newcomer is Mr. Alexander Siloti, a Russian pianist about thirty-five years of age, who won the marked distinction of the gold medal at the Imperial Conservatory in Moscow, where he studied, first under Nicolas Rubinstein and later under the more famous Anton Rubinstein. He afterward studied with Franz Liszt and later on traveled with great success throughout Germany. He also conducted some very successful concerts in St. Petersburg and Moscow.

The sale of season tickets will be held at Infantry hall on Monday morning, Oct. 25, at nine o'clock. The price of season tickets for the eight concerts will be $7, which is almost exactly the same rate as has been charged for the past six concerts. Program books with descriptive notes on the works to be performed will be mailed in advance of each concert to purchasers of season tickets.

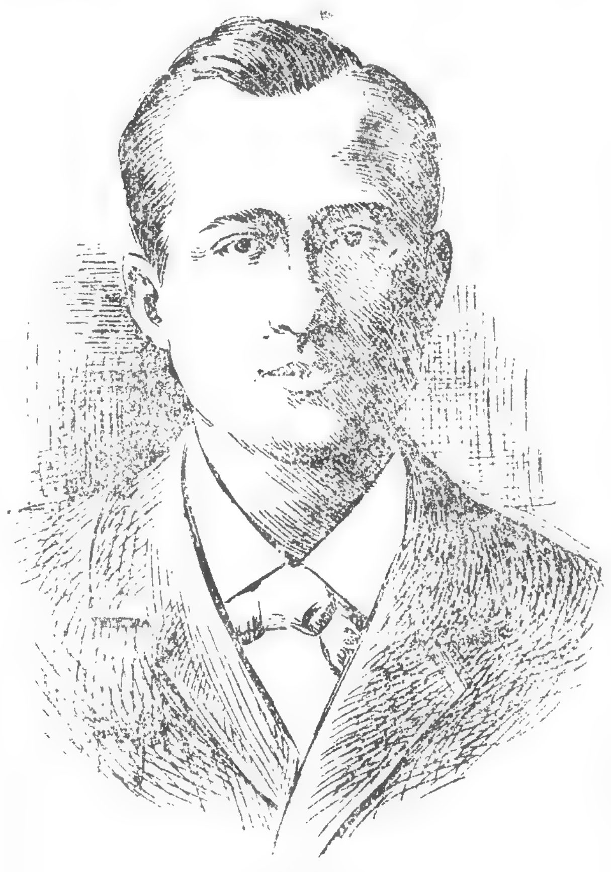


EMIL PAUR, CONDUCTOR.

THE PROVIDENCE
SUNDAY JOURNAL.
OCTOBER 24, 1897.

Symphony Orchestra.

TO-MORROW morning at 9 o'clock at Infantry Hall, there will be offered for sale season tickets for the 16th season of the Boston Symphony Orchestra in Providence. Every season but one since the founding of the orchestra, in 1881, Providence has been visited by this organization, a record enjoyed by only one other city, Cambridge, Mass. Interest in these concerts has never relaxed and probably never will, as long as the same high standard is maintained. Each season the concerts have gained in attendance here and at present the audiences are of a size in keeping with the reputation of the orchestra. It is a matter of general satisfaction that the number of concerts has been increased from six to eight, all on Wednesday evenings, as usual. As an evidence of the hold which these concerts have upon the public, very early in the season, the management is in receipt of inquiries as to the prospective dates of the orchestra, that there may be no conflict with social functions and other projected entertainments.



SILOTI,
Boston Symphony.

Although there has grown to be a very strong sentiment that the orchestra, rather than the soloist, is the attraction, still in deference to a great variety of tastes, an excellent list of artists has been engaged, including for vocalists Mme. Gadski, Mme. Lillian Blauvelt and Miss Gertrude May Stein; for pianists, Mr. Rafael Joseffy, Mr. Siloti and Mr. George Proctor, and for instrumentalists Mr. I. Schnitzler, violinist, and Mr. Alwin Schroeder, violoncellist, the last two being members of the orchestra.

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THE MUSICAL COURIER.
NEW YORK, WEDNESDAY, OCTOBER 20, 1897.

The first Symphony concert of the seventeenth season, Mr. Emil Pauer conductor, was given last evening in Music Hall. The program was as follows:

Academic Festival Overture....................Brahms
Symphony No. 7, in A major....................Beethoven
Rhapsody for orchestra, "España"..............Chabrier
(First time at these concerts.)
Lyric poem for orchestra, op. 2...............Glazounow
(First time in Boston.)
The Emperor's March, in B flat major..........Wagner

* * *

Mr. Paur introduced Mr. Glazounow to a Boston audience by playing the "Poème Lyrique," which I cannot believe is one of the composer's most characteristic works; not because it bears a comparatively early opus number, but I do not find in it the fierce qualities that are said to distinguish his chief compositions. The Poème is dedicated to Stcherbatcheff, whose exquisite, barbaric, haunting, sometimes inconsequential, often irresistible piano pieces are so strangely neglected by pianists in this country. (And Stcherbatcheff has written songs, orchestral pieces, that surely deserve a hearing). Mr. Huneker appreciates him. He wrote of him in *Mlle. New York* two years ago: "He is a musical Gogol who would create another Taras Bulba if he dared, yet contents himself writing small, dangerous things for the piano. Who eats of his music is made mad, as are the devourers of mandrake. Bitter-sweet is it with rhythms that lull you and poison you. A valse of his that I tasted made my brain whirl. In my arms I held a bewitching creature with a false, red mouth, and our dance was vertiginous. Chromatic nightmares murdered our love, and then I knew that Stcherbatcheff is to be feared."

This "Poème" is an andantino based on two melodies, which are developed freely. It is scored for an orchestra that includes three trombones, one base tuba, one harp. The spontaneity of the themes is indisputable, and whenever there is a suspicion of a tumble into the commonplace, the suggestion of an exotic tonality or an ingenious harmonic twist or some fortunate orchestral expression saves the composer from reproach. There is an individuality to this music, as well as sweeping breadth and sureness in treatment, but I wish to know Glazounow in his wilder, more outrages moods. Is he "too Russian" in his later works? This charge has been made. You remember, however, that there was a time when Tschaikowsky was considered "too Russian" by our concert-goers—Tschaikowsky who is accused by the young ultra-Russians of cosmopolitanism.

* * *

The soloist of the second concert will be Mr. Schnitzler, who will play Gernsheim's concerto. Rimsky-Korsakoff's "Russian Easter Festival" will be played for the first time in this city. In November the soloists will be Miss Gertrude May Stein and Mr. Jonás.

* * *

Mr. C. M. Loeffler wrote this summer a symphonic poem, entitled "La Mort de Tintagiles," in which he tries to tell in musical speech the impression made on him by Maeterlinck's remarkable "little drama for Marionettes." This symphonic poem will be produced by Mr. Paur at a concert here this season. I hope you, too, will know it. Mr. Loeffler is a man of too fine, too fastidious taste to write mere program music in the vulgar meaning of the term. There are of course typical themes. Thus you may find the first pages suggestive of the storm, "the spasms of the sky and the shatter of the sea," the wretched night through which Ygraine goes to the sick castle, holding the child Tintagiles by the hand. "Ta première nuit sera mauvaise, Tintagiles." Another theme may recall the very old and very feeable warrior Aglovale, who, looking at his sword, hears again the din of battle, the thunder of the captains and the shouting. And when you listen to the two violas d' amore, to be played by Mr. Kneisel and the composer, there will be the apparition of Tintagiles, the child doomed from his birth.

For Mr. Loeffler has introduced two of these instruments, seraphic instruments, beloved by the pure minded Chrétien Urhan, lauded by the restless, hysterical, bitter Berlioz.

* * *

Mr. Loeffler has also set "By the Rivers of Babylon" to music. He has written it for alto solo, female chorus (four parts), with orchestra of the usual strings, two flutes, two clarinets, two bassoons, two horns, two kettle drums, harp, two violas d'amore and a viol da gamba. He uses the words of the psalm as far as "If I prefer not Jerusalem above my chief joy," after which he introduces these words from other psalms, "Turn again our captivity as the streams in the South," "They that sow in tears shall reap in joy"; then there is a long solo for viol da gamba, which brings the end.

This rare master of orchestration in days when so many score brilliantly will play to you in New York this season his own Divertimento, for violin and orchestra. Now that I am in statistical vein, I add a list of the compositions by Mr. Loeffler that have been played in this town.

Suite for violin and orchestra, "Les Veillées de l'Ukraine," Symphony concert, November 21, 1891.

Fantastic Concerto for 'cello and orchestra, Mr. Schroeder at a Symphony concert, February 3, 1894.

Divertimento, violin and orchestra, in A minor, Symphony concert, January 5, 1895; January 9. 1897.

Cadenza for Brahms' violin concerto, played by Mr. Kneisel, Symphony concert, February 13, 1897.

String quartet, A minor, two movements (Adamowski Quartet), April 12, 1892.

Sextuor, two violins, two violas, two 'cellos (Kneisel Quartet concert), February 27, 1893.

Quintet in one movement for three violins, viola and 'cello (Kneisel Quartet), Febuary 18, 1895.

Octet for two violins, viola, 'cello, two clarinets, harp and double bass (Kneisel Quartet), February 15, 1897.

Mr. Loeffler has also written music for songs by Baudelaire and Verlaine, with piano accompaniment and viola obligato, and two or three of these songs have been scored by him for full orchestra.

PHILIP HALE.

Boston Journal.
SUNDAY, OCTOBER 24, 1897.

SECOND SYMPHONY.

Novelties by Tschaikowsy, Rimsky-Korsakoff and Gernsheim Played Last Night in Music Hall.

The program of the second Symphony concert was as follows:

"La Grande Paque Russe"..Rimsky-Korsakoff
Concerto for violin in D major.......Gernsheim
Symphony No. 1, B-flat major.......Schumann
Capriccio Italien.................. Tchaikowsky

The overture was written by Rimsky-Korsakoff in memory of Borodine and Modeste Moussorgski. The former died in 1887, the latter in 1881. Rimsky-Korsakoff was very fond of these men, whom he met with Balakireff and Cui at the house of Dargomijski. In 1870 he roomed with Moussorgski; and they worked together not only in the same chamber, but during the same hours.

Rimsky-Korsakoff orchestrated these pieces by Moussorgski: The polonaise from "Boris Godounof"; the Intermezzo which exists also in Moussorgski's orchestral version and in piano form; "La nuit sur le Mont Chauve"; and he put the finishing orchestral touches to "Khovantchina."

The first mention of this overture I find is that of the performance in manuscript at a Popular concert in Brussels, April 13, 1890, when it was conducted by the composer. Built upon themes of the Russian church, themes that are of poignant meaning to the faithful, the work no doubt is more effective when played to a Russian audience. We foreigners are obliged to regard it simply as music, and the chief feeling awakened is that of surprise, which is at times akin to curiosity and the desire to know "what is coming next." I do not believe that all the contents of the overture were brought fully into the light. The second trombone solo, for instance, a recitative accompanied by six divided 'cellos and two double-basses, is marked "a plena voce;" but the player was gentle, very gentle, and inclined to sentimental warbling. There are some interesting effects of instrumentation, but when you take away the themes themselves with their sombre dignity and the ecclesiastical cadences in the harmony, the rest seems thin and perfunctory.

⁂

Mr. Schnitzler is a violinist of many excellent parts, although last night his intonation was not always faultless; but why in the world did he choose the conventional, manufactured, and dull concerto by Gernsheim. What a waste of time in memorizing and in performance! Mr. Schnitzler possibly shortened his life by some minutes if not hours by the labor he bestowed on this concerto. I am glad the audience applauded him heartily, for he is a violinist of genuine ability, even when he deliberately hangs a millstone to his fiddle-bow.

The program book contained some startling statements. It informed us that Mr. Schnitzler played this concerto at Rotterdam in 1857 or 1858 under the composer's direction. Either Mr. Schnitzler has visited the fountain of youth, or he has an admirable make-up, or the program-book is mistaken; for surely Mr. Schnitzler does not look so old.

Furthermore as this concerto is opus 42, and Gernsheim was born in 1839, he had written at least 42 pieces by the time he was 18 or 19—a fertility that is truly rabbit-like.

And again we read that Gernsheim went to Rotterdam in 1874. This grows worse and worse. It is safer to say that there is some mistake—perhaps a typographical error.

⁂

Tschaikowsky's Italian Caprice was first played in London in 1885. Thomas conducted it in Chicago as early as 1893, and it was probably played before that in New York. We did not miss much here by the delay. There are evidences galore of the composer's orchestral cunning, and the melodies are characteristic, but there is a very strong dash of the vulgarity that is found in many orchestral pieces of his early period, and is suspected even in some later and greater works.

⁂

The B flat major symphony of Schumann is fast getting threadbare, and its orchestral dress is dusty. The scherzo, with its reminiscence of a Schubert song and portions of the finale are worth hearing, but the freshness is gone from the first movement and the larghetto is now without authoritative beauty. The Schumann of genius is the composer of certain piano pieces, certain songs and the D minor symphony.

Philip Hale.

The first of the Boston Symphony concerts in Sanders Theatre, Cambridge, will be given Thursday evening. The program will include: Brahms's Tragic Overture; Aria from "Pearl of Brazil," Beethoven's 7th Symphony, recitative and aria "Non parentar" from "Magic Flute;" Chabrier's Rhapsody "Espana." Mrs. Marian Titus will be the singer.

The program of the Symphony rehearsal and concert Friday afternoon and Saturday evening will be as follows: Richard Strauss, symphonic poem, "Also Spracht Zarathustra;" F. David, aria, "La Perle du Bresil;" Brahms's symphony No. 3; Mozart, recitative and aria, "Non parentar," from "The Magic Flute;" Weber, "Invitation to the Dance," aranged for orchestra by Weingartner. Mrs. Titus will be the singer.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CII. NO. 116.
SUNDAY, OCTOBER 24, 1897.

SECOND SYMPHONY CONCERT

Mr. Schnitzler, as Soloist, Wins More Praise.

First Concert Performance Here of Several Russian Compositions—They Are Well Received, but Some of Them Prove a Trifle Tedious to Unaccustomed Ears.

The programme for the second concert of the Boston Symphony orchestra, in Music Hall, last evening, was:

"The Russian Easter," op. 36............ Rimsky-Korsakoff
Concerto for violin, op. 42.........Gernsheim
Symphony No. 1, B-flat............Schumann
Italian Capriccio, op. 45.........Tschaikowsky

The soloist was Mr. I. Schnitzler. All of the selections except the symphony had the first concert performance here on this occasion. The Korsakoff overture is founded on Russian church themes, which are both imposing and impressive, and are no doubt full of moment to Russians who are familiar with them, and would be naturally interested in hearing them treated in the varied instrumental forms in which they are here presented. To others they cannot prove so attractive on a first hearing, or, perhaps, even on frequent hearing, for in themselves they are dry, harsh and formal.

The worth of the work lies wholly in the orchestration, which is rich, massive and brilliant, and abounding in fire. Unfortunately there is no color, or perhaps it would be bettter to say that there is too much color of one kind, resulting in a monotony of effect that at last becomes oppressive. The scoring is in the extreme modern vein, and has an excess of modern hysteria. The themes are not so much developed as buried under a load of instrumentation, which is made to rise superior to the motives with which it deals. The treatment is clever and ingenious enough, but there is little in it all to excite pleasing emotions or to rivet the attention. It goes on its way ably, but uninterestingly. In fact, it is hand-made and hard-made music, in which the skill and industry of the composer are more apparent than is anything resembling inspiration, except it be in the direction of displaying technique.

The Tschaikowsky capriccio is a singular work, thoroughly but vulgarly Italian in the character of its themes. The opening part, with its flowing mournful subject, accompanied by a persistent and highly effective pulsation of the wind instruments, is strong in dignity, and has much of that earnestness and impressiveness that are to be found in the composer's "Pathetic" symphony, but the rest is fantastically wild, often commonplace, and suggesting something of a frenzied pot-pourri. The orchestration is wonderfully brilliant and original, and remarkably diversified in its elaborate novel effects. It is unlike anything else by the composer that has hitherto been heard here, and despite its queer tunefulness, its tremendous spirit, its novelty and its effectiveness, it can scarcely be considered worthy of him. Following, as it did, so closely on Rhabrier's "Espagna" it afforded an interesting view of how two masters worked out plans similar in their general design, and it must be admitted that in grace, local color, piquancy and clarity the superiority was with the Frenchman. Both this and the other Russian selection abound in difficulties, but such things are of little moment to the orchestra, and another proof of the fact was given in the splendid performances that were given to the two compositions.

Mr. Paur, who is always felicitous in his reading of Schumann, gave a strong and exceptionally fine interpretation of the Symphony, and the orchestra was also at its best in its rendering of the work.

The Gernsheim concerto is exceedingly melodious, but it is long spun out, and is almost tiresomely elegiac in character. There is little difference in style between the opening movement and the andante that follows. In fact, there is no change of rhythmic effect, and scarcely of tempo. It is admirably written for the solo instrument, and affords the player ample opportunities for the display of his skill; while the orchestration is always discreet and charming; but it is hardly more than excellent Kapelmeister music, carefully made, elegantly polished and unimpeachable in point of taste, though without any noteworthy distinction beyond this. How few violin concertos of the many hundreds that have been written that hit the mark. After Beethoven, Mendelssohn, Brahms, Goldmark and Bruch, there is scarcely anything of lasting value.

Mr. Schnitzler again showed how estimable a player he is, in his performance of the solo part. His full, round and pure tone, his free and firm bowing, his facile technique and his grace of style were all in evidence. He gave an admirable reading of the work, and if he did not succeed in disguising its monotony the fault was that of the composer. He was lustily applauded, and won two hearty and deserved recalls. By the way, according to the programme book, it appears that the concerto was first given in public about 1857 or 1858 in Rotterdam, when Mr. Schnitzler played it from the manuscript under the composer's direction. Gernsheim was born in 1839, and if the statement given be true, he had composed the work when he was 19 years old. As it is marked opus 42, he must have labored industriously up to that early age. There is some mistake, of course, for he was not made director at Rotterdam until 1874.

The programme for the next concert is: Symphony No. 3, Brahms; aria, "Non paventar," from "The Magic Flute," Mozart; "Thus Spake Zarathustra," Richard Strauss; aria, "La Perle du Bresil," F. David, and Weingartner's arrangement of Weber's "Invitation to the Dance." The soloist is to be Mrs. Marian Titus.

The first concert in the series to be given by the Boston Symphony Orchestra at Sanders Theatre, Cambridge, will take place on Thursday evening next. The programme is: Magic overture, Brahms; air, "La Perle des Bresil," Felicien David; symphony, in A, Beethoven; air, "Non Paventar," from "The Magic Flute," Mozart, and "Espana," Chabrier. The soloist is to be Mrs. Marian Titus.

Boston Courier.
SUNDAY MORNING, OCT. 24, 1897.

THE SECOND SYMPHONY CONCERT, ETC.

In the Russian church Easter is a festival far more solemn, splendid and significant than it is wont to be among Protestants. It is made to express faith in immortality, belief in the mysterious wonders of resurrection and new life, and pious jubilation in the glorious gift of salvation. All classes of people rejoice together and the greeting of the day is exchanged between all who come into relationship, from the imperial household to the humblest family of the faithful. The church has its peculiar ceremonies, charged with deep symbolic meaning, its gleaming vestments and its magnificent music. It is the spirit of that time which gives cause and life to Rimsky-Korsakoff's "Russian Easter" overture, which had its first hearing in Boston at the second Symphony concert. There would be little use—and probably little sense—in attempting to trace each of the several phases of this composition to some special influence, even if one were sufficiently familiar with the ritual and doctrine of the church whence the themes are drawn to make such an attempt possible. It is enough perhaps to say that the overture seems to indicate the approach and the arrival of the sacred day. It has a long slow introduction, in which both sadness and majesty are suggested in the single phrases which come from the solo violin, the 'cello or the flute, hinting of solitary gloom, of mysterious sounds heard faintly from afar, and of calm, deep power. Then follows the allegro, in hasty agitation, contrasted with a reassuring theme of gentler flow, and then the burst of jubilee with its brilliant instrumentation, its roar of drum, and its cymbals crashing like bells. The work is striking and impressive, too, particularly for the listener who has a sympathy for the religious sentiment and enthusiasm which it represents. It sounds sometimes strange and almost wild, but it keeps safely aloof from the extremes to which its composer has been known to go. The reading was altogether befitting.

Gornsheim is a composer of whom Boston knows little beyond what it has heard of him in the cantata "Salem is," sung on several occasions by the Apollo. From that one would imagine that his disposition was toward the martial, the resonant and the sumptuous, fond of a glittering orchestration and eager to excite the hearer. But his violin concerto in D major, opus 42, which was introduced by Mr. Schnitzler, (who has played it abroad under the composer's direction, said the programme book), is of classic manner, refined and reserved in style and having its solo part sustained by an ample and varied but not demonstrative orchestral score. Its opening and closing allegros have neither haste nor heat; indeed the former seems almost like an allegretto, but in the latter the rondo form, especially in the final development, leads up to vigorous speed. The intervening andante is melancholy in cast and eloquent in expression. There is enough technical difficulty in the work to put the player on his mettle, but not enough to make it a mere virtuoso's choice. Mr. Schnitzler, who has sometimes been impetuous and assertive to the detriment of finer qualities of style, played it delightfully, giving all due warmth to the andante and animation to the other movements, with clearness for the ornate passages and mastery in the cadenzas. His performance was so gratifyingly good that he was several times recalled.

There was yet a third novelty on the programme in the last number, which was Tschaikowsky's "Italian Caprice." Exactly what national cause dictated the title, does not quite appear, although there are approaches to Italian feeling, if not to any distinct Italian form, in the pastoral atmosphere of some portions, the easy melodiousness, the ingenuous cornet duets, and in the whirling, bustling dance measures of the finale. On the other hand there is no reason why it should not be called Italian, and the composer doubtless had fancies and dreams of Italy which as so expressed had much meaning for him. It requires the enlarged modern orchestra with harp, tambourine, bells and triangle. It is full of moods and changes, and yet it holds firm in many of them to one reiterated accentual figure spoken abruptly and at wide intervals by the brass choir. The finale hangs fire a little and is so much extended and protracted that when the expected conclusion comes at last, it falls short of the full anticipated effect. The playing was superb.

Schumann's first was the symphony, which was so well read that every movement was much applauded.

Thus stands the next programme: Richard Strauss, Symphonic Poem, "Also spracht Zarathustra"; F. David, Aria, "La Perle du Bresil"; Brahms, Symphony No. 3; Mozart, Recitative and Aria, "Non paventar," from "The Magic Flute"; Weber, "Invitation to the Dance." arranged for orchestra by Felix Weingartner. Soloist, Mrs. Marian Titus.

[29]

THE MUSICAL COURIER.
NEW YORK, WEDNESDAY, OCTOBER 20, 1897.

The first Symphony concert of the seventeenth season, Mr. Emil Pauer conductor, was given last evening in Music Hall. The program was as follows:

Academic Festival Overture	Brahms
Symphony No. 7, in A major	Beethoven
Rhapsody for orchestra, "España" (First time at these concerts.)	Chabrier
Lyric poem for orchestra, op. 2 (First time in Boston.)	Glazounow
The Emperor's March, in B flat major	Wagner

* * *

Mr. Paur introduced Mr. Glazounow to a Boston audience by playing the "Poème Lyrique," which I cannot believe is one of the composer's most characteristic works; not because it bears a comparatively early opus number, but I do not find in it the fierce qualities that are said to distinguish his chief compositions. The Poème is dedicated to Stcherbatcheff, whose exquisite, barbaric, haunting, sometimes inconsequential, often irresistible piano pieces are so strangely neglected by pianists in this country. (And Stcherbatcheff has written songs, orchestral pieces, that surely deserve a hearing). Mr. Huneker appreciates him. He wrote of him in *Mlle. New York* two years ago: "He is a musical Gogol who would create another Taras Bulba if he dared, yet contents himself writing small, dangerous things for the piano. Who eats of his music is made mad, as are the devourers of mandrake. Bitter-sweet is it with rhythms that lull you and poison you. A valse of his that I tasted made my brain whirl. *In my* arms I held a bewitching creature with a false, red mouth, and our dance was vertiginous. Chromatic nightmares murdered our love, and then I knew that Stcherbatcheff is to be feared."

This "Poème" is an andantino based on two melodies, which are developed freely. It is scored for an orchestra that includes three trombones, one base tuba, one harp. The spontaneity of the themes is indisputable, and whenever there is a suspicion of a tumble into the commonplace, the suggestion of an exotic tonality or an ingenious harmonic twist or some fortunate orchestral expression saves the composer from reproach. There is an individuality to this music, as well as sweeping breadth and sureness in treatment, but I wish to know Glazounow in his wilder, more outrages moods. Is he "too Russian" in his later works? This charge has been made. You remember, however, that there was a time when Tschaikowsky was considered "too Russian" by our concert-goers—Tschaikowsky who is accused by the young ultra-Russians of cosmopolitanism.

* * *

The soloist of the second concert will be Mr. Schnitzler, who will play Gernsheim's concerto. Rimsky-Korsakoff's "Russian Easter Festival" will be played for the first time in this city. In November the soloists will be Miss Gertrude May Stein and Mr. Jonás.

* * *

Mr. C. M. Loeffler wrote this summer a symphonic poem, entitled "La Mort de Tintagiles," in which he tries to tell in musical speech the impression made on him by Maeterlinck's remarkable "little drama for Marionettes." This symphonic poem will be produced by Mr. Paur at a concert here this season. I hope you, too, will know it. Mr. Loeffler is a man of too fine, too fastidious taste to write mere program music in the vulgar meaning of the term. There are of course typical themes. Thus you may find the first pages suggestive of the storm, "the spasms of the sky and the shatter of the sea," the wretched night through which Ygraine goes to the sick castle, holding the child Tintagiles by the hand. "Ta première nuit sera mauvaise, Tintagiles." Another theme may recall the very old and very feeable warrior Aglovale, who, looking at his sword, hears again the din of battle, the thunder of the captains and the shouting. And when you listen to the two violas d' amore, to be played by Mr. Kneisel and the composer, there will be the apparition of Tintagiles, the child doomed from his birth.

For Mr. Loeffler has introduced two of these instruments, seraphic instruments, beloved by the pure minded Chrétien Urhan, lauded by the restless, hysterical, bitter Berlioz.

* * *

Mr. Loeffler has also set "By the Rivers of Babylon" to music. He has written it for alto solo, female chorus (four parts), with orchestra of the usual strings, two flutes, two clarinets, two bassoons, two horns, two kettle drums, harp, two violas d'amore and a viol da gamba. He uses the words of the psalm as far as "If I prefer not Jerusalem above my chief joy," after which he introduces these words from other psalms, "Turn again our captivity as the streams in the South," "They that sow in tears shall reap in joy"; then there is a long solo for viol da gamba, which brings the end.

This rare master of orchestration in days when so many score brilliantly will play to you in New York this season his own Divertimento, for violin and orchestra. Now that I am in statistical vein, I add a list of the compositions by Mr. Loeffler that have been played in this town.

Suite for violin and orchestra, "Les Veillées de l'Ukraine," Symphony concert, November 21, 1891.

Fantastic Concerto for 'cello and orchestra, Mr. Schroeder at a Symphony concert, February 3, 1894.

Divertimento, violin and orchestra, in A minor, Symphony concert, January 5, 1895; January 9. 1897.

Cadenza for Brahms' violin concerto, played by Mr. Kneisel, Symphony concert, February 13, 1897.

String quartet, A minor, two movements (Adamowski Quartet), April 12, 1892.

Sextuor, two violins, two violas, two 'cellos (Kneisel Quartet concert), February 27, 1893.

Quintet in one movement for three violins, viola and 'cello (Kneisel Quartet), Febuary 18, 1895.

Octet for two violins, viola, 'cello, two clarinets, harp and double bass (Kneisel Quartet), February 15, 1897.

Mr. Loeffler has also written music for songs by Baudelaire and Verlaine, with piano accompaniment and viola obligato, and two or three of these songs have been scored by him for full orchestra.

PHILIP HALE.

Boston Journal.
SUNDAY, OCTOBER 24, 1897.

SECOND SYMPHONY.

Novelties by Tschaikowsy, Rimsky-Korsakoff and Gernsheim Played Last Night in Music Hall.

The program of the second Symphony concert was as follows:

"La Grande Paque Russe"	Rimsky-Korsakoff
Concerto for violin in D major	Gernsheim
Symphony No. 1, B-flat major	Schumann
Capriccio Italien	Tchaikowsky

The overture was written by Rimsky-Korsakoff in memory of Borodine and Modeste Moussorgski. The former died in 1887, the latter in 1881. Rimsky-Korsakoff was very fond of these men, whom he met with Balakireff and Cui at the house of Dargomijski. In 1870 he roomed with Moussorgski; and they worked together not only in the same chamber, but during the same hours.

Rimsky-Korsakoff orchestrated these pieces by Moussorgski: The polonaise from "Boris Godounof"; the Intermezzo which exists also in Moussorgski's orchestral version and in piano form; "La nuit sur le Mont Chauve"; and he put the finishing orchestral touches to "Khovantchina."

The first mention of this overture I find is that of the performance in manuscript at a Popular concert in Brussels, April 13, 1890, when it was conducted by the composer. Built upon themes of the Russian church, themes that are of poignant meaning to the faithful, the work no doubt is more effective when played to a Russian audience. We foreigners are obliged to regard it simply as music, and the chief feeling awakened is that of surprise, which is at times akin to curiosity and the desire to know "what is coming next." I do not believe that all the contents of the overture were brought fully into the light. The second trombone solo, for instance, a recitative accompanied by six divided 'cellos and two double-basses, is marked "a piena voce;" but the player was gentle, very gentle, and inclined to sentimental warbling. There are some interesting effects of instrumentation, but when you take away the themes themselves with their sombre dignity and the ecclesiastical cadences in the harmony, the rest seems thin and perfunctory.

⁂

Mr. Schnitzler is a violinist of many excellent parts, although last night his intonation was not always faultless; but why in the world did he choose the conventional, manufactured, and dull concerto by Gernsheim. What a waste of time in memorizing and in performance! Mr. Schnitzler possibly shortened his life by some minutes if not hours by the labor he bestowed on this concerto. I am glad the audience applauded him heartily, for he is a violinist of genuine ability, even when he deliberately hangs a millstone to his fiddle-bow.

The program book contained some startling statements. It informed us that Mr. Schnitzler played this concerto at Rotterdam in 1857 or 1858 under the composer's direction. Either Mr. Schnitzler has visited the fountain of youth, or he has an admirable make-up, or the program-book is mistaken; for surely Mr. Schnitzler does not look so old.

Furthermore as this concerto is opus 42, and Gernsheim was born in 1839, he had written at least 42 pieces by the time he was 18 or 19—a fertility that is truly rabbit-like.

And again we read that Gernsheim went to Rotterdam in 1874. This grows worse and worse. It is safer to say that there is some mistake—perhaps a typographical error.

⁂

Tschaikowsky's Italian Caprice was first played in London in 1885. Thomas conducted it in Chicago as early as 1893, and it was probably played before that in New York. We did not miss much here by the delay. There are evidences galore of the composer's orchestral cunning, and the melodies are characteristic, but there is a very strong dash of the vulgarity that is found in many orchestral pieces of his early period, and is suspected even in some later and greater works.

⁂

The B flat major symphony of Schumann is fast getting threadbare, and its orchestral dress is dusty. The scherzo, with its reminiscence of a Schubert song and portions of the finale are worth hearing, but the freshness is gone from the first movement and the larghetto is now without authoritative beauty. The Schumann of genius is the composer of certain piano pieces, certain songs and the D minor symphony.

Philip Hale.

The first of the Boston Symphony concerts in Sanders Theatre, Cambridge, will be given Thursday evening. The program will include: Brahms's Tragic Overture; Aria from "Pearl of Brazil," Beethoven's 7th Symphony, recitative and aria "Non parentar" from "Magic Flute;" Chabrier's Rhapsody "Espana." Mrs. Marian Titus will be the singer.

The program of the Symphony rehearsal and concert Friday afternoon and Saturday evening will be as follows: Richard Strauss, symphonic poem, "Also Spracht Zarathustra;" F. David, aria, "La Perle du Bresil;" Brahms's symphony No. 3; Mozart, recitative and aria, "Non parentar," from "The Magic Flute;" Weber, "Invitation to the Dance," aranged for orchestra by Weingartner. Mrs. Titus will be the singer.

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SECOND SYMPHONY CONCERT

Mr. Schnitzler, as Soloist, Wins More Praise.

First Concert Performance Here of Several Russian Compositions—They Are Well Received, but Some of Them Prove a Trifle Tedious to Unaccustomed Ears.

The programme for the second concert of the Boston Symphony orchestra, in Music Hall, last evening, was:

"The Russian Easter," op. 36	Rimsky-Korsakoff
Concerto for violin, op. 42	Gernsheim
Symphony No. 1, B-flat	Schumann
Italian Capriccio, op. 45	Tschaikowsky

The soloist was Mr. I. Schnitzler. All of the selections except the symphony had the first concert performance here on this occasion. The Korsakoff overture is founded on Russian church themes, which are both imposing and impressive, and are no doubt full of moment to Russians who are familiar with them, and would be naturally interested in hearing them treated in the varied instrumental forms in which they are here presented. To others they cannot prove so attractive on a first hearing, or, perhaps, even on frequent hearing, for in themselves they are dry, harsh and formal.

The worth of the work lies wholly in the orchestration, which is rich, massive and brilliant, and abounding in fire. Unfortunately there is no color, or perhaps it would be bettter to say that there is too much color of one kind, resulting in a monotony of effect that at last becomes oppressive. The scoring is in the extreme modern vein, and has an excess of modern hysteria. The themes are not so much developed as buried under a load of instrumentation, which is made to rise superior to the motives with which it deals. The treatment is clever and ingenious enough, but there is little in it all to excite pleasing emotions or to rivet the attention. It goes on its way ably, but uninterestingly. In fact, it is hand-made and hard-made music, in which the skill and industry of the composer are more apparent than is anything resembling inspiration, except it be in the direction of displaying technique.

The Tschaikowsky capriccio is a singular work, thoroughly but vulgarly Italian in the character of its themes. The opening part, with its flowing mournful subject, accompanied by a persistent and highly effective pulsation of the wind instruments, is strong in dignity, and has much of that earnestness and impressiveness that are to be found in the composer's "Pathetic" symphony, but the rest is fantastically wild, often commonplace, and suggesting something of a frenzied pot-pourri. The orchestration is wonderfully brilliant and original, and remarkably diversified in its elaborate novel effects. It is unlike anything else by the composer that has hitherto been heard here, and despite its queer tunefulness, its tremendous spirit, its novelty and its effectiveness, it can scarcely be considered worthy of him. Following, as it did, so closely on Rhabrier's "Espagna" it afforded an interesting view of how two masters worked out plans similar in their general design, and it must be admitted that in grace, local color, piquancy and clarity the superiority was with the Frenchman. Both this and the other Russian selection abound in difficulties, but such things are of little moment to the orchestra, and another proof of the fact was given in the splendid performances that were given to the two compositions.

Mr. Paur, who is always felicitous in his reading of Schumann, gave a strong and exceptionally fine interpretation of the Symphony, and the orchestra was also at its best in its rendering of the work.

The Gernsheim concerto is exceedingly melodious, but it is long spun out, and is almost tiresomely elegiac in character. There is little difference in style between the opening movement and the andante that follows. In fact, there is no change of rhythmic effect, and scarcely of tempo. It is admirably written for the solo instrument, and affords the player ample opportunities for the display of his skill; while the orchestration is always discreet and charming; but it is hardly more than excellent Kapelmeister music, carefully made, elegantly polished and unimpeachable in point of taste, though without any noteworthy distinction beyond this. How few violin concertos of the many hundreds that have been written that hit the mark. After Beethoven, Mendelssohn, Brahms, Goldmark and Bruch, there is scarcely anything of lasting value.

Mr. Schnitzler again showed how estimable a player he is, in his performance of the solo part. His full, round and pure tone, his free and firm bowing, his facile technique and his grace of style were all in evidence. He gave an admirable reading of the work, and if he did not succeed in disguising its monotony the fault was that of the composer. He was lustily applauded, and won two hearty and deserved recalls. By the way, according to the programme book, it appears that the concerto was first given in public about 1857 or 1858 in Rotterdam, when Mr. Schnitzler played it from the manuscript under the composer's direction. Gernsheim was born in 1839, and if the statement given be true, he had composed the work when he was 19 years old. As it is marked opus 42, he must have labored industriously up to that early age. There is some mistake, of course, for he was not made director at Rotterdam until 1874.

The programme for the next concert is: Symphony No. 3, Brahms; aria, "Non paventar," from "The Magic Flute," Mozart; "Thus Spake Zarathustra," Richard Strauss; aria, "La Perle du Bresil," F. David, and Weingartner's arrangement of Weber's "Invitation to the Dance." The soloist is to be Mrs. Marian Titus.

The first concert in the series to be given by the Boston Symphony Orchestra at Sanders Theatre, Cambridge, will take place on Thursday evening next. The programme is: Magic overture, Brahms; air, "La Perle des Bresil," Felicien David; symphony, in A, Beethoven; air, "Non Paventar," from "The Magic Flute," Mozart, and "Espana," Chabrier. The soloist is to be Mrs. Marian Titus.

Boston Courier.
SUNDAY MORNING, OCT. 24, 1897.

THE SECOND SYMPHONY CONCERT, ETC.

In the Russian church Easter is a festival far more solemn, splendid and significant than it is wont to be among Protestants. It is made to express faith in immortality, belief in the mysterious wonders of resurrection and new life, and pious jubilation in the glorious gift of salvation. All classes of people rejoice together and the greeting of the day is exchanged between all who come into relationship, from the imperial household to the humblest family of the faithful. The church has its peculiar ceremonies, charged with deep symbolic meaning, its gleaming vestments and its magnificent music. It is the spirit of that time which gives cause and life to Rimsky-Korsakoff's "Russian Easter" overture, which had its first hearing in Boston at the second Symphony concert. There would be little use—and probably little sense—in attempting to trace each of the several phases of this composition to some special influence, even if one were sufficiently familiar with the ritual and doctrine of the church whence the themes are drawn to make such an attempt possible. It is enough perhaps to say that the overture seems to indicate the approach and the arrival of the sacred day. It has a long slow introduction, in which both sadness and majesty are suggested in the single phrases which come from the solo violin, the 'cello or the flute, hinting of solitary gloom, of mysterious sounds heard faintly from afar, and of calm, deep power. Then follows the allegro, in hasty agitation, contrasted with a reassuring theme of gentler flow, and then the burst of jubilee with its brilliant instrumentation, its roar of drum, and its cymbals crashing like bells. The work is striking and impressive, too, particularly for the listener who has a sympathy for the religious sentiment and enthusiasm which it represents. It sounds sometimes strange and almost wild, but it keeps safely aloof from the extremes to which its composer has been known to go. The reading was altogether befitting.

Gornsheim is a composer of whom Boston knows little beyond what it has heard of him in the cantata "Salem is," sung on several occasions by the Apollo. From that one would imagine that his disposition was toward the martial, the resonant and the sumptuous, fond of a glittering orchestration and eager to excite the hearer. But his violin concerto in D major, opus 42, which was introduced by Mr. Schnitzler, (who has played it abroad under the composer's direction, said the programme book), is of classic manner, refined and reserved in style and having its solo part sustained by an ample and varied but not demonstrative orchestral score. Its opening and closing allegros have neither haste nor heat; indeed the former seems almost like an allegretto, but in the latter the rondo form, especially in the final development, leads up to vigorous speed. The intervening andante is melancholy in cast and eloquent in expression. There is enough technical difficulty in the work to put the player on his mettle, but not enough to make it a mere virtuoso's choice. Mr. Schnitzler, who has sometimes been impetuous and assertive to the detriment of finer qualities of style, played it delightfully, giving all due warmth to the andante and animation to the other movements, with clearness for the ornate passages and mastery in the cadenzas. His performance was so gratifyingly good that he was several times recalled.

There was yet a third novelty on the programme in the last number, which was Tschaikowsky's "Italian Caprice." Exactly what national cause dictated the title, does not quite appear, although there are approaches to Italian feeling, if not to any distinct Italian form, in the pastoral atmosphere of some portions, the easy melodiousness, the ingenuous cornet duets, and in the whirling, bustling dance measures of the finale. On the other hand there is no reason why it should not be called Italian, and the composer doubtless had fancies and dreams of Italy which as so expressed had much meaning for him. It requires the enlarged modern orchestra with harp, tambourine, bells and triangle. It is full of moods and changes, and yet it holds firm in many of them to one reiterated accentual figure spoken abruptly and at wide intervals by the brass choir. The finale hangs fire a little and is so much extended and protracted that when the expected conclusion comes at last, it falls short of the full anticipated effect. The playing was superb.

Schumann's first was the symphony, which was so well read that every movement was much ap-applauded.

Thus stands the next programme: Richard Strauss, Symphonic Poem, "Also sprachi Zarathustra"; F. David, Aria, "La Perle du Bresil"; Brahms, Symphony No. 3; Mozart, Recitative and Aria, "Non paventar," from "The Magic Flute"; Weber, "Invitation to the Dance." arranged for orchestra by Felix Weingartner. Soloist, Mrs. Marian Titus.

[illegible] DAILY [illegible]
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MONDAY MORNING, OCT. 25, 1897.

The Symphony Concert Began and Ended With Russian Music.

The concert of Saturday evening began and ended with works by Russian composers, although the first one dealt in Caviare and the second in Maccaroni. The first work on the programme was "The Great Russian Easter," an overture by Rimsky-Korsakoff. The work was thoroughly representative of "Young Russia" in music, for it is dedicated to the memory of Moussorgsky and Borodin, so that a whole triumvirate may be regarded as represented in its tones. It is founded on Russian religious themes, and as these are the offspring of Byzantine music, the flavor was an unusual one throughout.

There was a certain solemnity of trombone passages that recalled the fact that the ponderous church choir basses are often in evidence in the music of the Greek church as performed in Russia. No one who has ever heard the powerful Russian basses will ever forget them, and it is a point that scientists have not yet sufficiently investigated, this peculiar distribution of voices among especial nations of the earth, the high tenors of Spain, the rich altos of France, the sopranos of America, the basses which predominate in Russia.

The overture was decidedly "Caviare to the general," perhaps even to the especial. There were strange antiphonal responses between the trombones and the strings, there were short sketches of strict counterpoint followed by most sensuous harmonic phrases which assimilated about as well as mustard on Charlotte Russe. Nothing seemed sustained or carried through to its legitimate conclusion, even the counterpoint coming in hiccoughs; altogether a thing of shreds and patches, bizarre and striking, but not in any way beautiful.

Startling and portentous pauses ushered in a final din of percussive instruments, from Glockenspeil to Gong, that seemed to suggest a prosperous Smithy rather than a church. It was a proper thing to hear this work—once, for it presented a new school in a very marked fashion, and one can at least congratulate Russia that it is not becoming a mere copy of Wagner as "Young Germany" is in its latter-day music. The end of the overture was of the noisiest description and gave a tone-picture of wild festivity—with a good deal of Vodka.

Then the pendulum swung to the other side and Mr. Schnitzler appeared in the most conventional of violin concertos. It was the concerto in D major, by Gernsheim, as proper a piece as was ever arrayed in dresscoat, white tie and kid gloves, respectable "Kapellmeister-musik" if ever there was any. Coldly classic from first to last, it would have been too much to demand a display of any passion on the part of the excellent violinist.

It was abundantly sufficient and entirely in keeping with the character of the composition that Mr. Schnitzler gave it with musicianly clearness and with an intelligent regard for the balance of its eminently Chesterfieldian themes. It remained an unfortunate choice at the best, and that the violinist made a success was rather in spite of, than because of, anything that Gernsheim had to say. Two recalls, which were well deserved, testified to the public appreciation of the excellent artist.

Schumann's best symphony, the B flat, came like pure October sunshine after the gaslights of a drawing-room. Never did it seem to make a better effect. This was partially because it was finely read and superbly played, but partially also because the other compositions were artificial or insincere. The symphony was a product of that happy time when Schumann had won Clara Wieck, when the tumults of his agitated life had temporarily subsided.

This composer was the opposite of Schubert in the fact that he wrote best when he was happiest, (Schubert said that the public always seemed to love those compositions best which he wrote when most miserable) and Schumann's joyous days of 1840-1 brought forth the best groups of German "lieder" in existence, and the best symphony after Beethoven. Mendelssohn's symphonies, which once overshadowed Schumann's. have faded out a little, but Schumann's seem to grow more glorious with repeated hearing.

Perhaps the Larghetto is less effective in the modern concert-room than it was in its own generation; it is a close relative to the slow movement of Mendelssohn's "Scotch" symphony, and the Rondo effects, even with variations, are not the best to conjure with in this age of suggestions and impressions, this epoch which disdains repetitions in music; but the strange foreshadowing of the Scherzo by the few measures given by trombones and bassoons at the close of the movement is a touch of highest genius.

The Scherzo, the first with a double trio, is full of contrasts. Here Schumann proves himself the great master of syncopation, and the performance of its capricious and tricksy effects was masterly.

The finale showed our orchestra at its ante-vacation standard, and strings, flutes, horns, all in turn demand ecstatic praise.

Another Russian brought up the rearguard; Tschaikowsky's "Italian Caprice" ended the concert. Tschaikowsky has had no more success than Richard Strauss in catching up the Italian mode of expression. Although he has endeavored to become intensely, even brutally, Italian in his themes, the impression left is that of a foreigner speaking an alien tongue with the utmost care, precision and clearness, yet failing to convince the auditor that he was born to the language.

This is more than a mere matter of themes; Strauss took the most rollicking of Neapolitan themes, "Funicolo-Funicola," and managed to present it as if it had been composed in a German conservatory; Tschaikowsky revels it Italian themes from street ditties to Tarantellas yet only inflates them into (must we say it?) vulgarity.

Now the melodies of some of the Italian cities sound cheap the moment that they are magnified or intensified beyond what they were intended to be, but let "Santa Lucia" (or even "Funicoli") be tossed off with its appropriate surroundings, with its due simplicity, its unpretentious directness, and it straightway acquires the power of the folk-song, and no one dreams of demanding its passport before admitting it into the realms of true music. It is not so when simple and delightful melodies cross the frontier with Saratoga trunks in the shape of trombones, piccolo, glockenspiel, bass tuba, and other "impedimenta" too numerous to catalogue.

The work became a study in orchestration, the Pifferrari effects being imitated in the course of its measures, quite successfully. The orchestra gave it with all due attention to its details, the trumpets and other brasses blowing to the point of [illegible], oboe and flute having much brilliant work to do, as is often the case in the orchestral works of this Russian tone-[illegible]. But at the end of it all one feels [illegible] is Jacob's voice, but the [illegible] hands of Esau. The themes [illegible] is Tschaikowsky.

Louis C. Elson.

[illegible]

SUNDAY, OCT. 24, 1897.

Second Symphony Concert.

Mr Paur presented three novelties at last week's symphony concerts, the overture on themes of the Russian church, by Nicolai Rimsky-Korsakoff; Gernsheim's violin concerto in D major, and an Italian capriccio, by Tchaikovsky. The program was completed by Schumann's first symphony. Mr P. Schnitzler was the violin soloist. The Russian overture, although ecclesiastic in motif, is more strongly suggestive of a military anthem than one of a religious character. The simplicity of the introduction is quickly lost in the full and extended development of the orchestration, which is prolific in highly colored passage work and forte effects, introducing the whole band, the brass contingent being specially prominent.

The composer has utilized the harp in a peculiar way at times, a series of sweeping runs forming a background for the flute or clarinet. A trombone recitative accompanied by the heavier string section is also another odd combination, although its effectiveness is not to be denied. The work of the brasses was admirable throughout, notably so in the tumultuous apotheosis which was given with grand effect, and the theme, the second one, allotted to the violins and violas, was exquisitely brought out. The composition, as a whole, appeared to be of a martial type of rejoicing, rather than in the spirit in which church music is understood in this country.

Mr Schnitzler played the solo violin part of the Gernsheim concerto in a conscientious manner, although in some of the higher passage phrases his fingering was faulty and his tones not true to the pitch. The cadenza of the first movement was generally good. The second movement was given with commendable breadth of tone and the elaborations were smoothly shown. The slow tempo of this movement evidently deprives it of interest for the average auditor, the finale, or more rapid part of the concerto, eliciting the greater applause. The key is constantly changing in this portion of the work, and the soloist and orchestra performed these difficult demands without a perceptible break. Mr Schnitzler was warmly applauded for his performance.

Tchaikovsky's Italian capriccio is a characteristic composition filled with musical surprises and strange harmonic combinations. Fantastic to a high degree it is, but it lacks the buoyancy and jollity which one naturally associates with a festivity of an Italian character and as a "tone picture" it does not typify the land of the lazzaroni or his merrymaking. There was a strange rhythmic accompaniment of four notes given to the heavy strings which ran nearly through the whole piece, accentuating the peculiarities of the curious orchestration, and several of the developments were worked out in the oddest fashion by this composer who revels in strange musical combinations. It is sufficient to say that the orchestra performed its work skilfully and evidently in the spirit of the Russian writer.

Schumann's grand first symphony, magnificently interpreted by the orchestra, was the most enjoyable of the four numbers on the program. Perhaps special mention is deserved by the violins for the charming rendering of the romanza in the second part and the dance theme of the finale, but the whole performance was of the highest order, and general praise is due, rather than any commendation for special work.

This week's program will be as follows: Symphonic poem, "Also Spracht Zarathustra," Richard Strauss; aria, "La Pere du Bresil," F. David; symphony No. 3, Brahms; recitative and aria, "Non Parentar," from "The Magic Flute," Mozart; "Invitation to the Dance," Weber, arranged for orchestra by Felix Weingartner. Mrs Marion Titus will be the soloist.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, OCTOBER 24, 1897.
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SYMPHONY ORCHESTRA.

At the second concert of the Boston Symphony Orchestra in Music Hall, these compositions new to the musical public of this city were performed. These were Rimsky Korsakoff's overture, "The Russian Easter," Op. 36; concerto for violin in D major, Op. 42, of Frederick Gernsheim, and the "Italian Capriccio," for orchestra, Op. 45, of Tschaikowsky. These, together with Schumann's first symphony in B flat major, constituted the programme. Mr. Isadore Schnitzler was the soloist. The overture by Rimsky Korsakoff was composed in 1888, and is built up on themes of the Russian church. Its general character is ecclesiastical, though the Russian idea of church music is not much like ours. In many ways it suggests his "Symphonic Suite," played here last spring, as the instrumentation is very highly colored at times, in the manner noticeable in the former work.

It is quite effective all through, and, like the "Symphonic Suite," should be heard several times to understand fully.

This caprice is fanciful, like much that Tschaikowsky has written. Commencing with a slow introduction, there is a fine development of themes leading to the allegro moderato. This last is followed by a rushing saltarello, worked up with immense vivacity, ending with a prestissimo—a quiet eect. The Gernsheim concerto for violin, although heard at this concert for the first time here, was originally produced as far back as 1857. The composer is still living, in Berlin, and is a well-known pianist, as well as a composer. There was a symphony of his played at these concerts some years ago, and the Apollo Club has sung his "Salamis" several times. His other works are still unknown here. His violin concerto seems to be a highly interesting composition, and should be heard again. The solo playing of Mr. Schnitzler was in the highest degree artistic, and fully merited the numerous recalls that he received at the close of his performance. Schumann's Symphony in B flat is admired by many more than any of his others, and it has always been a success since its first performance in 1841. It is in truth a glorious symphony every way. The orchestra played it as near perfection as could well be, and in the Italian Caprice better ensemble could hardly be imagined. The accompaniment in the concerto was also very effective.

For the net concert, a symphonic poem by Richard Strauss is promised, also Brahm's third symphony and the "Invitation to the Dance" of Weber—Weingartner's arrangement. Mrs. Marian Titus will be the soloist in arias by Mozart and F. David.

Gazette

ESTABLISHED 1813.

BOSTON, SUNDAY MORNING, OCT. 24.

Symphony Concert.

The second concert of the Symphony Orchestra was given in Music Hall last night. The programme was:

Overture, Oster Fest, op. 36. .Rimsky-Korsakoff
(First time.)
Concerto for violin..................Gernsheim
(First time.)
Symphony No. 1.......................Schumann
Italian Caprice, op. 45...........Tschaikowsky
Soloist, Mr. I. Schnitzler.
(First time.)

The overture is an interesting and characteristic work, but it dwells on one theme with a persistence that leads to monotony, and the ornamentation is overweighty and developed in a spirit that is opposed to the simplicity and deep fervor of the theme. There is overmuch noise in place of real passion and a brilliancy that results from a large volume of sound, intelligently produced and directed. The work is wild and impressive, but not convincing.

The concerto is refined, graceful and musicianly; artistic in taste and charming in development. but the tone color is pitched too low, and is maintained for too long a time. The different movements merge into one another without contrast; hardly without change of idea, and with unvarying sameness of hue. The ideas are prettily conceived, but they are not large, and a shepherd might have piped them monotonously through a long, misty midsummer day. The impression produced by the work is that of undue length and monotony of color. It was played with rare taste by Mr. Schnitzler with largeness of style and of tone, with unaffected feeling and sincerity, and with faultless technique; in a word, it was the interpretation of an artist.

The Tschaikowsky Caprice is a charming work, bright, genial and hearty, rich in color, brilliant in treatment and dashed in with the boldest, most daring and most sure hand—the hand of a master. There is no trouble in following the ideas of this master, even in his wildest moments, and he is always impressive. The caprice is as characteristic as are this master's larger and more important works; it is genial, vivacious and sparkling; a toy, perhaps, but dazzling as a multitude of small jewels, flashing in the sunlight.

The work of the orchestra was unexceptionable, and Mr. Paur was in his happiest mood in his interpretation of the Schumann symphony.

The programme for the third concert is: Richard Strauss, Symphonic Poem, "Also Sprach Zarathustra;" F. David, aria, "La Perle du Bresil;" Brahms, Symphony No. 3; Mozart, recitative and aria, "Non Paventar," from "The Magic Flute;" Weber, "Invitation to the Dance," arranged for orchestra by Felix Weingartner. Soloist, Mrs. Marian Titus.

SUNDAY TELEGRAM,
PROVIDENCE, OCTOBER 24

Tomorrow morning at 9 o'clock, at Infantry hall, the season tickets for the 16th season of the Boston Symphony orchestra in Providence will be offered for sale. Cambridge, Mass., and Providence are the only two cities in this country which have been visited by the orchestra every season but one since its founding in 1881. The personnel of the orchestra will be practically unchanged, and the same high standard of performance will be maintained. The attendance has increased each year and it is a matter of great pride with this organization that hundreds of its patrons have attended the concerts from the beginning. The announcement that the concerts will be increased from six to eight has given very general satisfaction.

The largest auction sales in Boston in the past five years, another most phenomenal sale in Philadelphia, a marked increase in the season ticket sale in New York, all point to one of the most successful seasons ever known in the history of the orchestra.

Notwithstanding the fact that a great many of the patrons of these concerts have grown to regard the orchestra as the attraction, rather than the soloist, still in deference to a great variety of tastes, a most excellent list of solo artists has been engaged, including for vocalists Mme. Gadski, Mme. Lillian Blauvelt, and Miss Gertrude May Stein; for pianists, Mr. Rafael Joseffy, Mr. Siloti and Mr. George Proctor; and for instrumentalists, Mr. I. Schnitzler, violinist, and Mr. Alwin Schroeder, violincellist, the last two being members of the orchestra.

Conductor Paur has prepared a very attractive series of programs, which will be announced in due time. The price of the season tickets for the eight concerts (which will, as usual, be held on Wednesday evenings) has been fixed at $7, which is almost exactly the same rate as has been charged in the past for six concerts. Present indications point to one of the most successful seasons ever known in Providence.

Boston Journal.

THURSDAY, OCTOBER 28, 1897.

MUSIC NOTES.

The first of the Boston Symphony concerts in Sanders Theatre, Cambridge, will be given this evening. The program will include: Brahms's Tragic Overture, Aria from "Pearl of Brazil," Beethoven's 7th Symphony, recitative and aria "Non parentar" from "Magic Flute," Chabrier's Rhapsody "Espana." Mrs. Marian Titus will be the singer.

The program of the Symphony rehearsal and concert in Music Hall Friday and Saturday will be as follows: "Also spracht Zarathustra," R. Strauss; Aria from "Pearl of Brazil"; Brahms's Symphony No. 3; recitative and aria "Non parentar," from "Magic Flute"; "Invitation to the Dance," Weber-Weingartner. Mrs. Titus will be the singer.

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BOSTON, SUNDAY, OCT. 24, 1897.

Mr. I. Schnitzler was the soloist at last week's rehearsal and concert of the Boston Symphony orchestra. The programme was:

"The Russian Easter," overture on themes of the Russian church, op. 36 (first time in Boston)..............................Nicolai Rimsky-Korsakoff
Concerto for violin, in D-major, op. 42 (first time in Boston) ....Friedrich Gernsheim
Symphony No. 1, in B-flat major, op. 38.......................Robert Schumann
Italian Capriccio, for orchestra, op. 45 (first time in Boston) ..Peter Tchaikovsky

THE SYMPHONY CONCERT.

The Symphony concerts are well under way, and as popular as ever.

The third rehearsal and concert will take place next Friday afternoon and Saturday evening. Mrs. Marian Titus will be the soloist and the programme will be:

Symphonic Poem, "Also spracht Zarathustra" ....Richard Strauss
Aria, "La Perle du Bresil"............F. David
Symphony No. 3..........................Brahms
Recitative and Aria, "Non parenta" from.. "The Magic Plute"....................Mozart
"Invitation to the Dance".... ....Weber
(Arranged for orchestra by Felix Weingartner.)

The Boston Traveler
PUBLISHED BY THE
BOSTON TRAVELER CO.,
TORREY E. WARDNER, President

MONDAY, OCTOBER 25, 1897.

THE SYMPHONY.

A New Work by Rimsky-Korsakoff. Mr. Schnitzler as the Soloist.

Seventeenth season Boston Symphony Orchestra; second concert. Mr. Isadore Schnitzler, soloist. The programme:

"La Grande Paque Russe".. .... Rimsky-Korsakoff
Concerto for violin in D major...... Gernsheim
Symphony No. 1, B-flat major..Schumann
Capriccio Italien... ....Tchaikowsky

There were two Russians on the programme of the second concert, each a powerful representative of his school. The difference between Rimsky-Korsakoff and Tschaikowsky was accentuated by the fact that the selection from the former is essentially Slavonic even in its meaning and application, while in the "Italian" caprice Tschaikowsky deliberately went to the weakest of all sources for inspiration. The "Easter Festival" overture that opened the programme has about as little meaning to us as a composition with "Duke Street" as its theme would have in St. Petersburg. Judging it as absolute music, we find a series of stern ecclesiastical themes, ornately orchestrated and having moments of great grandeur and impressiveness. But it is long-winded, turgid and verbose. Its only value to a Boston audience is as an object lesson.

The Tschaikowsky caprice, spite of the frank commonplaceness of its melodic material, is much more interesting and enjoyable. The composer said to himself: "I will go to Italy for my tunes, but I will show the Italian gentlemen what can be done with them." And he gives us fine and strong treatment of the sugary themes, orchestration of brilliancy and warmth, and a characteristic richness of harmonic detail that excuse certain faults of taste. The piece was played with admirable fire and beauty.

Mr. Schnitzler played the Gernsheim concerto with ability; it was not worthy of him or his efforts, however, for a tamer, more smugly respectable, watery tuneful work for the violin has not been heard here for many a day. Mr. Schnitzler lent to it the advantages of a pure tone and an admirable expressiveness, but he could not make it a thing of interest.

The splendid Schumann symphony in B flat went with stirring brilliancy through and through. Mr. Paur is especially happy in his readings of this master. The finale was a marvel of ebulliant joy and the delight of life.

The programme for this week is: Richard Strauss, symphonic poem, "Also Spracht Zarathustra"; F. David, aria, "La Perle du Bresil"; Brahms' symphony No. 3; Mozart, recitative and aria, "Non parentar," from "The Magic Flute"; Weber, "Invitation to the Dance," arranged for orchestra by Weingartner. Mrs. Titus will be the singer.

W. D. QUINT.

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, OCT. 25, 1897.

The Symphony Concert Began and Ended With Russian Music.

The concert of Saturday evening began and ended with works by Russian composers, although the first one dealt in Caviare and the second in Maccaroni. The first work on the programme was "The Great Russian Easter," an overture by Rimsky-Korsakoff. The work was thoroughly representative of "Young Russia" in music, for it is dedicated to the memory of Moussorgsky and Borodin, so that a whole triumvirate may be regarded as represented in its tones. It is founded on Russian religious themes, and as these are the offspring of Byzantine music, the flavor was an unusual one throughout.

There was a certain solemnity of trombone passages that recalled the fact that the ponderous church choir basses are often in evidence in the music of the Greek church as performed in Russia. No one who has ever heard the powerful Russian basses will ever forget them, and it is a point that scientists have not yet sufficiently investigated, this peculiar distribution of voices among especial nations of the earth, the high tenors of Spain, the rich altos of France, the sopranos of America, the basses which predominate in Russia.

The overture was decidedly "Caviare to the general," perhaps even to the especial. There were strange antiphonal responses between the trombones and the strings, there were short sketches of strict counterpoint followed by most sensuous harmonic phrases which assimilated about as well as mustard on Charlotte Russe. Nothing seemed sustained or carried through to its legitimate conclusion, even the counterpoint coming in hiccoughs; altogether a thing of shreds and patches, bizarre and striking, but not in any way beautiful.

Startling and portentous pauses ushered in a final din of percussive instruments, from Glockenspeil to Gong, that seemed to suggest a prosperous Smithy rather than a church. It was a proper thing to hear this work—once, for it presented a new school in a very marked fashion, and one can at least congratulate Russia that it is not becoming a mere copy of Wagner as "Young Germany" is in its latter-day music. The end of the overture was of the noisiest description and gave a tone-picture of wild festivity—with a good deal of Vodka.

Then the pendulum swung to the other side and Mr. Schnitzler appeared in the most conventional of violin concertos. It was the concerto in D major, by Gernsheim, as proper a piece as was ever arrayed in dresscoat, white tie and kid gloves, respectable "Kapellmeister-musik" if ever there was any. Coldly classic from first to last, it would have been too much to demand a display of any passion on the part of the excellent violinist.

It was abundantly sufficient and entirely in keeping with the character of the composition that Mr. Schnitzler gave it with musicianly clearness and with an intelligent regard for the balance of its eminently Chesterfieldian themes. It remained an unfortunate choice at the best, and that the violinist made a success was rather in spite of, than because of, anything that Gernsheim had to say. Two recalls, which were well deserved, testified to the public appreciation of the excellent artist.

Schumann's best symphony, the B flat, came like pure October sunshine after the gaslights of a drawing-room. Never did it seem to make a better effect. This was partially because it was finely read and superbly played, but partially also because the other compositions were artificial or insincere. The symphony was a product of that happy time when Schumann had won Clara Wieck, when the tumults of his agitated life had temporarily subsided.

This composer was the opposite of Schubert in the fact that he wrote best when he was happiest, (Schubert said that the public always seemed to love those compositions best which he wrote when most miserable) and Schumann's joyous days of 1840-1 brought forth the best groups of German "lieder" in existence, and the best symphony after Beethoven. Mendelssohn's symphonies, which once overshadowed Schumann's. have faded out a little, but Schumann's seem to grow more glorious with repeated hearing.

Perhaps the Larghetto is less effective in the modern concert-room than it was in its own generation; it is a close relative to the slow movement of Mendelssohn's "Scotch" symphony, and the Rondo effects, even with variations, are not the best to conjure with in this age of suggestions and impressions, this epoch which disdains repetitions in music; but the strange foreshadowing of the Scherzo by the few measures given by trombones and bassoons at the close of the movement is a touch of highest genius.

The Scherzo, the first with a double trio, is full of contrasts. Here Schumann proves himself the great master of syncopation, and the performance of its capricious and tricksy effects was masterly.

The finale showed our orchestra at its ante-vacation standard, and strings, flutes, horns, all in turn demand ecstatic praise.

Another Russian brought up the rearguard; Tschaikowsky's "Italian Caprice" ended the concert. Tschaikowsky has had no more success than Richard Strauss in catching up the Italian mode of expression. Although he has endeavored to become intensely, even brutally, Italian in his themes, the impression left is that of a foreigner speaking an alien tongue with the utmost care, precision and clearness, yet failing to convince the auditor that he was born to the language.

This is more than a mere matter of themes; Strauss took the most rollicking of Neapolitan themes, "Funicolo-Funicola," and managed to present it as if it had been composed in a German conservatory; Tschaikowsky revels it Italian themes from street ditties to Tarantellas yet only inflates them into (must we say it?) vulgarity.

Now the melodies of some of the Italian cities sound cheap the moment that they are magnified or intensified beyond what they were intended to be, but let "Santa Lucia" (or even "Funicoli") be tossed off with its appropriate surroundings, with its due simplicity, its unpretentious directness, and it straightway acquires the power of the folk-song, and no one dreams of demanding its passport before admitting it into the realms of true music. It is not so when simple and delightful melodies cross the frontier with Saratoga trunks in the shape of trombones, piccolo, glockenspiel, bass tuba, and other "impedimenta" too numerous to catalogue.

The work became a study in orchestration, the Pifferrari effects being imitated in the course of its measures, quite successfully. The orchestra gave it with all due attention to its details, the trumpets and other brasses blowing to the point of bursting, oboe and flute having much brilliant work to do, as is often the case in the orchestral works of this Russian tone-colorist. But at the end of it all one feels that the voice is Jacob's voice, but the hands are the hands of Esau. The themes are Italian but the treatment is Tschaikowsky.

Louis C. Elson.

Boston Sunday Globe.
SUNDAY, OCT. 24, 1897.

Second Symphony Concert.

Mr Paur presented three novelties at last week's symphony concerts, the overture on themes of the Russian church, by Nicolai Rimsky-Korsakoff; Gernsheim's violin concerto in D major, and an Italian capriccio, by Tchaikovsky. The program was completed by Schumann's first symphony. Mr P. Schnitzler was the violin soloist. The Russian overture, although ecclesiastic in motif, is more strongly suggestive of a military anthem than one of a religious character. The simplicity of the introduction is quickly lost in the full and extended development of the orchestration, which is prolific in highly colored passage work and forte effects, introducing the whole band, the brass contingent being specially prominent.

The composer has utilized the harp in a peculiar way at times, a series of sweeping runs forming a background for the flute or clarinet. A trombone recitative accompanied by the heavier string section is also another odd combination, although its effectiveness is not to be denied. The work of the brasses was admirable throughout, notably so in the tumultuous apotheosis which was given with grand effect, and the theme, the second one, allotted to the violins and violas, was exquisitely brought out. The composition, as a whole, appeared to be of a martial type of rejoicing, rather than in the spirit in which church music is understood in this country.

Mr Schnitzler played the solo violin part of the Gernsheim concerto in a conscientious manner, although in some of the higher passage phrases his fingering was faulty and his tones not true to the pitch. The cadenza of the first movement was generally good. The second movement was given with commendable breadth of tone and the elaborations were smoothly shown. The slow tempo of this movement evidently deprives it of interest for the average auditor, the finale, or more rapid part of the concerto, eliciting the greater applause. The key is constantly changing in this portion of the work, and the soloist and orchestra performed these difficult demands without a perceptible break. Mr Schnitzler was warmly applauded for his performance.

Tchaikovsky's Italian capriccio is a characteristic composition filled with musical surprises and strange harmonic combinations. Fantastic to a high degree it is, but it lacks the buoyancy and jollity which one naturally associates with a festivity of an Italian character and as a "tone picture" it does not typify the land of the lazzaroni or his merrymaking. There was a strange rhythmic accompaniment of four notes given to the heavy strings which ran nearly through the whole piece, accentuating the peculiarities of the curious orchestration, and several of the developments were worked out in the oddest fashion by this composer who revels in strange musical combinations. It is sufficient to say that the orchestra performed its work skilfully and evidently in the spirit of the Russian writer.

Schumann's grand first symphony, magnificently interpreted by the orchestra, was the most enjoyable of the four numbers on the program. Perhaps special mention is deserved by the violins for the charming rendering of the romanza in the second part and the dance theme of the finale, but the whole performance was of the highest order, and general praise is due, rather than any commendation for special work.

This week's program will be as follows: Symphonic poem, "Also Spracht Zarathustra," Richard Strauss; aria, "La Pere du Bresil," F. David; symphony No. 3, Brahms; recitative and aria, "Non Parentar," from "The Magic Flute," Mozart; "Invitation to the Dance," Weber, arranged for orchestra by Felix Weingartner. Mrs Marion Titus will be the soloist.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
SUNDAY MORNING, OCTOBER 24, 1897.
(Copyright, 1897, Post Publishing Co.)

SYMPHONY ORCHESTRA.

At the second concert of the Boston Symphony Orchestra in Music Hall, three compositions new to the musical public of this city were performed. These were Rimsky Korsakoff's overture, "The Russian Easter," Op. 36; concerto for violin in D major, Op. 42, of Frederick Gernsheim, and the "Italian Capriccio," for orchestra, Op. 45, of Tschaikowsky. These, together with Schumann's first symphony in B flat major, constituted the programme. Mr. Isadore Schnitzler was the soloist. The overture by Rimsky Korsakoff was composed in 1888, and is built up on themes of the Russian church. Its general character is ecclesiastical, though the Russian idea of church music is not much like ours. In many ways it suggests his "Symphonic Suite," played here last spring, as the instrumentation is very highly colored at times, in the manner noticeable in the former work.

It is quite effective all through, and, like the "Symphonic Suite," should be heard several times to understand fully.

This caprice is fanciful, like much that Tschaikowsky has written. Commencing with a slow introduction, there is a fine development of themes leading to the allegro moderato. This last is followed by a rushing saltarello, worked up with immense vivacity, ending with a prestissimo—a quiet eect. The Gernsheim concerto for violin, although heard at this concert for the first time here, was originally produced as far back as 1857. The composer is still living, in Berlin, and is a well-known pianist, as well as a composer. There was a symphony of his played at these concerts some years ago, and the Apollo Club has sung his "Salamis" several times. His other works are still unknown here. His violin concerto seems to be a highly interesting composition, and should be heard again. The solo playing of Mr. Schnitzler was in the highest degree artistic, and fully merited the numerous recalls that he received at the close of his performance. Schumann's Symphony in B flat is admired by many more than any of his others, and it has always been a success since its first performance in 1841. It is in truth a glorious symphony every way. The orchestra played it as near perfection as could well be, and in the Italian Caprice better ensemble could hardly be imagined. The accompaniment in the concerto was also very effective.

For the net concert, a symphonic poem by Richard Strauss is promised, also Brahm's third symphony and the "Invitation to the Dance" of Weber—Weingartner's arrangement. Mrs. Marian Titus will be the soloist in arias by Mozart and F. David.

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(First time.)
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Symphony No. 1.....................Schumann
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Soloist, Mr. I. Schnitzler.
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Symphony No. 3 ....Brahms
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Capriccio Italien.... ....Tchaikowsky

There were two Russians on the programme of the second concert, each a powerful representative of his school. The difference between Rimsky-Korsakoff and Tschaikowsky was accentuated by the fact that the selection from the former is essentially Slavonic even in its meaning and application, while in the "Italian" caprice Tschaikowsky deliberately went to the weakest of all sources for inspiration. The "Easter Festival" overture that opened the programme has about as little meaning to us as a composition with "Duke Street" as its theme would have in St. Petersburg. Judging it as absolute music, we find a series of stern ecclesiastical themes, ornately orchestrated and having moments of great grandeur and impressiveness. But it is long-winded, turgid and verbose. Its only value to a Boston audience is as an object lesson.

The Tschaikowsky caprice, spite of the frank commonplaceness of its melodic material, is much more interesting and enjoyable. The composer said to himself: "I will go to Italy for my tunes, but I will show the Italian gentlemen what can be done with them." And he gives us fine and strong treatment of the sugary themes, orchestration of brilliancy and warmth, and a characteristic richness of harmonic detail that excuse certain faults of taste. The piece was played with admirable fire and beauty.

Mr. Schnitzler played the Gernsheim concerto with ability; it was not worthy of him or his efforts, however, for a tamer, more smugly-respectable, watery-tuneful work for the violin has not been heard here for many a day. Mr. Schnitzler lent to it the advantages of a pure tone and an admirable expressiveness, but he could not make it a thing of interest.

The splendid Schumann symphony in B flat went with stirring brilliancy through and through. Mr. Paur is especially happy in his readings of this master. The finale was a marvel of ebullient joy and the delight of life.

The programme for this week is: Richard Strauss, symphonic poem, "Also Spracht Zarathustra"; F. David, aria, "La Perle du Bresil"; Brahms' symphony No. 3; Mozart, recitative and aria, "Non parentar," from "The Magic Flute"; Weber, "Invitation to the Dance," arranged for orchestra by Weingartner. Mrs. Titus will be the singer.

W. D. QUINT.

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Moussorgski and Rimsky-Korsakoff were room-mates in 1870. They worked in the same chamber, they worked at the same time. In many ways while Moussorgski was alive and after his death his friend showed his devotion.

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THE BOSTON

SATURDAY EVENING Gazette

ESTABLISHED 1813.

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Symphonic poem, "Thus Spake Zarathustra," op. 30..........Richard Strauss
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Invitation to the Dance..........Weber
(Orchestrated by Felix Weingartner.)
Soloist, Mrs. Marian Titus.

Interest naturally centered in the Strauss work, which was heard for the first time in Boston, and it produced an effect that it is not easy to forget. Just what the composer intended aside from displaying his wonderful skill in orchestration, it is difficult to say, even with the inspired Nietzsche as a guide. At first one is tempted to believe that Strauss intended a huge joke in the ponderous German manner, gathered together fragments from Liszt, Bellini, Beethoven, Mozart and Wagner, and wove them together with the richest and noisiest orchestration. But, in the first place a joke of this kind is too costly, and in the next place it is only just to Strauss to believe that he woul dnot punish his audience unless he were in his most serious mood.

To work out his ideas the composer has used all known species of instruments except the mouth organ and the xylophone, and the mass of sound that he produces is overwhelming. It is impossible not to be affected by the huge billowy waves of sound that sweep down on the ear and temporarily deafen it. The effect can hardly be called aesthetic, for it is produced by the number of instruments employed, the victory is won by the largeness of the army and not by the strategy of the general. The genius of Strauss is merciless; it possesses huge lungs and stands close to one's ear and bellows. On the art side it may be noted that a climax is never reached, for it is anticipated at the start. When a man is awakened by an entire city tumbling about his ears, the blowing up of a single building by nitroglycerine passes unnoticed. So after the first tremendous shock to the nerves one is prepared to note the poverty of the composer's ideas, his triviality when he attempts to invent a melody, of which defect the cheap vulgar waltz theme is an example, and the debt that he owes to other composers. Another objection might be urged, and that is, the poem is deficient in "values;" the color is laid on with a prodigal hand, the high flights are dazzling, the shadows are of the blackest, but there are no subtle intermediate tones leading from the one to the other. The effect is produced by the abruptest contrast, by opposing piannissimo to fortissimo effects, the faintest whisper followed by the loudest and shrillest shriek. The composer plays the part of the howling dervish, he whirls madly about until he becomes hysterical, and then he bellows. And yet there are logicalness and sequence of ideas, such as they are, and the rarest knowledge of orchestral effect, which is always masterful, but not always judiciously used, as when, for example it swamps the violin solo, and masks the themes generally. To make the lion roar when the nightingale is singing may show skill, but it is not wisdom. That some of the weak thin themes lose nothing by being hidden beneath the richest ornamentation is, perhaps not a thing of which to complain, except on principle. The work was faultlessly read and played, and it is worth hearing. It is a strong, but not a vital work, for it says nothing new, and wins its way by the strength of sound and not by strength of imagination or of ideas.

The programme for the fourth concert includes a Haydn symphony, Beethoven's "Leonore, No. 2" overture, four movements from Serenade No. 7 of Mozart, and a Schumann overture, scherzo, and finale. Mr. Franz Kneisel will be the soloist.

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MON[illegible] 25, 1897

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The second symphony concert, given in the Music Hall last Saturday evening, brought the following programme:

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(First time in Boston.)
Gernsheim: Concerto for Violin, in D major, opus 42.
(First time in Boston.)
Schumann: Symphony No. 1, in B-flat major, opus 38.
Tchaikovsky: Capriccio Italien, for Orchestra, opus 45.
(First time in Boston.)
Mr. Ignaz Schnitzler was the violinist.

Rimsky-Korsakoff's overture on liturgical cantus firmi of the Russian Church is a curious work; in it the greatest simplicity of plan goes hand in hand with a wondrous elaboration of quasi-ornamental details. Much of its impressiveness must be lost upon the un-Russian listener, who not only has no hallowing associations with the church tunes that constitute its thematic material, but is also unfamiliar with their musical idiom. And there can be little doubt that the composer relied upon the listener's associations with these melodies as an element of imputed impressiveness in his composition even more implicitly and, so to speak, ingenuously than is usual in such cases; for he has been apparently at small pains to invest his work with much specifically musical interest; the overture harps on these themes, progressively emphasizes and glorifies them rather than devolops them musically. To the American listener these old church tunes are neither beautiful nor impressive in themselves; their vague tonality may at times impart a certain character of impersonality and remoteness to them which is not without its poetic suggestiveness; but, as thematic material for an extended composition they seem weak and ineffectual. Moreover, there is a chance resemblance in one oft-recurring phrase to the familiar old "Au clair de la lune," which tends rather to provoke a smile. But, after eliminating the impressiveness that should come from old association, and the distinct musical appeal of the tunes to Russian ears, we find that the composer's glowing picturesqueness of treatment and the vigor of his enthusiasm still remain. The work is a vivid tone-picture of Easter rejoicing, full of gladsome shouting, ringing of bells, incense clouds and sunshine. The thing is carried through with unflagging energy of purpose; more radiant orchestral coloring we do not know. Even though it be but a half-understood message in a foreign tongue, we can catch its import and be uplifted by it. Save for one or two questionable interpretations of expression marks, the performance was superb.

The first movement of the Schumann symphony suffered from certain vagaries of rhythm and a general lack of vital accent; the Scherzo went tamely. But the slow movement and the finale went admirably well.

Tchaikovsky's Italian Capriccio, an early work of apparently no great importance, was given for the first time in Boston at this concert; but did we really hear it last Saturday evening? The present writer has his doubts. Tchaikovsky, notably in his younger days, had his faults galore, his strident wildnesses, trivialties, vulgarities, unkempt Cossack barbarisms; but he had dash and go, was not in the habit of leaving bare simplicity unhelped by sophistication when he felt that simplicity itself could hit the mark. That there is something of trivial vulgarity in this capriccio need not be denied; but the score seems overbrimming with life and dash, and the impression one gets from reading it is that the thing is really quite a devil of a piece. It is full of Italian vim, with now and then a touch of wild Slavic savagery. It was played with Prussian drill-sergeant accuracy, and made a dismal impression. We think it can be made to sound very differently; the painful goose-step has nothing to do with the saltarello.

Mr. Schnitzler played the Gernsheim concerto very beautifully, indeed. By the way, the statement in the programme books that he first played the work in Rotterdam "about 1857 or 1858" should be corrected to "about 1877 or 1878." No stretching of politeness can make the work worth playing at this late date; it has a respectable home-baked flavor, as of the work of a man of strict academic training, who wanted to show that he was above being bound hand and foot by school precedent, but had nothing unprecedented to say. It reminds one of his decent symphony. Ah! the sadness of these hand-me-downs that violinists exhibit to us from time to time. How eloquent they are of there being nothing else in the shop! They cannot compete with the old, threadbare articles at the second-hand dealer's around the corner. True, they are only shopworn and still have the nap on them; but, oh! the cut and the style! Of Mr. Schnitzler's playing, however, one can speak with admiring emphasis; he played like a consummate violinist, with appealing beauty of tone, elegance of phrasing and nimble virtuosity. He was applauded as he deserved.

And now one faint, ineffectual wail about the astonishing programme. Three novelties to one familiar work; five new movements to four well-known ones! What living biped can enjoy such a concert?

The next programme is: Richard Strauss, symphonic poem, "Also sprach Zarathustra" (first time); Félicien David, aria from "La Perle du Brésil"; Brahms's symphony, No. 3, in F major, opus 90; Mozart, recitative and aria, "Non Paventar," from "Il Flauto Magico"; Weber, "Aufforderung zum Tanz," opus 86, scored by Weingartner. Mrs. Marion Titus will be the singer.

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(First time in Boston.)
Mr. Ignaz Schnitzler was the violinist.

Rimsky-Korsakoff's overture on liturgical cantus firmi of the Russian Church is a curious work; in it the greatest simplicity of plan goes hand in hand with a wondrous elaboration of quasi-ornamental details. Much of its impressiveness must be lost upon the un-Russian listener, who not only has no hallowing associations with the church tunes that constitute its thematic material, but is also unfamiliar with their musical idiom. And there can be little doubt that the composer relied upon the listener's associations with these melodies as an element of imputed impressiveness in his composition even more implicitly and, so to speak, ingenuously than is usual in such cases; for he has been apparently at small pains to invest his work with much specifically musical interest; the overture harps on these themes, progressively emphasizes and glorifies them rather than devolops them musically. To the American listener these old church tunes are neither beautiful nor impressive in themselves; their vague tonality may at times impart a certain character of impersonality and remoteness to them which is not without its poetic suggestiveness; but, as thematic material for an extended composition they seem weak and ineffectual. Moreover, there is a chance resemblance in one oft-recurring phrase to the familiar old "Au clair de la lune," which tends rather to provoke a smile. But, after eliminating the impressiveness that should come from old association, and the distinct musical appeal of the tunes to Russian ears, we find that the composer's glowing picturesqueness of treatment and the vigor of his enthusiasm still remain. The work is a vivid tone-picture of Easter rejoicing, full of gladsome shouting, ringing of bells, incense clouds and sunshine. The thing is carried through with unflagging energy of purpose; more radiant orchestral coloring we do not know. Even though it be but a half-understood message in a foreign tongue, we can catch its import and be uplifted by it. Save for one or two questionable interpretations of expression marks, the performance was superb.

The first movement of the Schumann symphony suffered from certain vagaries of rhythm and a general lack of vital accent; the Scherzo went tamely. But the slow movement and the finale went admirably well.

Tchaikovsky's Italian Capriccio, an early work of apparently no great importance, was given for the first time in Boston at this concert; but did we really hear it last Saturday evening? The present writer has his doubts. Tchaikovsky, notably in his younger days, had his faults galore, his strident wildnesses, trivialties, vulgarities, unkempt Cossack barbarisms; but he had dash and go, was not in the habit of leaving bare simplicity unhelped by sophistication when he felt that simplicity itself could hit the mark. That there is something of trivial vulgarity in this capriccio need not be denied; but the score seems overbrimming with life and dash, and the impression one gets from reading it is that the thing is really quite a devil of a piece. It is full of Italian vim, with now and then a touch of wild Slavic savagery. It was played with Prussian drill-sergeant accuracy, and made a dismal impression. We think it can be made to sound very differently; the painful goose-step has nothing to do with the saltarello.

Mr. Schnitzler played the Gernsheim concerto very beautifully, indeed. By the way, the statement in the programme books that he first played the work in Rotterdam "about 1857 or 1858" should be corrected to "about 1877 or 1878." No stretching of politeness can make the work worth playing at this late date; it has a respectable home-baked flavor, as of the work of a man of strict academic training, who wanted to show that he was above being bound hand and foot by school precedent, but had nothing unprecedented to say. It reminds one of his decent symphony. Ah! the sadness of these hand-me-downs that violinists exhibit to us from time to time. How eloquent they are of there being nothing else in the shop! They cannot compete with the old, threadbare articles at the second-hand dealer's around the corner. True, they are only shopworn and still have the nap on them; but, oh! the cut and the style! Of Mr. Schnitzler's playing, however, one can speak with admiring emphasis; he played like a consummate violinist, with appealing beauty of tone, elegance of phrasing and nimble virtuosity. He was applauded as he deserved.

And now one faint, ineffectual wail about the astonishing programme. Three novelties to one familiar work; five new movements to four well-known ones! What living biped can enjoy such a concert?

The next programme is: Richard Strauss, symphonic poem, "Also sprach Zarathustra" (first time); Félicien David, aria from "La Perle du Brésil"; Brahms's symphony, No. 3, in F major, opus 90; Mozart, recitative and aria, "Non Paventar," from "Il Flauto Magico"; Weber, "Aufforderung zum Tanz," opus 86, scored by Weingartner. Mrs. Marion Titus will be the singer.

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The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, NOV. 1, 1897.

"Zarathustra" an Important New Work—Debut of Mrs. Titus.

The programme of Saturday was remarkable for vivid contrasts; it placed a work of most shapely symphonic style in juxtaposition with a modern musical hurricane, it presented the wildest orchestral roarings side by side with the most innocent French flute phrases.

The best came first, the concert beginning with Brahms' third symphony. When this symphony was first performed in Vienna, Hans Richter, in a toast given to honor the new work, called it "the Heroic Symphony," and certainly the first and last movements deserve the designation, for they are full of combat and contention, but the conflict of themes never draws the composer away from the domain of musical logic, no tempest of fury is strong enough to destroy the symmetrical architecture of his work.

Brahms in symphony, Robert Franz in song, teach us the lesson that the most fervent passion, expressed in tones, is yet compatible with absolute coherency.

Brahms gives us this lofty picture of antagonism without swelling his orchestra to an abnormal size, and the cultured auditor can watch the simple figures growing into mighty thoughts and can revel in that combination of intellectuality and emotion which is the best outcome of instrumental music as we understand it.

The slow movement of this work seems to us the least attractive of all the Brahms andantes. The slow movements of both the second and fourth symphonies are more perfect. The third movement is a serious one, more earnest than even the Schumann scherzos, and shows the necessity felt by this non-humorous composer, of replacing the "scherzo" with a more free "intermezzo" in which any mood might be represented.

The symphony was well played, although at times with an excess of vigor; possibly the athletic style of some of the ultra-modern compositions, which the orchestra has recently been indulging in, may have led to a slight loss of subtlety in more refined works; the palate accustomed to brandy or arrack must become insensible to the flavor of Chateau Yquem or Chambertin.

Ater the symphony Mrs. Marion Titus appeared in the "Infelice" aria from the "Magic Flute," a number only possible to the highest and most brilliant of sopranos. At first the voice seemed too light for the dramatic selection, and the "Magic Flute" dwindled into a magic piccolo, but this turned out to be only nervousness incidental to the commencement of a debut and the finale was brilliant enough, the runs, staccato passages in highest register, chromatic work, and every other kind of vocal fireworks arousing the large audience to much enthusiasm.

The second number given by the vocalist was yet more successful; it was David's "Charmant Oiseau," and coming after a frightfully portentous "Symphonic Poem" it was like David after Goliath. The number is one of those display works in which the voice enters into active competition with the flute (and the latter was finely played) imitating all the tasks set by the latter instrument.

Mrs. Titus sang this with much grace and sweetness, and at the end threw in a phenomenal high note. In Paris a few years ago Sybil Sanderson used to catch the multitude with a G in altissimo, which the French used to call her "Tour d'Eiffel" note; the public always takes these notes at a premium, and when Mrs. Titus followed the F in alt, which she had sung in the Mozart aria, with this amazing G, she was sure of many recalls, which were at once accorded her. She deserves praise for much good vocalism outside of this vocal ascent.

After Mrs. Titus's first number there came the most important and most disagreeable work of the concert; important because it presented the very acme of orchestral technique and difficulty, disagreeable because it showed a great composer, a genius, going in a false direction, lending his vast powers to push modern music still further into the brambles.

The chaos is entitled "Thus spake Zarathustra"—but Zarathustra shouted and whispered, mumbled and roared, did everything but speak; he had an impediment in his speech which caused him to stutter even the most beautiful sentences.

The work has difficulties which are almost beyond conception. To score such a noise, to manage such a colossal score, is in itself a Herculean task; if it were entitled "Advanced Studies in tone-coloring" one might accept it gladly as a series of scientific experiments with the modern orchestra, but we are asked to judge of it as music, as a philosophical tone-picture of the development and culmination of man a la Nietzsche. In olden times there was an idea that the test of a diamond was its ability to withstand the severest blows, wherefore the sapient investigators placed the diamond upon an anvil and generally managed to pulverize it with a sledgehammer; what with tubas and trumpets, cymbals, gong and bass drum, Richard Strauss has succeeded in splintering his gems quite thoroughly.

Not that there are so many diamonds either; one may take a great painting and divest it of all of its glow of color and there ought to remain, in plain black and white, something tangibly artistic in the shape of an etching; reduce "Thus spake Zarathustra" to a piano score and there will be almost no residuum.

Naturally a man who chooses such a thorny path of orchestration becomes morbid; Nietzsche's book on which the music is founded might also lead to this result; our Richard Strauss becomes somewhat of a Maeterlinck; he introduces weird groans and strange pauses which are intended to make our flesh creep, strange modulations that completely span the slight gap between the sublime and the ridiculous, progressions that would make the skeletons of Cherubini and Albrechtsberger dance a pas de deux.

At the end of the work there is a modulation from the key of B to the key of C that is unique, for the Gordian knot is cut by the simple process of going there and going back again. If such modulations are possible then the harmony books may as well be burnt at once.

Yet one must stand respectfully before some of the points of scoring; the opening passage, with its combination of organ with orchestra (St. Saens also used organ with orchestra in his third symphony) is most majestic; the bold uses of harmonics on the strings, the employment of piccolos in new effects, in short many of the instrumental touches, are to be carefully studied.

The Roman Coliseum was plundered for building material by the monks who despised the edifice and its uses; we fancy that Strauss's inventions (they are often nothing less) in the domain of scoring will reappear in the works of some who found nothing to admire in "Zarathustra."

One must cordially thank Mr. Paur and the orchestra for producing such a work. Composed only a year ago, Boston hears it before the European shouts of astonishment have died away. In the old days we should have waited ten or fifteen years before our first audition of the composition came along. Whether we like such a number or not we must hear it if we are to be abreast of modern orchestral thought. And the bristling difficulties were finely overcome; the work turns the orchestra into a gymnasium in which every performer has his athletic work to do, and all did their feats finely.

Yet "Zarathustra" must remain an "Abschreckendes Beispiel,"—a terrifying example; Strauss did better things, if not so dazzlingly colored, before he followed the Wagnerian will-o'-the-wisp. The "Wagner School" still remains Richard Wagner, and has besides, no business in the purely instrumental field. There was a time when Richard Strauss was under the influence of Brahms; he wrote good works then. We wish that Mr. Paur would rinse our ears with Strauss's Symphony in F minor.

The concert ended with Weingartner's commentary on Weber's "Invitation to the Dance," Weber made of this piano work a pleasant picture of a rather sentimental young man inviting a young lady to a turn in a most enticing waltz; Berlioz elevated the graphic work into the orchestral repertoire and caused a passionate violoncello to twirl with a languishing violin; Weingartner causes a very ponderous couple to whirl around in a circus tent.

There is more ingenuity than delicacy displayed in the arrangement of the dainty picture; themes are coupled together in unexpected ways and the work is magnified into something that was very far from Weber's thoughts. But one may acknowledge the skill displayed, and one may especially thank Mr. Weingartner for eliminating that awkward coda—where the young man comes back to take one more farewell of his partner—which always used to cause a few enthusiastic individuals to applaud ten measures before the end of the composition.

Louis C. Elson.

Boston Sunday Globe.
SUNDAY, OCT. 31, 1897.

Mrs Titus Sings at the Symphony Concert.

A Brahms symphony and a ponderous symphonic poem by Strauss were the rather too substantial instrumental features of last week's symphony concerts. Such massive and brain-taxing compositions as these would much better be presented on separate occasions. The audience listened with commendable attention, however, and bestowed well-merited applause upon the excellent playing by the orchestra. The program was as follows:

Symphony No. 3 in F major .... Johannes Brahms
Recitative, Non Paventar, and aria Infelice, from Il Flauto Magico .. .. Wolfgang Amadeus Mozart
Spmphonic poem, Thus Spake Zarathustra.. Richard Strauss
Bird song from La Perle du Bresil .... Felicien David
Invitation to the Dance, op 65 .... Karl Maria von Weber

The No. 3 Brahms symphony is, perhaps, as generally interesting and intelligible to the average concert patron as is any of the more pretentious works by this composer. The symphony has been heard here several times, but never to better advantage than under Mr Paur's able direction. Especially brilliant was the orchestra's performance of the beautiful and impressive finale of the last movement.

The symphonic poem, "Thus Spake Zarathustra," is the latest work by Richard Strauss. The text is from the poem by Friedrich Nietzsche, which relates the German version of Zoroaster's downfall in the most graphic and picturesque manner imaginable. The innumerable opportunities offered by this text for the introduction of weird and tumultuous orchestral effects have not been neglected by Mr Strauss, who has brought to his aid the full resources of a modern orchestra. While the composition is undoubtedly possessed of many passages of remarkable power and great beauty, the scoring is so excessively elaborate that there are moments during its performance when the auditor is fairly dazed by the superabundance of rich coloring and dazzling ornamentation.

The appearance of Mrs Marian Titus as vocal soloist was very welcome. She was treated with great cordiality, and after her performance was recalled a dozen times or more. The enthusiasm awakened by her singing was thoroughly deserved, and there seems to be ample justification for the prediction which has been made regarding the brilliant future for this talented young Bostonian. Her voice is rather light, but greater power will no doubt come later. It is a voice of delightful quality, of extraordinary flexibility and remarkable range, and one that intelligent cultivation has brought under perfect control. The purity of her tones in the higher register was admirably shown in the "Magic Flute" aria. There are very few singers who are capable of singing this song in its original key, but Mrs Titus maintained the high pitch without apparent effort. The graceful ease with which she interpreted the showy bird song from "The Pearl of Brazil" also afforded evidence of her finished technique.

Boston Journal.
SUNDAY, OCTOBER 31, 1897.

THIRD SYMPHONY.

"Thus Spake Zarathustra," by R. Strauss.

Nietzsche, the Dionysian, Inspires Strange Music.

Mrs. Titus Sings Arias by Mozart and David.

The program of the third Symphony concert given last evening in Music Hall was as follows:

Symphony No. 3, in F major........Brahms
Recitative, "Non paventar," and Aria, "Infelice," from "Il Flauto Magico". Mozart
Symphonic Poem, "Thus Spake Zarathustra," Op. 30............Richard Strauss
(First time in Boston.)
"Charmant oiseau," from "La Perle du Brésil"................................ David
"Invitation to the Dance," Op. 65....Weber
Arranged for orchestra by Felix Weingartner.

And first a word about the program-book.

Mr. Apthorp says: "The name of Zarathustra is of Nietzsche's invention; it is a fanciful variant of Zoroaster."

And this statement appeared in Boston!

The word Zarathustra was known centuries before Nietzsche was born.

Zoroaster is the Greek form of the old Iranian Zarathushtra and the new Persian Zardusht—a word meaning, some say, "possessor of old camels."

⁂

The reader is led to believe from the sketch of Strauss that he is still living in Weimar. 'In 1889 went to Weimar as Court Kapellmeister with Eduard Lassen.' Not a word about his return to Munich, which took place in 1894. He has just refused a call to Hamburg. He is still first conductor of the Court at Munich at a salary of $3000 a year.

⁂

"Thus Spake Zarathustra" was begun Feb. 4, 1896, in Munich, and finished there Aug. 24 of the same year. It was first performed at Frankfort, Nov. 27, 1896. The composer conducted. He conducted it also at Cologne, Dec. 1. It was played in Berlin (under Mr. Nikisch), Nov. 30.

It was played twice in Chicago by Theodore Thomas's Orchestra the latter part of last season.

Now this Zarathustra is not the old sage who is said to have laughed the day he was born; he is Nietzsche himself. Strauss, abandoning Schopenhauer, found comfort in the strange book of Nietzsche, and the third act of his opera "Guntram" gives abundant proof of his study of the now insane philosopher.

Before the work had been performed, this program was published: First movement; Sunrise. Man feels the power of God. Andante religioso. But man still longs.

He plunges into passion (2d movement) and finds no peace. He turns toward science and tries vainly to solve life's problem in a fugue (3d movement). Then agreeable dance tunes sound; he becomes an individual, and his soul soars upward while the world sinks to the depths.

But Strauss himself gave this explanation to Mr. Otto Florsheim in Berlin: "I did not intend to write philosophical music, or to portray Nietzsche's great work musically. I meant to convey musically an idea of the development of the human race from its origin, through the various phases of development, religious as well as scientific, up to Nietzsche's idea of the Uebermensch. The whole symphonic poem is intended as my homage to the genius of Nietzsche, which found its greatest exemplification in his book, 'Thus Spake Zarathustra.'"

⁂

There are two ways of regarding this remarkable symphonic poem: One to consider it as program music, and judge it by the degree of force with which it expresses certain metaphysical ideas—to consider it as a "psychological rondo;" the other is to regard it as absolute music, as though there were no title, no motto. I belong to the party that believes there are no ideas in music except musical ideas. If you name an overture "Egmont," you may naturally try to find music characteristic of that hero's life; but if you should name the overture "Duke of Alva," could you not also find in the same music suggestions of the characteristics of that soldier and ruler, with the final exultation of a people victorious over him? In this music of Strauss, the final warring tonalities, B major and C major, may, according to the philosopher, represent the ascension of the ideal man and the sinking of the earth into the abyss; or you may say that the eternal riddle is thus left unsolved—but how far away all this is from music. Let me now record the impressions that follow a first hearing; and they are vague and almost timidly advanced after the only hearing of such an intricate and unusual work.

⁂

The opening is marvelously broad and impressive. The secret of its strength is simplicity. The introduction of the Gregorian "Credo" and "Magnificat" is effective, although in fact nearly all that comes after the opening with its organ pedal and rolling drums is more or less anti-climax. The section entitled "Von den Freuden und Leidenschaften" is full of interest, but I confess the fugue "Von der Wissenschaft" is to me as a mole in the ground. Nor does the orchestral brilliance of the sections "Der Genesende" and "Tanzliede" disguise the inherent vulgarity of themes and poverty of truly great ideas. But the "Nachtlied" has passages of rare beauty, and the finale, with its disquieting tonalities, is strong on account of its deliberate leaving the question unsolved.

This symphonic poem is a stupendous work, one that should be heard again, and soon. For surely if this music is madness it is the madness of a master. There is infinite color in detail; there is a giant's command of harmonic treatment and harmonic abuse. Whether the marshaling of all these instruments makes thereby the greater true effect is a question to which I am now unwilling to say "Yes" or "No." It surely aggravates apparent cacophony. To me at present the work is not as noble or beautiful music as the preceding "Death and Apotheosis" which was played last season.

[illegible] in [illegible] of the [illegible] Mr. [illegible] to be congratulated warmly on the intelligence, authority and sympathy with which he [illegible]. His task was evidently a labor of love and admiration.

⁂

Mrs. Marian Titus made her first appearance at these concerts. Her voice is of great compass, and it is of pure and agreeable quality. She sang the aria from David's opera delightfully. The recitative and the first part of the aria from "The Magic Flute" demand a broader, more dramatic voice; she sang them with intelligence and she displayed a firm and smooth legato; and in the bravura passages that follow she sang with more than ordinary accuracy and skill. Her colorature seemed natural and not deliberate or aggressive. The modesty of her bearing lent an additional charm to the exercise of her art.

⁂

When the Weingartner disarrangement of Weber's "Invitation to the Dance" was first played here, the joke was taken in good part. This particular joke, however, did not bear repetition. I am sorry that Mr. Paur thought otherwise.

Philip Hale.

CONCERTS.

The program of the Symphony rehearsal and concert in Music Hall, Friday afternoon and Saturday evening, will be as follows: Haydn, symphony ("The Bear"); Beethoven, overture, "Leonore," No. 2; Mozart, four movements from serenade No. 7 (Haffner); Schumann, overture, Scherzo and Finale.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
SUNDAY MORNING, OCTOBER 31, 1897.
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THE SYMPHONY CONCERT.

The third concert of the Boston Symphony Orchestra was given last evening in Music Hall. The orchestral selections included Brahms's third symphony in F major, Op. 90; symphonic poem, "Thus Spake Zarathustra," Op. 30, by Richard Strauss, and the "Invitation to the Dance" of C. M. von Weber, arranged for orchestra by Felix Weingartner. Mrs. Marion Titus was the soloist. She sang the recitative "Non Paventar" and aria "Infelice" from the "Magic Flute" of Mozart, also the "Bird Song" from Felicien David's opera, "The Pearl of Brazil."

Brahms's third symphony, which first appeared in 1884, seems to steadily grow in strength and understanding the more it is heard, and the performance was superb at every point. Brahms's works probably never have been given anywhere better than at our symphony concerts in Boston.

The new symphonic poem of Richard Strauss, given for the first time here, is another of those musical (?) monstrosities of which this composer has been turning out a large number the past few years.

It is at times noisy in the extreme, and is, generally speaking, an aimless, rambling sort of a work, as though the composer did not know at times "where he was at." About every instrument known to the modern orchestra is employed, an organ as well, and all sorts of devices in instrumentation are made use of.

One cannot help thinking of what use are such compositions to any musical person, whether it is heard once or many times.

The performance of the Weingartner arrangement of the "Invitation" was very fine indeed. It is a very clever arrangement, but whether he has improved upon Berlioz's arrangement is a question.

Mrs. Titus sang both her selections very acceptably. Her voice is of great range and flexibility and of pure quality of tone. She seems to be, however, a singer who will be more successful in brilliant bravura soprano parts than in compositions demanding a high degree of feeling for proper interpretation.

For next Saturday's concert, also for Friday afternoon, the programme will consist of a Haydn symphony, Beethoven's overture to "Leonore No. 2," four movements from Serenade No. 7 of Mozart, and Schumann's overture, scherzo, and finale. No soloist is announced.

THE BOSTON TIMES
BOSTON, SUNDAY, OCT. 31, 1897.

The programme of this week's Symphony concert and rehearsal will be: Symphony, Haydn; Overture, "Leonore No. 2," Beethoven; Four Movements from Serenade No. 7 (Haffner), violin obligato by Mr. Franz Kneisel, Mozart; Overture, Scherzo and Finale, Schumann.

The first of the Boston Symphony concerts in Sanders theatre, Cambridge, was given Thursday evening. The programme was: Brahms's Tragic Overture, Aria from "Pearl of Brazil." Beethonven's 7th Symphony, recitative and aria "Non parentar" from "Magic Flute," Chabrier's Rhapsody "Espana." Mrs. Marian Titus was the singer.

Boston Courier.

SUNDAY MORNING, OCT. 31, 1897.

Friedrich Nietzsche in his romantic novel about Zarathustra—as the old Parsee name for Zoroaster stands—represents that half mystical and half historical religious personage as wearying of his life of solitude and reflection and evolution of doctrine in the mountains. He comes forth at dawn and, addressing the sun, speaks of the human wishes which arise in his heart of forty years and his desire to be no longer a prophet and a priest, but a man once more. For this, he [illegible] must decline from his high estate, even as the sun descends from his zenith, and must pass to the unknown underworld—only not to return, as does the planet.

This brief address, eloquently and tersely put, might have taken a couple of minutes in delivery. But when Richard Strauss translated it into his symphonic poem, "Thus Spake Zarathustra," which Mr. Paur introduced as the novelty of his third programme, he needed about a half an hour, and an orchestra increased almost fantastically with an organ, a bell, and extra horns, flutes, oboes, harps and so on. In so far as his tremendous score can be understood, the composer has undertaken to present—in the opening recitatives of trumpets and trombones—the entrance of the prophet upon the scene and his first appeal to the great planet of day. Then he has apparently set about depicting those moods which possess man as he foreshadows what he may meet in the veiled future, reverences science, feels the gloom of the grave, grows back to healthy human life, longs for worldly delights, and finally loses himself in contemplation and silence. We may not have guessed the riddle aright; but such the explanation would seem to be in the light of what few hints Strauss has given.

The beginning promises well, being noble almost to majesty, broad, firm, and yet with some mystery in its slow, severe phrases, its deep notes and its solid organ-tones. But it soon rushes away into tumults which are nearly chaotic; into clamors as if a mob were shouting, and not a prophet speaking; into passages which out-Wagner Wagner himself, and into a multiplicity of devices and deviations which at last confuse and fatigue both ear and mind. There are in it many magnificent orchestral combinations, new and dazzling colorings and almost reckless boldness; but it gives more surprise than pleasure and excites nervously rather than arouses spiritually. It must be immensely difficult, and the performance was a glory to the virtuosity of the orchestra and to Mr. Paur's command and leadership.

The concert began with the third symphony of Brahms, which more perhaps than any other of his writing justifies his admirers when they would fain set him beside Beethoven. And the last number was that Weingartner transcription of "The Invitation to the Dance," which was played last season and called forth some critical opposition. The programme-book printed Weingartner's explanation of his proceeding showing it as exactly what it seemed to us last winter—an enthusiastic, brilliant, novel and yet respectful translation of Weber's music from the language of the piano to that of the full band— much as one might translate a scene of Shakespeare's text into the terms of painting. Viewed in that sense, we cannot find it ignoble or tawdry, while the effect is undeniably exhilarating and genial.

There was singing by Mrs. Marian Titus, who had chosen from Mozart's "Magic Flute" the Queen of Night's scene "Non paventar," and the "Charmant Oiseau" song from David's "Pearl of Brazil." This young artist is fast fulfilling the promise which we, with others, were glad to recognize at her private recital in Bumstead Hall, last season. Her voice is beautiful in its limpidity, its truth and its natural flexibility. Its extent is remarkable, for it rises easily to F, and even attains G above the staff, these tones being delivered in a quality more like the harmonics of a violin than to the notes of a flute. Best of all, the voice is beginning to show the warmth and sympathy which were missing at her debut, and its steadiness and sustaining power are increasing. The two selections were so well sung as to give ground for maintaining that Patti and Melba have done nothing which Mrs. Titus may not hope to do if she be faithful to her art and herself. The cantabile passages were smooth, even and calm, and the bravura was brilliant without hardness and assured but modest.

For the next concert there are promised: A Haydn symphony; Beethoven's "Leonora, No. 2" overture; four movements from a Mozart serenade, with violin obbligato by Mr. Kneisel; and the overture, scherzo and finale of Schumann.

HOWARD MALCOM TICKNOR.

Baltimore

The sale of season tickets for the Boston Symphony Concerts will begin at Albert's next Monday. There will be the usual fine performances at Music Hall on Wednesday evenings, November 10, December 15, January 19, February 16 and March 23. The programmes for the entire series have already been prepared by Conductor Paur, and include, among other selections, Brahms' Symphony No. 3; Raff's Symphony, "Im Walde;" Dvorak's Symphony, "From the New World;" the Symphony No. 8 of Beethoven, and three movements from the Ninth Symphony, by the same composer. The overtures are the "Benvenuto Cellini," of Berlioz; the Tschaikowsky overture, "1812." The novelties include the "Espagna" of Chabriet, Tschaikowsky's "Italian Caprice," a new suite by Massenet, three movements from a suite by Rimsky Korsakoff and the "Invitation to Dance" of Weber, with a novel and brilliant orchestration by Weingartner. The soloists are: Mme. Lillian Blauvelt, Mr. David Bispham, Mr. Franz Kneisel and Mr. C. M. Loeffler. An evening will be devoted to selections from Wagner, as usual.

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SUNDAY, OCTOBER 31, 1897.

MRS. TITUS A GREAT SUCCESS.

Richard Strauss' Symphonic Poem Ably Rendered.

Third in the Season's Symphony Concerts a Treat for Music-Lovers—The New Work of the Evening a Puzzling One to Analyze—Splendid Orchestral Work.

The selections for the third of this season's concerts by the Boston Symphony orchestra in Music Hall last evening were:

Symphony No. 3, in F	Brahms
Aria, "Non paventar," from the "Magic Flute"	Mozart
Symphonic poem, "Thus Spake Zarathustra"	R. Strauss
"Charmant oiseau," from "La Perle du Bresil"	F. David
Invitation to Dance	Weingartner-Weber

The soloist was Mrs. Marian Titus. The new work of the evening was the Strauss symphonic poem. As is well known by this time, the composer has founded his poem on eccentric Frederic Nietzsche's whirligig, rhapsodic and brain-puzzling work that bears the title given to the score. If Zara Thustra spake as he is said to have spoken by the author, it may be fairly surmised that it was through his hat; but if the interpretation given by Strauss is in any way reliable, Zara Thustra was possessed of pulmonic organs of rhinosceros hide, and shouted his "thus spake" through a megaphone of Brobdignagian proportions.

It is an impossible task to analyze the work except under conditions of complete familiarity with it, and even describing it is encompassed with like difficulty. In fact, it is one of those many things that must be heard to be appreciated, and heard often. And just here arises memory of Sam Weller's story of the little boy, who, after repeated floggings for his backwardness in learning the alphabet, complained of going through so much for so little. The boy was wrong in principle, for the alphabet has a very important place in the scheme of education, and it may be possible, after all, that a like value may pertain to a thorough mastery of the intricacies of this symphonic poem.

Whether or not what Zarathustra spake, according to Richard Strauss, is of any consequence or of any lasting worth is as yet open to question. What is already beyond all doubt is that the score is a colossal example of modern orchestration, that in wonderful fertility of resource and in knowledge what can be achieved in the science of instrumentation it stands alone. It is also certain that in places the composer has produced a more solidly-compact and ear-splitting noise than was ever before made by any master, past or present. Unfortunately, these places are too many. The first tremendous blast blares on the ear early in the work with staggering result, and the second soon follows. After this the repetitions become less and less effective, and at last, instead of surprising and thrilling, they excite an amused smile. The ammunition is expended early, and only powder is fired.

The work is unhealthy; it suffers severely from basstubaculosis, and its utterances are too often basstubathetic. Wagner at the topmost height he achieved in pursuit of noise never came within measurable distance of what Strauss has here achieved in that regard. In fact, after a hearing of this work, the bitterest opponent of Wagner in the capacity of noise-maker would be unpardonably unjust if he did not concede that the deity of Bayreuth has been unjustly aspersed, and was rather mild, lucid, not to say tame, than eardinning, in even his most boisterous moments. It is never difficult to make an orchestra speak noisily, even when it is confined to its normal numbers; but when the brass is increased, as it is in this score, 50 per cent. in excess of its normal state, the matter is greatly simplified. Here we have a brazen condition of six horns, four trumpets, three trombones and two bass tubas.

On the other side, it may be said that there are better things than savage and unmeaning noise. While the work as a whole is vague in meaning and barren of form in the sense in which that term is generally understood in music, it has many beautiful episodes, exquisite in the grace and delicacy of the instrumental effects. Nor is the music wholly in that vein of modern fastidiousness that scorns clear and flowing melodiousness and a close on a full cadence. It is true that the melody is not strikingly original; that it is sometimes almost vulgar, but melody is there, and in ample store.

Now and again one is almost astounded at the simplicity to which the composer bends, to the charm of the harmonic progressions he permits himself. There is so much of these things that one is almost inclined to think that the real Strauss is not fairly in evidence in the bizarre vein in which he ordinarily presents himself, but that there is beneath all this eccentricity another Strauss who is more truly artistic, and who prefers to masquerade, under the pressure of false shame, as an extreme modernist, than to show himself in his true colors.

The orchestration is a marvel of originality, intricacy and ingenuity. Even in its wildest moments the skill and knowledge of the composer are indubitable. The stringed instruments are divided and sub-divided into many parts in a manner never before attempted, and the result is often bewildering in its novelty, and the strange effect of so large and varied a body of string tone thus produced. The score is at its worst in that portion of it called "The Dance Song," which is a species of symphonic waltz, which is ushered in with unheard-of caterwauling, and with a grewsomeness of execrably ugly dissonances, and in a wild and incomprehensible fugue there comes what might be pronounced a realistic tone-picture of a sufferer from the worst pangs and throes of sea sickness in its most uncomfortable aspect. The opening of the work is nobly impressive in its dignified gravity.

Viewed from the most favorable aspect, this symphonic poem must, on a first acquaintance, necessarily prove more curious than edifying. It is certainly interesting, inasmuch as it has fine moments when its merits outweigh its general exaggerated eccentricities. But it is unwholesome music—music not to be encouraged where what is best and highest in art are concerned. As far as Zarathustra is in the question, it means absolutely no more than would be an attempt to give a musical version of a table of logarithms, and it is more than probable, if heard in a piano version, it would seem trivial, inflated enough, as music pure and simple; but as a hitherto untried effort at tone color on a huge scale, it is decidedly unparalleled. And that appears to be about all. The difficulties of the score are of the most trying description, and call for the extremest virtuosity of the players, string and wind alike.

Mr. Paur has evidently studied the work with all the earnestness that is in him, and the performance of it that he stimulated was brilliant, enthusiastic and effective in the highest degree. The audience may have been too greatly surprised by the strangeness of the work to welcome it with any vigorous outburst of approval; but be this as it may, it did not applaud with much fervor. The splendid work of the orchestra, at least, deserved a warmer recognition.

The Brahms symphony, the most poetic and genial of the master's achievements in its kind, was accorded a delightfully finished reading and performance. Weingartner's trashy, impertinent and beer-gardeny perversion of the Weber waltz again proved unworthy to be played by this orchestra.

Mrs. Titus won a great success by her singing of her two arias. She has a voice of pure and fresh quality and of remarkably high range, which reached to the high F in the allegro of the Mozart selection, and to the high G in that by David with the utmost certainty, firmness and perfect purity of intonation. Her middle notes are remarkably full and warm for a voice of so extreme a compass upward. In florid passages she proved herself exceptionally skilful by the ease, the smooth fluency and the clean cut clearness with which she sang the exacting coloratur in the Mozart aria, and the cadenzas in the other. She is a young singer of rare talent, unquestionably brilliant promise, and she at once won the hearty favor of the audience, for she was stormily applauded and was enthusiastically recalled four times after each effort.

The programme for the next concert is: Symphony in C, "The Bear," Haydn; overture, "Leonore," No. 2, Beethoven; four movements from the Haffner serenade, Mozart, and Schumann's overture, scherzo and finale.

The Boston Traveler

PUBLISHED BY THE
BOSTON TRAVELER CO.,
TORREY E. WARDNER, President

MONDAY, NOVEMBER 1, 1897.

THE SYMPHONY.

Richard Strauss' Startling Work. Fine Singing by Mrs. Marian Titus.

Seventeenth concert Boston Symphony Orchestra; third concert. Mrs. Marian Titus, soloist. The programme:

Symphony No, 3, in F	Brahms
Aria, Non paventar, from "The Magic Flute"	Mozart
Symphonic poem, Thus Spake Zarathustra	R. Strauss
Charmant oiseau, from "La Perle du Bresil"	F. David
Invitation to Dance	Weingartner-Weber

It is rather hard to say which was the more extraordinary feature of the concert, the symphonic poem of Richard Strauss or the singing of Mrs. Marian Titus. Let us take the most startling first—the alleged tone picture, "Thus Spake Zarathustra." The written episode by Nietzsche is abstruse and chaotic enough, in all conscience; but what can be said of the music that it has apparently inspired? Young Mr. Strauss is already known as a modern of the moderns, as a colorist of splendid abilities, as a supreme master of the possibilities of a grand orchestra. If we could only stop there and not chronicle that this latest work is the most outrageous piece of musical brutality ever written, the most hideous conglomerate of ear-tearing dissonances yet heard in Music Hall, or any other hall, the most terrific example of sheer noise known to the world! It makes Wagner sound like Mozart or Berlioz like Haydn. To suppose it, to describe it, or even to refer to the musings and prayers of a philosopher is to concede that Zarathustra was a raving maniac at the time young Mr. Strauss seized upon him. If the work must be considered as "programme" music, "Trouble in a Zoo" would be a far more truthful title. A very convincing accompanying sketch could be written by any one at all skilled in that sort of thing.

Of course, this "poem" cannot be contemptuously thrown aside as worthless stuff. It has moments of nobility of conception and splendor of harmony, and very rarely episodes of tender and pure beauty. But the general effect is that of a fierce uproar and a fiendishly ingenious cacophony that at last becomes an incentive to laughter. It would be an easy matter to transform the Symphony audience into a band of gibbering idiots by the weekly repetition of this masterpiece of noise.

It made the severest demands upon the orchestra, all of which were met in the most superb style.

Mrs. Titus' singing was remarkably fine, and her success was complete. Her voice is a clear, flute-like soprano of wonderfully high range and perfect intonation. She sings sympathetically and with great ease. In alt.—and she touched high G in the Bird Song—the tone is rich, full and certain in attack. The florid passages of the Mozart aria were given with a smoothness and delicacy worthy of the most distinguished of prima donnas. She made a deep impressoin on the audience, and was deservedly recalled three or four times.

The Brahms Symphony was admirably read, as was to be expected, for Mr. Paur is especially happy with this composer. Weingartner's orchestral transcription of "The Invitation to the Dance" is still an interesting work, spite of the enormous liberties the arranger has taken with Weber's writing. The playing off of themes against each other is ingenious and the orchestral devices well worked out. Opinions may differ as to the propriety of gilding the lily, but at any rate the gilding has been brilliantly performed.

W. D. QUINT.

THE NEWS.

DAILY AND WEEKLY.

Providence, Rhode Island.

MONDAY, NOVEMBER 1, 1897.

Boston Symphony Orchestra.

It will be gratifying to the patrons of the Boston Symphony Orchestra in this city, many of them attendants at these concerts from the very beginning fifteen years ago, to learn that notwithstanding the increase in the number of concerts from six to eight and the attendant added expense, the sale of season tickets for the coming season is better than ever before.

The program for the first concert, next Wednesday evening, should satisfy the most exacting. The lover of the classical will find great satisfaction in the beautiful third symphony of Brahms, while those who prefer so-called "lighter" music will fairly revel in two waltzes. The first will be the well known "Espagna" of Chabrier, orchestrated most magnificently and in a manner to make it worthy of a place on a symphony concert program. The second waltz will be the even better known "Invitation to Dance" by Weber, but with a very recent orchestration by Felix Weingartner, one of the greatest of Europe's famous orchestra leaders. The marvelous rapidity and skill with which the melody of the waltz moves from one instrument to another is as fascinating as it is brilliant.

The announcement of Mme. Gadski as the soloist will be most acceptable to those who recall her brilliant success here last season. A brief sketch of her artistic career will undoubtedly prove interesting.

Frau Gadski's triumphs are not confined to the operatic stage. As a concert singer she has been applauded in Germany, Holland and the United States. At the Worcester, Mass., festival she won the unanimous and most hearty praise of professional musicians, audiences and critics. In Parker's "Hora Novissima," September 2, she proved herself a mistress of belcanto, and her rapt devotional spirit, finding expression in purest tones, became the voice of the celestial contemplation of the poet. In her solos and ensemble numbers from works of Wagner she aroused the next night the wildest enthusiasm.

Mme. Gadski will sing on Wednesday evening an aria, "Sulmaith," by Leopold Damrosch, and for her second selection "Dreams," a study from "Tristan and Isolde" by Wagner.

Season tickets at $7 each for the eight concerts and single tickets for the first concert at $1.25 each, are now on sale at Infantry hall.

INFANTRY HALL.

BOSTON SYMPHONY ORCHESTRA.

MR. EMIL PAUR, Conductor.

FIRST CONCERT,
Wednesday Evening, November 3,
At 8 Sharp.

PROGRAMME:

Brahms	Symphony No. 3, in F major
Leopold Damrosch	Aria, "Sulmaith"
Chabrier	Rhapsody for Orchestra, "Espana" (First time at these concerts.)
Wagner	Song, "Dreams" (Study from "Tristan and Isolde")
Weber	"Invitation to the Dance" Arranged for Orchestra by Felix Weingartner.

Soloist, MME GADSKI.

Season tickets for the eight concerts, $7, and single tickets for the first concert, $1.25 each. Now on sale at Infantry Hall. n1-3t

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Baltimore

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In each city visited by the Boston Symphony Orchestra, it has come to be recognized that the musical season is not fairly opened until the arrival of this now famous organization, and in this connection it will be a source of pleasure to every lover of the best in music to learn that the 17th season in Boston opened on Friday afternoon last with a crowded house and a most hearty welcome to Conductor Paur, as he came upon the stage to begin his fifth season with the orchestra.

An enthusiastic audience of 3,500 of Boston's elite completely filled the Music Hall, despite the fact that there was no soloist. In fact, there has grown to be everywhere a very decided sentiment that the orchestra is the attraction after all at these concerts, and not the soloist. Notwithstanding this feeling, the management engages each year solo artists every way qualified to appear with this organization. The opening concert last Friday was the 1,500th given by the orchestra since it was founded in 1881, and the 801st performance in Boston. It seems unreasonable to ask that the orchestra shall improve upon its past record of well-nigh perfect ensemble, and yet there is always an earnest endeavor in this direction.

Conductor Paur has already selected the programmes for the entire season, which will contain, in addition to the standard classics, several striking and interesting novelties. The fact that the auction sales of season tickets in Boston reached the largest totals that have been realized in the past five years seems an almost sure indication of a prosperous season everywhere.

Boston Courier.

SUNDAY MORNING, OCT. 31, 1897.

Friedrich Nietzsche in his romantic novel about Zarathustra—as the old Parsi name for Zoroaster stands—represents that half mystical and half historical religious personage as wearying of his life of solitude and reflection and evolution of doctrine in the mountains. He comes forth at dawn and, addressing the sun, speaks of the human wishes which arise in his heart of forty years and his desire to be no longer a prophet and a priest, but a man once more. For this, he feels he must decline from his high estate, even as the sun descends from his zenith, and must pass to the unknown underworld—only not to return, as does the planet.

This brief address, eloquently and tersely put, might have taken a couple of minutes in delivery. But when Richard Strauss translated it into his symphonic poem, "Thus Spake Zarathustra," which Mr. Paur introduced as the novelty of his third programme, he needed about a half an hour, and an orchestra increased almost fantastically with an organ, a bell, and extra horns, flutes, oboes, harps and so on. In so far as his tremendous score can be understood, the composer has undertaken to present—in the opening recitatives of trumpets and trombones—the entrance of the prophet upon the scene and his first appeal to the great planet of day. Then he has apparently set about depicting those moods which possess man as he foreshadows what he may meet in the veiled future, reverences science, feels the gloom of the grave, grows back to healthy human life, longs for worldly delights, and finally loses himself in contemplation and silence. We may not have guessed the riddle aright; but such the explanation would seem to be in the light of what few hints Strauss has given.

The beginning promises well, being noble almost to majesty, broad, firm, and yet with some mystery in its slow severe phrases, its deep notes and its solid organ-tones. But it soon rushes away into tumults which are nearly chaotic; into clamors as if a mob were shouting, and not a prophet speaking; into passages which out-Wagner Wagner himself, and into a multiplicity of devices and deviations which at last confuse and fatigue both ear and mind. There are in it many magnificent orchestral combinations, new and dazzling colorings and almost reckless boldness; but it gives more surprise than pleasure and excites nervously rather than arouses spiritually. It must be immensely difficult, and the performance was a glory to the virtuosity of the orchestra and to Mr. Paur's command and leadership.

The concert began with the third symphony of Brahms, which more perhaps than any other of his writing justifies his admirers when they would fain set him beside Beethoven. And the last number was that Weingartner transcription of "The Invitation to the Dance," which was played last season and called forth some critical opposition. The programme-book printed Weingartner's explanation of his proceeding showing it as exactly what it seemed to us last winter—an enthusiastic, brilliant, novel and yet respectful translation of Weber's music from the language of the piano to that of the full band— much as one might translate a scene of Shakespeare's text into the terms of painting. Viewed in that sense, we cannot find it ignoble or tawdry, while the effect is undeniably exhilarating and genial.

There was singing by Mrs. Marian Titus, who had chosen from Mozart's "Magic Flute" the Queen of Night's scene "Non paventar," and the "Charmant Oiseau" song from David's "Pearl of Brazil." This young artist is fast fulfilling the promise which we, with others, were glad to recognize at her private recital in Bumstead Hall, last season. Her voice is beautiful in its limpidity, its truth and its natural flexibility. Its extent is remarkable, for it rises easily to F, and even attains G above the staff, these tones being delivered in a quality more like the harmonics of a violin than to the notes of a flute. Best of all, the voice is beginning to show the warmth and sympathy which were missing at her debut, and its steadiness and sustaining power are increasing. The two selections were so well sung as to give ground for maintaining that Patti and Melba have done nothing which Mrs. Titus may not hope to do if she be faithful to her art and herself. The cantabile passages were smooth, even and calm, and the bravura was brilliant without hardness and assured but modest.

For the next concert there are promised: A Haydn symphony; Beethoven's "Leonora, No. 2" overture; four movements from a Mozart serenade, with violin obbligato by Mr. Kneisel; and the overture, scherzo and finale of Schumann.

HOWARD MALCOM TICKNOR.

Baltimore

The sale of season tickets for the Boston Symphony Concerts will begin at Albert's next Monday. There will be the usual fine performances at Music Hall on Wednesday evenings, November 10, December 15, January 19, February 16 and March 23. The programmes for the entire series have already been prepared by Conductor Paur, and include, among other selections, Brahms' Symphony No. 3; Raff's Symphony, "Im Walde;" Dvorak's Symphony, "From the New World;" the Symphony No. 3 of Beethoven, and three movements from the Ninth Symphony, by the same composer. The overtures are the "Benvenuto Cellini," of Berlioz; the Tschaikowsky overture, "1812." The novelties include the "Espagna" of Chabriet, Tschaikowsky's "Italian Caprice," a new suite by Massenet, three movements from a suite by Rimsky Korsakoff and the "Invitation to Dance" of Weber, with a novel and brilliant orchestration by Weingartner. The soloists are: Mme. Lillian Blauvelt, Mr. David Bispham, Mr. Franz Kneisel and Mr. C. M. Loeffler. An evening will be devoted to selections from Wagner, as usual.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CII., NO. 123.

SUNDAY, OCTOBER 31, 1897.

MRS. TITUS A GREAT SUCCESS.

Richard Strauss' Symphonic Poem Ably Rendered.

Third in the Season's Symphony Concerts a Treat for Music-Lovers—The New Work of the Evening a Puzzling One to Analyze—Splendid Orchestral Work.

The selections for the third of this season's concerts by the Boston Symphony orchestra in Music Hall last evening were:

Symphony No. 3, in F	Brahms
Aria, "Non paventar," from the "Magic Flute"	Mozart
Symphonic poem, "Thus Spake Zarathustra"	R. Strauss
"Charmant oiseau," from "La Perle du Bresil"	F. David
Invitation to Dance	Weingartner-Weber

The soloist was Mrs. Marian Titus. The new work of the evening was the Strauss symphonic poem. As is well known by this time, the composer has founded his poem on eccentric Frederic Nietzsche's whirligig, rhapsodic and brain-puzzling work that bears the title given to the score. If Zara Thustra spake as he is said to have spoken by the author, it may be fairly surmised that it was through his hat; but if the interpretation given by Strauss is in any way reliable, Zara Thustra was possessed of pulmonic organs of rhinosceros hide, and shouted his "thus spake" through a megaphone of Brobdignagian proportions.

It is an impossible task to analyze the work except under conditions of complete familiarity with it, and even describing it is encompassed with like difficulty. In fact, it is one of those many things that must be heard to be appreciated, and heard often. And just here arises memory of Sam Weller's story of the little boy, who, after repeated floggings for his backwardness in learning the alphabet, complained of going through so much for so little. The boy was wrong in principle, for the alphabet has a very important place in the scheme of education, and it may be possible, after all, that a like value may pertain to a thorough mastery of the intricacies of this symphonic poem.

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The work is unhealthy; it suffers severely from basstubaculosis, and its utterances are too often basstubathetic. Wagner at the topmost height he achieved in pursuit of noise never came within measurable distance of what Strauss has here achieved in that regard. In fact, after a hearing of this work, the bitterest opponent of Wagner in the capacity of noise-maker would be unpardonably unjust if he did not concede that the deity of Bayreuth has been unjustly aspersed, and was rather mild, lucid, not to say tame, than eardinning, in even his most boisterous moments. It is never difficult to make an orchestra speak noisily, even when it is confined to its normal numbers; but when the brass is increased, as it is in this score, 50 per cent. in excess of its normal state, the matter is greatly simplified. Here we have a brazen condition of six horns, four trumpets, three trombones and two bass tubas.

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The orchestration is a marvel of originality, intricacy and ingenuity. Even in its wildest moments the skill and knowledge of the composer are indubitable. The stringed instruments are divided and sub-divided into many parts in a manner never before attempted, and the result is often bewildering in its novelty, and the strange effect of so large and varied a body of string tone thus produced. The score is at its worst in that portion of it called "The Dance Song," which is a species of symphonic waltz, which is ushered in with unheard-of caterwauling, and with a grewsomeness of execrably ugly dissonances, and in a wild and incomprehensible fugue there comes what might be pronounced a realistic tone-picture of a sufferer from the worst pangs and throes of sea sickness in its most uncomfortable aspect. The opening of the work is nobly impressive in its dignified gravity.

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Charmant oiseau, from "La Perle du Bresil"	F. David
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Boston Symphony Orchestra.

It will be gratifying to the patrons of the Boston Symphony Orchestra in this city, many of them attendants at these concerts from the very beginning fifteen years ago, to learn that notwithstanding the increase in the number of concerts from six to eight and the attendant added expense, the sale of season tickets for the coming season is better than ever before.

The program for the first concert, next Wednesday evening, should satisfy the most exacting. The lover of the classical will find great satisfaction in the beautiful third symphony of Brahms, while those who prefer so-called "lighter" music will fairly revel in two waltzes. The first will be the well known "Espagna" of Chabrier, orchestrated most magnificently and in a manner to make it worthy of a place on a symphony concert program. The second waltz will be the even better known "Invitation to Dance" by Weber, but with a very recent orchestration by Felix Weingartner, one of the greatest of Europe's famous orchestra leaders. The marvelous rapidity and skill with which the melody of the waltz moves from one instrument to another is as fascinating as it is brilliant.

The announcement of Mme. Gadski as the soloist will be most acceptable to those who recall her brilliant success here last season. A brief sketch of her artistic career will undoubtedly prove interesting.

Frau Gadski's triumphs are not confined to the operatic stage. As a concert singer she has been applauded in Germany, Holland and the United States. At the Worcester, Mass., festival she won the unanimous and most hearty praise of professional musicians, audiences and critics. In Parker's "Hora Novissima," September 2, she proved herself a mistress of belcanto, and her rapt devotional spirit, finding expression in purest tones, became the voice of the celestial contemplation of the poet. In her solos and ensemble numbers from works of Wagner she aroused the next night the wildest enthusiasm.

Mme. Gadski will sing on Wednesday evening an aria, "Sulmaith," by Leopold Damrosch, and for her second selection "Dreams," a study from "Tristan and Isolde" by Wagner.

Season tickets at $7 each for the eight concerts and single tickets for the first concert at $1.25 each, are now on sale at Infantry hall.

INFANTRY HALL.

BOSTON SYMPHONY ORCHESTRA.

MR. EMIL PAUR, Conductor.

FIRST CONCERT,
Wednesday Evening, November 3,
At 8 Sharp.

PROGRAMME:

Brahms	Symphony No. 3, in F major
Leopold Damrosch	Aria, "Sulmaith"
Chabrier	Rhapsody for Orchestra, "Espana" (First time at these concerts.)
Wagner	Song, "Dreams" (Study from "Tristan and Isolde")
Weber	"Invitation to the Dance" Arranged for Orchestra by Felix Weingartner.

Soloist, MME GADSKI.

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In each city visited by the Boston Symphony Orchestra, it has come to be recognized that the musical season is not fairly opened until the arrival of this now famous organization, and in this connection it will be a source of pleasure to every lover of the best in music to learn that the 17th season in Boston opened on Friday afternoon last with a crowded house and a most hearty welcome to Conductor Paur, as he came upon the stage to begin his fifth season with the orchestra.

An enthusiastic audience of 3,500 of Boston's elite completely filled the Music Hall, despite the fact that there was no soloist. In fact, there has grown to be everywhere a very decided sentiment that the orchestra is the attraction after all at these concerts, and not the soloist. Notwithstanding this feeling, the management engages each year solo artists every way qualified to appear with this organization. The opening concert last Friday was the 1,500th given by the orchestra since it was founded in 1881, and the 891st performance in Boston. It seems unreasonable to ask that the orchestra shall improve upon its past record of well-nigh perfect ensemble, and yet there is always an earnest endeavor in this direction.

Conductor Paur has already selected the programmes for the entire season, which will contain, in addition to the standard classics, several striking and interesting novelties. The fact that the auction sales of season tickets in Boston reached the largest totals that have been realized in the past five years seems an almost sure indication of a prosperous season everywhere.

MUSICAL RECORD

BOSTON, NOVEMBER 1, 1897

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The B flat major symphony of Schumann is fast getting threadbare, and its orchestral dress is dusty. The scherzo, with its reminiscence of a Schubert song and portions of the finale, are worth hearing, but the freshness is gone from the first movement and the larghetto is now without authoritative beauty. The Schumann of genius is the composer of certain piano pieces, certain songs, and the D minor symphony.

PHILIP HALE.

October 25, 1897.

Boston Transcript

MONDAY, NOVEMBER 1, 1897

Music Hall: Boston Symphony Orchestra

The programme of the third symphony concert, given in the Music Hall last Saturday evening, was:

Brams: Symphony No. 3, in F major, opus 90.
Mozart: Recitative, "Non paventar," and Aria, "Infelice," from "il Flauto Magico."
Richard Strauss: Symphonic Poem, "Also sprach Zarathustra," opus 30.
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Of the playing of the first movement of Brahms's F major symphony only the technical excellence can be praised; the reading seemed to us thoroughly bad, robbing the movement of all its native fire, strength and passion. Now and then a strong effect would be strongly, if over-laboriously, brought out; but there was a prevailing bent toward a finicking elaboration of minor details, a genteel timidity of accent, that made the mighty music seem like the counterpart of one of those steel-plate keep-sake engravings which the sentimentally inclined find so exquisite, and are called vulgar by artists. If ever Brahms hit out straight from the shoulder, it was in this movement; why, then, all this rose-petal minauderie? Were it not impossible that Mr. Paur should lack confidence in his orchestra, we should have said that this movement was taken timidly to avoid a muddle. Was the second movement taken too slow or not? It was hard to tell; we are by no means sure. But sure we are that it was terribly over-sentimentalized. The third movement went far better, and the finale, one of Brahms's most poetic flights, was admirably played. That dan [illegible]

[illegible] ghostly reappearance of the theme of the first movement in the last measures made so evident to the ear.

And so we have at last heard Richard Strauss's "Zarathustra"! If Nietzsche's Zarathustra spake thus, he spoke at no inconsiderable length and not with the most impeccable clearness, ending with "to be continued in our next." The composition reminds one of several things; only, for your life, not of any musical composition ever heard before—except by fits and starts. It reminds one of civic processions, where equidistant bands strike the ear with two tunes at once, and in different keys. It reminds one of the old definition: "When a man speaks to you in a language you do not understand, about something that he does not understand, that is metaphysics." It reminds one of things one has tried to escape from in nightmares. They say Strauss proceeds from Wagner; we should say he did with a vengeance—and with a certain carefulness in selecting his exact point of departure. [illegible] seems to have pitched upon that delicious burlesque "cats'-music passage" in the prelude to the "Meistersinger," and backed himself to outdo it—in the tragic mood. And yet, as Schumann said of the first measures in the overture to "Tannhäuser," there is "something in it that takes hold of you, in spite of all!" With all its outrageousness, perhaps because of its very outrageousness, it somehow gives you the unavoidable impression that the composer is a man, that he is in no sense a nobody. Whether you call his most prominent characteristic daring or cheek, such absolutely colossal ch— (beg pardon, we mean daring) has in itself something of sublimity. Still one can hardly call it the daring of excessive passionateness; neither does it seem akin to the gambler's desperate risk-all-to-win-all last throw. It is a very cold-blooded, precalculating sort of daring; self-conscious and tolerably sure of itself. The thematic material—what there is of it—bears evident signs of being constructed on mathematical principles; you feel the inner impulse to be lacking, that the composer was driven to make the best of calculation instead. Only in a few instances does he appear to have trusted to blind chance; there are indeed some passages that sound as if he had drawn the separate notes blindfold out of a hat, but these are few and far between. Not that Strauss does not know what passion is, but that his knowledge of it seems to have been gained from dictionaries mainly and from the definitions of philosophical writers. But he certainly does write at white heat, not of passion but of intense interest in his work; you can fancy Copernicus or Huxley working at just that heat, but never Beethoven or Wagner. He seems honest, too; at least to the point of making himself believe that he means every word he says. His power of will is enormous, almost amounting to genius in itself. He is so absorbed in his task of illustrating Nietzsche musically, so thoroughly bound to do it or die, that, in his concentration, he often forgets that what he writes is not entirely his own; the remembered phrase is to him as good as the calculated one; now it is from the "Flying Dutchman," now from the overture to "Elijah," now from Meyerbeer. We have heard some musicians say that this last "poem" of Strauss's shows forth his astounding orchestral technique even more brilliantly than any of his previous works; well, musicians presumably know what they are talking about, but it certainly seems to one who has never tried it himself as if it could not take any very enormous orchestral technique to make music sound so horrible. But the performance was truly a wonder; the orchestra had been rehearsing the work ever since the beginning of the season—possibly sacrificing a good deal else thereto—and the inordinately difficult score was played apparently to absolute perfection. Even that unearthly aequale in the 'celli and basses at the beginning of the fugue sounded almost clear. This passage, by the way, is headed "Of Science" in the score; but did ever ultramontane dogmatism say anything so unkind of science as that? So the much-talked-of work has been heard here, and Mr. Paur and his men have covered themselves with glory in the giving of it. Let so much go on record.

If anything could exceed the Teutonic impudence of Mr. Weingartner's preface to his orchestral arrangement of Weber's "Invitation," it is the vileness of the arrangement itself. The thing was played here last season; that was enough in the way of deference to Mr. Weingartner's reputation as a person of prominence in the musical world. Its repetition this season was an insult to Weber, Berlioz, and the public.

Mrs. Titus made her first appearance before a general Boston audience at this concert—for her singing at the Tuileries last winter could hardly count as a real début. She has made much progress since then. She is a truly delightful singer, her beautiful light soprano, with its unusual compass in alt, being no small item in the pleasure she gives. Of what is called nowadays "temperament"—in the exuberant, emotional sense of the word—we find little in her; she belongs rather to the canary-bird category of light soprani. All of which we would by no means count against her; dramatic passionateness does not cover the whole field of music, and there is much exquisite work of great artistic value for the lighter agile warblers to do. When a voice is a delightful instrument in itself, it is a sensuous pleasure to hear that voice made the most of in sparkling fioriture and ear-charming cantilena; our modern artistic "earnestness" has not made sweet sounds any the less sweet, nor fine vocal phrasing, showing forth the whole beauty of the musical phrase, the less artistic. Perhaps the agile bravura soprano is more handicapped at the beginning of her career than in any other; for the charm of her art lies mainly in its perfection, and perfection is not reached at the start. But Mrs. Titus is already far on the road thither; she sings really exquisitely, musically, and with a sense of what vocal perfection is. We liked her best in the David song; Mozart's great aria is on a larger scale, more dramatic in style, and calls the deeper emotions into play. The Mozart of "Die Zauberflöte" could not forget that he was a great dramatic genius, and [illegible] made his song-birds warble, you [illegible] thing volcanic beneath [illegible]

[illegible] and convincing. The [illegible] has a career before her [illegible] Salisbury (whilom Miss [illegible] may well be proud of her [illegible] teacher. The audience [illegible] as we did, for the applause [illegible] of the heartiest.

The next programme [illegible] symphony in C-major, "l'Ours" [illegible] Beethoven, overture to "Leonore," No. [illegible] opus 72; Mozart, four movements from [illegible] Serenade No. 7, in D-major, "Haffner" (violin solo by Mr. Kneisel); Schumann, overture, scherzo, and finale, opus 52.

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Mrs. Marian Titus was the singer.

Of the playing of the first movement of Brahms's F major symphony only the technical excellence can be praised; the reading seemed to us thoroughly bad, robbing the movement of all its native fire, strength and passion. Now and then a strong effect would be strongly, if over-laboriously, brought out; but there was a prevailing bent toward a finicking elaboration of minor details, a genteel timidity of accent, that made the mighty music seem like the counterpart of one of those steel-plate keep-sake engravings which the sentimentally inclined find so exquisite, and are called vulgar by artists. If ever Brahms hit out straight from the shoulder, it was in this movement; why, then, all this rose-petal minauderie? Were it not impossible that Mr. Paur should lack confidence in his orchestra, we should have said that this movement was taken timidly to avoid a muddle. Was the second movement taken too slow or not? It was hard to tell; we are by no means sure. But sure we are that it was terribly over-sentimentalized. The third movement went far better, and the finale, one of Brahms's most poetic flights, was admirably played. That dangerously sudden break into the major [illegible] the wood-wind) near the close went better than we remember to have heard it go before, and surely never have we heard that ghostly reappearance of the theme of the first movement in the last measures made so evident to the ear.

And so we have at last heard Richard Strauss's "Zarathustra"! If Nietzsche's Zarathustra spake thus, he spoke at no inconsiderable length and not with the most impeccable clearness, ending with "to be continued in our next." The composition reminds one of several things; only, for your life, not of any musical composition ever heard before—except by fits and starts. It reminds one of civic processions, where equidistant bands strike the ear with two tunes at once, and in different keys. It reminds one of the [illegible] definition: "When a man speaks to you in a language you do not understand, about something that he does not understand, that is metaphysics." It reminds one of things one has tried to escape from in nightmares. They say Strauss proceeds from Wagner; we should say he did with a vengeance—and with a certain carefulness in selecting his exact point of departure. He seems to have pitched upon that delicious burlesque "cats'-music passage" in the prelude to the "Meistersinger," and backed himself to outdo it—in the tragic mood. And yet, as Schumann said of the first measures in the overture to "Tannhäuser," there is "something in it that takes hold of you, in spite of all!" With all its outrageousness, perhaps because of its very outrageousness, it somehow gives you the unavoidable impression that the composer is a man, that he is in no sense a nobody. Whether you call his most prominent characteristic daring or cheek, such absolutely colossal ch— (beg pardon, we mean daring) has in itself something of sublimity. Still one can hardly call it the daring of excessive passionateness; neither does it seem akin to the gambler's desperate risk-all-to-win-all last throw. It is a very cold-blooded, precalculating sort of daring; self-conscious and tolerably sure of itself. The thematic material—what there is of it—bears evident signs of being constructed on mathematical principles; you feel the inner impulse to be lacking, that the composer was driven to make the best of calculation instead. Only in a few instances does he appear to have trusted to blind chance; there are indeed some passages that sound as if he had drawn the separate notes blindfold out of a hat, but these are few and far between. Not that Strauss does not know what passion is, but that his knowledge of it seems to have been gained from dictionaries mainly and from the definitions of philosophical writers. But he certainly does write at white heat, not of passion but of intense interest in his work; you can fancy Copernicus or Huxley working at just that heat, but never Beethoven or Wagner. He seems honest, too; at least to the point of making himself believe that he means every word he says. His power of will is enormous, almost amounting to genius in itself. He is so absorbed in his task of illustrating Nietzsche musically, so thoroughly bound to do it or die, that, in his concentration, he often forgets that what he writes is not entirely his own; the remembered phrase is to him as good as the calculated one; now it is from the "Flying Dutchman," now from the overture to "Elijah," now from Meyerbeer. We have heard some musicians say that this last "poem" of Strauss's shows forth his astounding orchestral technique even more brilliantly than any of his previous works; well, musicians presumably know what they are talking about, but it certainly seems to one who has never tried it himself as if it could not take any very enormous orchestral technique to make music sound so horrible. But the performance was truly a wonder; the orchestra had been rehearsing the work ever since the beginning of the season—possibly sacrificing a good deal else thereto—and the inordinately difficult score was played apparently to absolute perfection. Even that unearthly aequale in the 'celli and basses at the beginning of the fugue sounded almost clear. This passage, by the way, is headed "Of Science" in the score; but did ever ultramontane dogmatism say anything so unkind of science as that? So the much-talked-of work has been heard here, and Mr. Paur and his men have covered themselves with glory in the giving of it. Let so much go on record.

If anything could exceed the Teutonic impudence of Mr. Weingartner's preface to his orchestral arrangement of Weber's "Invitation," it is the vileness of the arrangement itself. The thing was played here last season; that was enough in the way of deference to Mr. Weingartner's reputation as a person of prominence in the musical world. Its repetition this season was an insult to Weber, Berlioz, and the public.

Mrs. Titus made her first appearance before a general Boston audience at this concert—for her singing at the Tuileries last winter could hardly count as a real début. She has made much progress since then. She is a truly delightful singer, her beautiful light soprano, with its unusual compass in alt, being no small item in the pleasure she gives. Of what is called nowadays "temperament"—in the exuberant, emotional sense of the word—we find little in her; she belongs rather to the canary-bird category of light soprani. All of which we would by no means count against her; dramatic passionateness does not cover the whole field of music, and there is much exquisite work of great artistic value for the lighter agile warblers to do. When a voice is a delightful instrument in itself, it is a sensuous pleasure to hear that voice made the most of in sparkling fioriture and ear-charming cantilena; our modern artistic "earnestness" has not made sweet sounds any the less sweet, nor fine vocal phrasing, showing forth the whole beauty of the musical phrase, the less artistic. Perhaps the agile bravura soprano is more handicapped at the beginning of her career than in any other; for the charm of her art lies mainly in its perfection, and perfection is not reached at the start. But Mrs. Titus is already far on the road thither; she sings really exquisitely, musically, and with a sense of what vocal perfection is. We liked her best in the David song; Mozart's great aria is on a larger scale, more dramatic in style, and calls the deeper emotions into play. The Mozart of "Die Zauberflöte" could not forget that he was a great dramatic genius, and even when he made his song-birds warble, you feel something volcanic beneath. Mrs. Titus sang the aria extremely well, especially so in the [illegible] florid passages; [illegible] here is more [illegible] than she shows forth. [illegible] the charm of her phrasing in the David [illegible]ng, the winning fascination to the ear of that high G-natural at the end, were more penetrating and convincing. This young woman plainly has a career before her; her teacher, Mrs. Salisbury (whilom Miss Gertrude Franklin) may well be proud of her—and she of her teacher. The audience evidently thought as we did, for the applause and recalls were of the heartiest.

The next programme is: Haydn, symphony in C-major, "l'Ours;" Beethoven, overture to "Leonore," No. [illegible] opus 72; Mozart, four movements from serenade No. 7, in D-major, "Haffner" (violin solo by Mr. Kneisel); Schumann, overture, scherzo, and finale, opus 52.

Baltimore

The most important musical announcement of the year is that of the annual sale of season tickets for the series of concerts to be given by the Boston Symphony Orchestra at Music Hall.

The interest in this sale never relaxes, and probably never will as long as the acknowledged high standing of the orchestra is maintained. These concerts have grown to be a permanent and potent element in the entertainment season. Every announcement made by the management has been fulfilled, except in case of illness, accident or events beyond control. No matter what the attraction, the same scale of prices has always been maintained. There will be the usual five performances on Wednesday evenings, November 10, December 15, January 19, February 16 and March 23.

Mr. Emil Paur will again conduct the orchestra, which will be of the same number and membership as last year. To this personnel, practically unchanged for the past 10 years, is largely due the established reputation of the orchestra. Another prominent factor is the enormous total of 1,500 performances which have been given by the orchestra since its founding in 1881. Although Boston is the home of the orchestra, every city visited takes a just pride in the glory of the organization, and the loyal support received everywhere is one of the strongest proofs of its integrity. It is a matter of special pride with the Boston Symphony Orchestra that the majority of its patrons in this city have attended the concerts from the very beginning.

The programmes for the entire series have already been prepared by Conductor Paur, and include, among other selections, Brahms' Symphony No. 3; Raff's Symphony, "Im Walde;" Dvorak's Symphony, "From the New World;" the Symphony No. 2 of Beethoven, and three movements from the Ninth Symphony, by the same composer. The overtures are the "Benvenuto Cellini," of Berlioz; the Tschaikowsky overture, "1812." The novelties include the "Espagna" of Chabrier, Tschaikowsky's "Italian Caprice," a new suite by Massenet, three movements from a suite by Rimsky Korsakoff and the "Invitation to Dance" of Weber, with a novel and brilliant orchestration by Weingartner.

The soloists are: Mme. Lillian Blauvelt, Mr. David Bispham, Mr. Franz Kneisel and Mr. C. M. Loeffler. An evening will be devoted to selections from Wagner, as usual.

The sale of season tickets will begin at Albert's, on Monday morning, October 18.

* * *

THE NEWS.

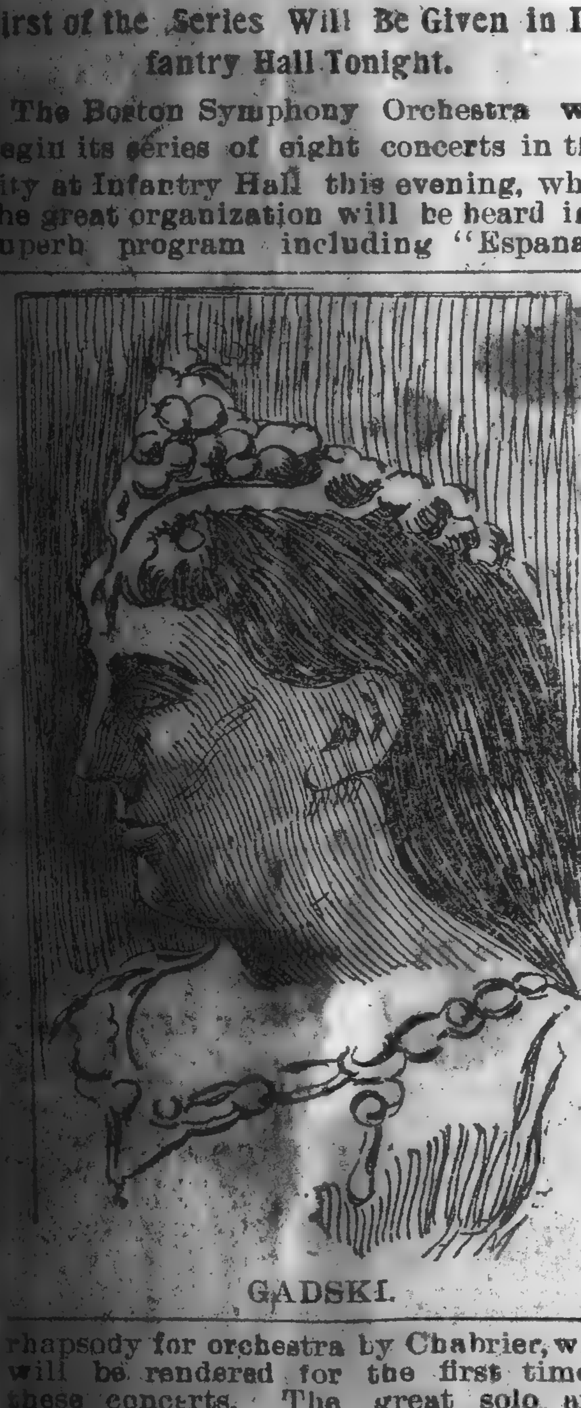
DAILY AND WEEKLY.
Providence, Rhode Island.

WEDNESDAY, NOVEMBER 3, 1897.

SYMPHONY CONCERT.

First of the Series Will Be Given in Infantry Hall Tonight.

The Boston Symphony Orchestra will begin its series of eight concerts in this city at Infantry Hall this evening, when the great organization will be heard in a superb program including "Espana," rhapsody for orchestra by Chabrier, which will be rendered for the first time at these concerts. The great solo artist Gadski, who is recognized as one of the world's foremost vocalists, will be heard in the famous song "Dreams," from "Tristan and Isolde." This will give scope to the wonderful powers of the gifted songstress and afford an opportunity to hear her at her best. The complete program is as follows:



GADSKI.

Brahms.......Symphony No. 3, in F major
Leopold Damrosch.....Aria, "Sulmaith"
Chabrier Rhapsody for Orchestra "Espana"
(First time at these concerts.)
Wagner..............Song, "Dreams"
(Study from "Tristan and Isolde")
Weber........"Invitation to the Dance"
Arranged for Orchestra by Felix Weingartner.

It will be noticed that nearly all of the musical feast is practically new to patrons of the orchestra in this city, and that it includes variety as well as merit of the highest grade.

From present indications Infantry Hall will enfold a superb audience this evening.

[illegible]

THURSDAY, NOVEMBER 4, 1897.

SYMPHONY CONCERT.

First Performance of the Season at Infantry Hall Last Evening.

The first concert of the season by the Boston Symphony Orchestra was given last evening in Infantry Hall. There was a large audience, showing conclusively that the extended scheme of concerts offered this year was a move in the right direction, and one that will command hearty support. In fact, the management reports a larger sale of season tickets than usual. The Symphony audience changes little from year to year, except in the matter of growth. The same familiar faces are to be seen season after season, and not a few have been steady patrons since the beginning of these concerts, a decade and a half ago. Last night there was plainly to be noted an air of subdued expectancy betokening anticipated pleasure, and the interest was further manifested by the fact that practically everybody was seated at the time for the first number to begin.

The orchestra, too, presents virtually the same personnel from one season to another, and thus is rendered possible that superb unity of movement and of purpose that can only come, even with such excellent and finished artists, from long and intimate association. An ideal ensemble demands both a band of virtuosi and the "shaking together" resulting from much rehearsing and many performances. It is needless to point out, at this late day, that this orchestra fulfills the most exacting requirements of individual ability and collective experience.

The customary little ovation was tendered to Conductor Emil Paur as he came forward to his desk, which he, evidently pleased, acknowledged with many smiles and bows. This complimentary episode over, the performance of the evening's programme proceeded in the following order:

Symphony No 3, in F major, Op. 90.............................Johannes Brahms
I. Allegro con brio (F major).
II. Andante (C major).
III. Poco Allegretto (C minor).
IV. Allegro (F minor).
Aria, "Sulmaith"..........Leopold Damrosch
Rhapsody for orchestra, "Espana"...............................Emmanuel Chabrier
(First time at these concerts.)
Song, "Dreams" (study from "Tristan and Isolde")..................Richard Wagner
"Invitation to the Dance," Op. 65...............................Karl Maria von Weber
(Arranged for orchestra by Felix Weingartner.)

Largely modern as this programme is in its make-up, it offers something very interesting in the way of contrast. Here is Brahms, the greatest modern master of musical form; Wagner, the progenitor of a new and puissant form; Damrosch and Chabrier, disciples of the later school, who abandon all pretence to form outside the fundamental and somewhat elastic bounds of mere rhythm; and the whole topped off with a return to Weber, the century-old maker of melodies still fresh and pleasing. The advocates of contrast as an indispensable factor in successful programme-making could find no fault with this.

Brahms's F major symphony, the piece de resistance of the evening, is one of the many compositions of this master that arouse in the mind of the hearer a most ardent desire to know what it all meant to Brahms. For without the key which the creative mind could alone supply much of it is frankly unintelligible. In its technical construction are to be found some things that show plainly enough that for all Brahms's great mastery of form he did not always choose to be bound by it. It is not many years ago that critics' hair stood on end at the famous "cross-relation" in the first measures of the opening allegro, and a noted conductor even instructed his players to "make that objectionable A flat as little noticeable as possible," though the musical world has now agreed to recognize it as a stroke of genius. There are, too, not a few harmonies of the sort that art termed "daring" when employed by a great composer, or irrelevant discords if perpetrated by an unknown. The andante contrasts sharply with the rest of the symphony in its simple and unaffected beauty. Here is Brahms in his melodic mood. But by far the most striking and impressive of the four movements is the final allegro. What it all means is hard enough to say. It might pass for an episode of evolution, or indeed for the whole story. Voices as of primeval things seem to call across vast abysses; there are strivings and upheavals of elemental forces; the end comes restfully with the sense of something well completed, but what it stands for still remains unseen. The orchestra played this curious work magnificently, surmounting its technical and rhythmical difficulties with certainty and apparent ease.

Broadly contrasted with the work of Brahms was the rhapsody "Espana" by Emmanuel Chabrier. This is really a fantasia on characteristic Spanish dance tunes, and presents a lively picture of the village fete, wherein the guitars, tambourines, and ruder instruments incite the revellers to the dance. The picture is cunningly drawn and needs no guide-book for its easy and enjoyable appreciation. The instrumentation is highly original and always strikingly effective. This, too, was played with abounding fire and suggestiveness, receiving the warmest applause of the evening. Weingartner's orchestral arrangement of Weber's "Invitation to the Dance" made a pleasing close to the concert, albeit the piece is more effective for the piano than with the cleverest arrangement for the orchestra.

The soloist was Madame Johanna Gadski, the brilliant young German prima donna, who made so pleasing an impression at her previous appearance in Infantry Hall with the Symphony Orchestra. The aria by the late Dr. Damrosch is a pretentious but wholly unmusical thing, entirely unworthy of the pains and the excellent singing which Madame Gadski bestowed upon it. It is a most astounding piece of cacophony. A triad of C-major in the upper wind, coming after five minutes of discords, suspensions, and purposeless wandering about, actually sounded like a mistake. In her second number Mme. Gadski showed to advantage the beauty of her young, fresh voice, and her undoubted vocal ability. She is one of the most satisfactory of the sopranos that have been heard here of late years.

The audience was very cordial, recalling the singer a number of times and generously applauding at every opportunity the finished work of the orchestra. A repeat would have been gladly welcomed afteh the Chabrier rhapsody or Mme. Gadski's number, and time would have permitted, for the concert was considerably shorter than usual. But the rule of no encore at these concerts (and a good rule, too,) was not broken. The next concert will be given on the evening of Wednesday, Dec. 1.

BOSTON HERALD

PUBLISHED EVERY DAY IN THE YEAR
VOL. CII., NO. 127.

THURSDAY, NOV. 4, 1897.

MUSIC LOVERS OUT IN FORCE.

Opening of Boston Symphony Orchestra's 16th Season in Providence.

[Special Dispatch to the Boston Herald.]

PROVIDENCE, R. I., Nov. 3, 1897. The Boston Symphony orchestra's 16th season was opened at Music Hall tonight. The audience was large and critical, all the first people and the professional musicians of the city being present. Every number was enthusiastically received, and Conductor Paur was obliged to respond to the encores. Mme. Gadski, the soloist, scored a great success.

BROOKLYN LIFE

VOL. XVI. BROOKLYN, N. Y., NOV. 6, 1897. No. 401

ON Friday afternoon the first of the series of five matinée concerts by the Boston Symphony Orchestra will take place in the Academy. The program includes the Brahm's Symphony No. 3, an Adagio and Scherzo by Goetz, and the Berliz overture to "Benvenuta Cellini." The soloists will be Mrs. Titus and Franz Kneisel. Saturday evening a second series will be begun. Haydn's Symphony No. 7 will be played, and also for the first time here Chabrier's "Espana" and the Weber-Weingartner "Invitation to the Dance." Joseffy will be the soloist.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, NOVEMBER 3, 1897.

The program of the third Symphony concert in Music Hall last night was as follows:

Symphony No. 3, in F major.................................Brahms
Recitative, Non paventar, and aria, Infelice, from Il Flauto Magico..................................Mozart
Symphonic poem, Thus Spake Zarathustra, op. 30...........Strauss
(First time in Boston.)
Charmant Oiseau, from La Perle du Brésil....................David
Invitation to the Dance, op. 65..................................Weber
Arranged for orchestra by Felix Weingartner.

Mrs. Marian Titus, the singer, has a voice af unusual compass, nor are her extreme upper tones shrill or a mere fleeting squeak. The tones throughout, although small, have carrying power and they are even and agreeable. To her proficiency in colorature seems a birthright. In the aria of the Queen of Night the recitative and larghetto demand for full effect a more dramatic voice. Mrs. Titus sang them intelligently, displaying a fine legato; and she sang the following allegro with delightful accuracy and with a flexibility that gave no suspicion of long labor. Charming, too, was her performance of David's song from the opera with the queer libretto. Do you remember the story? When the opera was revived in 1883 the libretto was revised by Barbiere. At the very last rehearsal Madame Carvalho, the Zora, comprehended the plot and exclaimed with delight, "Oh, I see; the Admiral, then, is in love with Zora!"

Let me now digress a moment. As you know, Mozart wrote the part of the Queen of Night for his sister-in-law, Josepha Weber, whose first husband was Hofer, a violinist. You would naturally suppose that her voice was of extraordinary compass, and you read in certain books, "Josepha, a bravura singer, with a high and flexible voice, but a poor musician." But in F. L. W. Meyer's "Friedrich Ludwig Schröder," Vol. II., p. 87, you will find Schröder speaking thus of her when he saw her as Oberon, at Schikaneder's Theatre (1791): "Oberon, Madame Hofer, formerly Weber. A very disagreeable singer, whose voice is not high enough for the part." This Oberon was by Paul Wranitzky. If Josepha could sing the music of the Queen of Night, for heaven's sake where did Oberon's music, which she could not sing, lie?

I do not like to write about "Thus Spake Zarathustra" after one hearing. It would be an easier task to write about the sage known to us as Zoroaster. It would be easier to quote Pliny: How Zoroaster was the only man who laughed on the day that he was born; how his skull was so hot that you could not keep your hand on it, "which foretold his future great knowledge"; how at the age of three he reached one-half of his full stature; how he lived for twenty years in the desert eating nothing but cheese, which he had prepared so cunningly that it did not smell of age, nor was it musty, nor was it worm-eaten. Still more surprising are the things related concerning him. Thus he forbade walking with naked feet and eating dog's meat. But this would not shed light upon Nietzsche's book or the music of Strauss.

No, I wish to think it over. Obeying the daily newspaper custom that compels expression of opinion immediately after hearing, I recorded impressions, vague impressions. To-day the passages in this stupendous work that are fixed in the memory and still exert a spell are the marvelously broad and impressive opening and the beautiful moments in the Nachtlied. And the finale, with its warring tonalities, its B major opposed to the low and deliberate C—the leaving the eternal riddle of existence unsolved?—still impresses me mightily.

There are many things suggested by this symphonic poem that deserves thoughtful, earnest consideration. It is not a work to be summed up while you smoke a cigarette or stand waiting for a car. PHILIP HALE.

Boston Sunday Globe.

SUNDAY, NOV. 7, 1897.

Fourth Symphony Concert.

The fourth of this season's Symphony concerts in Music hall was enjoyed, Friday afternoon and last evening, by the usual large gatherings. Mr Paur offered the following program:

Symphony in C major, l'Ours, op 66 (Andre, No 2)............................Josef Haydn
Overture to Leonore, No. 2 in C major, op 72, Ludwig van Beethoven
Four movements from serenade No. 7, in D major (Cadenzas by E Paur)............Wolfgang Amadeus Mozart
Violin solo, Mr Franz Kneisel.
Overture, Scherzo, and finale, op 52, Robert Schumann

The symphony in C is one of the most enjoyable of Haydn's larger works, and its performance under Mr Paur's intelligent direction was listened to with much pleasure, and applauded with great heartiness. Rarely has the symphony been given a more satisfactory reading, and the playing of the orchestra left nothing to be desired. The score gives great prominence to the drums and heavy brass instruments, and there have been performances of the work here in the past when the strings and reeds were fairly drowned, but last evening's performance was thoroughly well-balanced and artistically effective.

The No 2 "Leonore" overture was finely played, of course, but it did not prove especially entertaining to the audience. Beethoven wrote so many works of much greater value and interest that it is not surprising that the number is so rarely found on concert programs.

The most enjoyable feature of last night's concert was undoubtedly the splendid performance of the four movements from Mozart's Serenade. The movements were the eight, Adagio in D major and Allegero assai in D major; the second, Andante in G major; the third, Minuet in G minor with trio in G major, and the fourth Rondo: Allegro in G major. Especially interesting was the fact that Mr Paur had written the cadenzas, and no less welcome was it that they were to be played by Mr Franz Kneisel. Of Mr Paur's work only words of warmest praise are to be written. The cadenzas are fine examples of this class of composition and are in keeping with spirit of the original work. Mr Kneisel's playing was positively brilliant, and well merited the enthusiastic applause won from both the audience and members of the orchestra.

The Schumann overture, scherzo and finale proved another agreeable number. The light and buoyant character of the overture with its many charming themes and contrasted color effects, received delightful interpretation; the scherzo, one of the brightest ever written by Schumann, was played with fine spirit and captivating effect, and the work of the orchestra in the brilliant finale was of unrivalled excellence.

There will be no symphony concert this week, the orchestra being away on its first tour of the season. For the concert of Nov 20 the program will be: Mozart's symphony in D major, Paderewski's concerto for pianoforte, Dvorak's suite in D major and Auber's overture to "Carlo Broschi." Mr Alberto Jonas will be the soloist.

—Boston symphony orchestra patrons will hear with pleasure of the remarkable season sale for the five concerts in Philadelphia, undoubtedly the most phenomenal season-ticket sale ever known in that city. In the vast academy of Music, seating over 3000 people, exactly 26 seats remained unsold for the season when the box office opened yesterday morning for the first concert on Monday evening.

—Mr B. F. Keith arrived in New York Friday evening after an absence of one year and seven months. With Mr Keith came his wife, who has been with

Baltimore

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The soloists are: Mme. Lillian Blauvelt, Mr. David Bispham, Mr. Franz Kneisel and Mr. C. M. Loeffler. An evening will be devoted to selections from Wagner, as usual.

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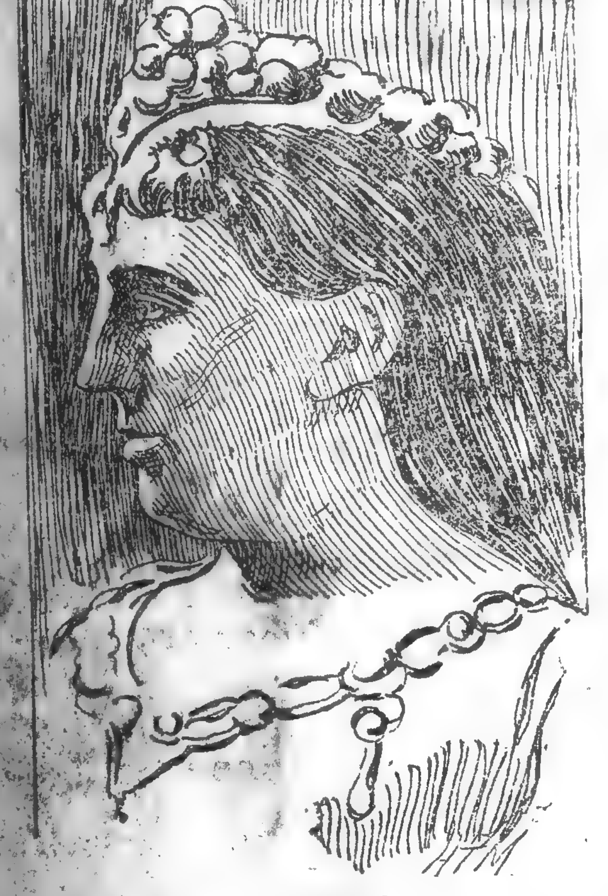

GADSKI.

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Leopold Damrosch .... Aria, "Sulmaith"
Chabrier Rhapsody for Orchestra "Espana"
(First time at these concerts.)
Wagner .... Song, "Dreams"
.... (Study from "Tristan and Isolde")
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PROVIDENCE JOURNAL.
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..............................Johannes Brahms
I. Allegro con brio (F major).
II. Andante (C major).
III. Poco Allegretto (C minor).
IV. Allegro (F minor).
Aria, "Sulmaith"...........Leopold Damrosch
Rhapsody for orchestra, "Espana"........
..........................Emmanuel Chabrier
(First time at these concerts.)
Song, "Dreams" (study from "Tristan and Isolde")....................Richard Wagner
"Invitation to the Dance," Op. 65........
.....................Karl Maria von Weber
(Arranged for orchestra by Felix Weingartner.)

Largely modern as this programme is in its make-up, it offers something very interesting in the way of contrast. Here is Brahms, the greatest modern master of musical form; Wagner, the progenitor of a new and puissant form; Damrosch and Chabrier, disciples of the later school, who abandon all pretence to form outside the fundamental and somewhat elastic bounds of mere rhythm; and the whole topped off with a return to Weber, the century-old maker of melodies still fresh and pleasing. The advocates of contrast as an indispensable factor in successful programme-making could find no fault with this.

Brahms's F major symphony, the piece de resistance of the evening, is one of the many compositions of this master that arouse in the mind of the hearer a most ardent desire to know what it all meant to Brahms. For without the key which the creative mind could alone supply much of it is frankly unintelligible. In its technical construction are to be found some things that show plainly enough that for al' Brahms's great mastery of form he did not always choose to be bound by it. It is not many years ago that critics' hair stood on end at the famous "cross-relation" in the first measures of the opening allegro, and a noted conductor even instructed his players to "make that objectionable A flat as little noticeable as possible," though the musical world has now agreed to recognize it as a stroke of genius. There are, too, not a few harmonics of the sort that art termed "daring" when employed by a great composer, or irrelevant discords if perpetrated by an unknown. The andante contrasts sharply with the rest of the symphony in its simple and unaffected beauty. Here is Brahms in his melodic mood. But by far the most striking and impressive of the four movements is the final allegro. What it all means is hard enough to say. It might pass for an episode of evolution, or indeed for the whole story. Voices as of primeval things seem to call across vast abysses; there are strivings and upheavals of elemental forces; the end comes restfully with the sense of something well completed, but what it stands for still remains unseen. The orchestra played this curious work magnificently, surmounting its technical and rhythmical difficulties with certainty and apparent ease.

Broadly contrasted with the work of Brahms was the rhapsody "Espana" by Emmanuel Chabrier. This is really a fantasia on characteristic Spanish dance tunes, and presents a lively picture of the village fete, wherein the guitars, tambourines, and ruder instruments incite the revellers to the dance. The picture is cunningly drawn and needs no guide-book for its easy and enjoyable appreciation. The instrumention is highly original and always strikingly effective. This, too, was played with abounding fire and suggestiveness, receiving the warmest applause of the evening. Weingartner's orchestral arrangement of Weber's "Invitation to the Dance" made a pleasing close to the concert, albeit the piece is more effective for the piano than with the cleverest arrangement for the orchestra.

The soloist was Madame Johanna Gadski, the brilliant young German prima donna, who made so pleasing an impression at her previous appearance in Infantry Hall with the Symphony Orchestra. The aria by the late Dr. Damrosch is a pretentious but wholly unmusical thing, entirely unworthy of the pains and the excellent singing which Madame Gadski bestowed upon it. It is a most astounding piece of cacophony. A triad of C-major in the upper wind, coming after five minutes of discords, suspensions, and purposeless wandering about, actually sounded like a mistake. In her second number Mme. Gadski showed to advantage the beauty of her young, fresh voice, and her undoubted vocal ability. She is one of the most satisfactory of the sopranos that have been heard here of late years.

The audience was very cordial, recalling the singer a number of times and generously applauding at every opportunity the finished work of the orchestra. A repeat would have been gladly welcomed afteh the Chabrier rhapsody or Mme. Gadski's number, and time would have permitted, for the concert was considerably shorter than usual. But the rule of no encore at these concerts (and a good rule, too,) was not broken. The next concert will be given on the evening of Wednesday, Dec. 1.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR
VOL. CII., NO. 127.
THURSDAY, NOV. 4, 1897.

MUSIC LOVERS OUT IN FORCE.

Opening of Boston Symphony Orchestra's 16th Season in Providence.

[Special Dispatch to the Boston Herald.]

PROVIDENCE, R. I., Nov. 3, 1897. The Boston Symphony orchestra's 16th season was opened at Music Hall tonight. The audience was large and critical, all the first people and the professional musicians of the city being present. Every number was enthusiastically received, and Conductor Paur was obliged to respond to the encores. Mme. Gadski, the soloist, scored a great success.

THE MUSICAL COURIER.
NEW YORK, WEDNESDAY, NOVEMBER 3, 1897.

The program of the third Symphony concert in Music Hall last night was as follows:

Symphony No. 3, in F major.................................Brahms
Recitative, Non paventar, and aria, Infelice, from Il Flauto Magico..Mozart
Symphonic poem, Thus Spake Zarathustra, op. 30............Strauss
(First time in Boston.)
Charmant Oiseau, from La Perle du Brésil.....................David
Invitation to the Dance, op. 65..............................Weber
Arranged for orchestra by Felix Weingartner.

Mrs. Marian Titus, the singer, has a voice af unusual compass, nor are her extreme upper tones shrill or a mere fleeting squeak. The tones throughout, although small, have carrying power and they are even and agreeable. To her proficiency in colorature seems a birthright. In the aria of the Queen of Night the recitative and larghetto demand for full effect a more dramatic voice. Mrs. Titus sang them intelligently, displaying a fine legato; and she sang the following allegro with delightful accuracy and with a flexibility that gave no suspicion of long labor. Charming, too, was her performance of David's song from the opera with the queer libretto. Do you remember the story? When the opera was revived in 1883 the libretto was revised by Barbiere. At the very last rehearsal Madame Carvalho, the Zora, comprehended the plot and exclaimed with delight, "Oh, I see; the Admiral, then, is in love with Zora!"

Let me now digress a moment. As you know, Mozart wrote the part of the Queen of Night for his sister-in-law, Josepha Weber, whose first husband was Hofer, a violinist. You would naturally suppose that her voice was of extraordinary compass, and you read in certain books, "Josepha, a bravura singer, with a high and flexible voice, but a poor musician." But in F. L. W. Meyer's "Friedrich Ludwig Schröder," Vol. II., p. 87, you will find Schröder speaking thus of her when he saw her as Oberon, at Schikaneder's Theatre (1791): "Oberon, Madame Hofer, formerly Weber. A very disagreeable singer, whose voice is not high enough for the part." This Oberon was by Paul Wranitzky. If Josepha could sing the music of the Queen of Night, for heaven's sake where did Oberon's music, which she could not sing, lie?

I do not like to write about "Thus Spake Zarathustra" after one hearing. It would be an easier task to write about the sage known to us as Zoroaster. It would be easier to quote Pliny: How Zoroaster was the only man who laughed on the day that he was born; how his skull was so hot that you could not keep your hand on it, "which foretold his future great knowledge"; how at the age of three he reached one-half of his full stature; how he lived for twenty years in the desert eating nothing but cheese, which he had prepared so cunningly that it did not smell of age, nor was it musty, nor was it worm-eaten. Still more surprising are the things related concerning him. Thus he forbade walking with naked feet and eating dog's meat. But this would not shed light upon Nietzsche's book or the music of Strauss.

No, I wish to think it over. Obeying the daily newspaper custom that compels expression of opinion immediately after hearing, I recorded impressions, vague impressions. To-day the passages in this stupendous work that are fixed in the memory and still exert a spell are the marvelously broad and impressive opening and the beautiful moments in the Nachtlied. And the finale, with its warring tonalities, its B major opposed to the low and deliberate C—the leaving the eternal riddle of existence unsolved?—still impresses me mightily.

There are many things suggested by this symphonic poem that deserves thoughtful, earnest consideration. It is not a work to be summed up while you smoke a cigarette or stand waiting for a car. PHILIP HALE.

BROOKLYN LIFE
VOL. XVI. BROOKLYN, N. Y., NOV. 6, 1897. No. 401

ON Friday afternoon the first of the series of five matinee concerts by the Boston Symphony Orchestra will take place in the Academy. The program includes the Brahm's Symphony No. 3, an Adagio and Scherzo by Goetz, and the Berliz overture to "Benvenuta Cellini." The soloists will be Mrs. Titus and Franz Kneisel. Saturday evening a second series will be begun. Haydn's Symphony No. 7 will be played, and also for the first time here Chabrier's "Espana" and the Weber-Weingartner "Invitation to the Dance." Joseffy will be the soloist.

Boston Sunday Globe.
SUNDAY, NOV. 7, 1897.

Fourth Symphony Concert.

The fourth of this season's Symphony concerts in Music hall was enjoyed, Friday afternoon and last evening, by the usual large gatherings. Mr Paur offered the following program:

Symphony in C major, l'Ours, op 66 (Andre, No 2)..........................Josef Haydn
Overture to Leonore, No. 2 in C major, op 72, Ludwig van Beethoven
Four movements from serenade No. 7, in D major (Cadenzas by E Paur)........... Wolfgang Amadeus Mozart
Violin solo, Mr Franz Kneisel.
Overture, Scherzo, and finale, op 52, Robert Schumann

The symphony in C is one of the most enjoyable of Haydn's larger works, and its performance under Mr Paur's intelligent direction was listened to with much pleasure, and applauded with great heartiness. Rarely has the symphony been given a more satisfactory reading, and the playing of the orchestra left nothing to be desired. The score gives great prominence to the drums and heavy brass instruments, and there have been performances of the work here in the past when the strings and reeds were fairly drowned, but last evening's performance was thoroughly well-balanced and artistically effective.

The No 2 "Leonore" overture was finely played, of course, but it did not prove especially entertaining to the audience. Beethoven wrote so many works of much greater value and interest that it is not surprising that the number is so rarely found on concert programs.

The most enjoyable feature of last night's concert was undoubtedly the splendid performance of the four movements from Mozart's Serenade. The movements were the eight, Adagio in D major and Allegero assai in D major; the second, Andante in G major; the third, Minuet in G minor with trio in G major, and the fourth Rondo: Allegro in G major. Especially interesting was the fact that Mr Paur had written the cadenzas, and no less welcome was it that they were to be played by Mr Franz Kneisel. Of Mr Paur's work only words of warmest praise are to be written. The cadenzas are fine examples of this class of composition and are in keeping with spirit of the original work. Mr Kneisel's playing was positively brilliant, and well merited the enthusiastic applause won from both the audience and members of the orchestra.

The Schumann overture, scherzo and finale proved another agreeable number. The light and buoyant character of the overture with its many charming themes and contrasted color effects, received delightful interpretation; the scherzo, one of the brightest ever written by Schumann, was played with fine spirit and captivating effect, and the work of the orchestra in the brilliant finale was of unrivalled excellence.

There will be no symphony concert this week, the orchestra being away on its first tour of the season. For the concert of Nov 20 the program will be: Mozart's symphony in D major, Paderewski's concerto for pianoforte, Dvorak's suite in D major and Auber's overture to "Carlo Broschi." Mr Alberto Jonas will be the soloist.

—Boston symphony orchestra patrons will hear with pleasure of the remarkable season sale for the five concerts in Philadelphia, undoubtedly the most phenomenal season-ticket sale ever known in that city. In the vast academy of Music, seating over 3000 people, exactly 26 seats remained unsold for the season when the box office opened yesterday morning for the first concert on Monday evening.

—Mr B. F. Keith arrived in New York Friday evening after an absence of one year and seven months. With Mr Keith came his wife, who has been with

NEWS. PROVIDEN

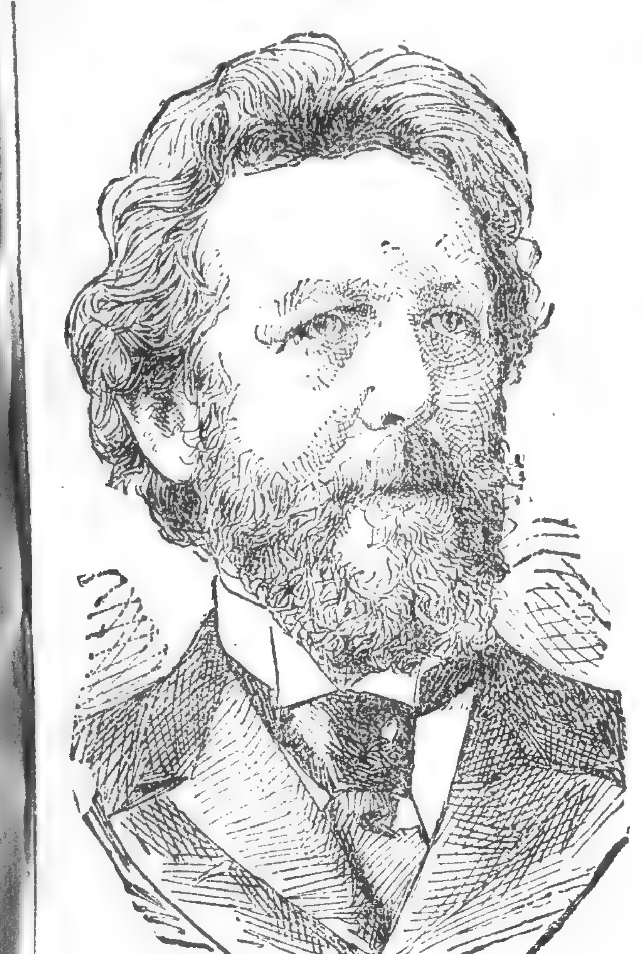
THE SYMPHONY ORCHESTRA

Gave Its First Concert to a Delighted Audience.

The Splendid but Short Program Was Artistically Interpreted.

Johannes Brahms..........................
......Symphony No. 3, in F major, Op. 90
1. Allegro con brio F (major)......6-4
2. Andante (C major)..............6-4
3. Poco Allegretto (C minor)........3-8
4. Allegro (F minor)................2-2
Leopold Damrosch..........Aria, "Sulmaith"
Emmanuel Chabrier.........................
........Rhapsody for orchestra, "Espana"
(First time at these concerts.)
Richard Wagner...............................
..........Song, "Dreams" (Study from "Tristan and Isolde")
Karl Maria von Weber.......................
........"Invitation to the Dance," Op. 65
Arranged for orchestra by Felix Weingartner.

Boston plumes itself for excellence in several directions, but in one respect it holds the palm and sits on a lofty eminence in musical art through the magnificent achievements of its superb Symphony Orchestra. It is a great distinction to be foremost in any good thing but to be recognized as the most accomplished exponent of the divine art in a nation, a



EMIL PAUR, CONDUCTOR.

continent, and probably the world, is a triumph rarely achieved in a young nation under government by the people and for the people. There is hardly time to stop by the wayside of art to achieve greatness in an avenue not overcrowded with gifted aspirants.

Boston, however, had art lovers, public-spirited citizens and wealth enough to start, foster and maintain a musical organization that has become world famous. From a few, comparatively speaking, it has grown into the affections of many, until today the Boston Symphony Orchestra is beloved in every large centre where music has an abiding place and where beauty, strength and grace in tone expression is understood and appreciated. The ever widening circles of its influence are enfolding the people and teaching them musical mysteries that were only understood by students and musicians a few years ago. It is therefore a great educator as well as pleasure purveyor. This charming element is not only recognized in this city, but every where else that the orchestra plays.

New York will crowd its fine temple of music, the Metropolitan Opera House, whenever this famous band appears; and Baltimore, Washington, Philadelphia and other large cities are equally as liberal in patronage and as generous with appreciation and praise. It is small wonder, therefore, that Infantry Hall held a splendid audience last evening when the orchestra began its season of eight concerts in this city.

A casual examination of the makeup of the audience showed that the patronage was almost entirely the same as that which has made these concerts so profitable to the management of the orchestra and which encouraged the increase from six to eight concerts during the season. The expected addition to the regular habitues was also noted, and the increase will be more notable as the subsequent musical feasts are spread before the public.

The only fault to be found with the [illegible] program of last evening was its brevity. The audience left the hall hungry for more. "I could sit all night and listen," was a frequent remark as the people reluctantly departed.

There has been little change in the personnel of the orchestra since last year and the reappearance of the artists was acknowledged and included in the hearty greeting which Conductor Emil Paur received as he advanced to the desk. It was a glad "how do you do," and the great conductor showed that he was pleased to meet his neighbors again.

The symphony which was the first number played has not been heard often, and it is not well understood even by musicians. It illustrates the Brahmsish characteristics, however, and for this reason certain interest centres about the work. It was first played in 1884, and its peculiarity of construction was a theme of discussion by the critics at that time. Its chief peculiarity consists of a frequently recurring phrase of evident thematic significance, which is not one of the regular themes of the work. It conjures strange fancies and sets the imagination on a revel. The andante is more harmonious, quiet and simple, and it leaves a pleasant taste, [illegible] is a sort of romanza, having no particular bearing on that which has gone before. The closing movement added to the uncertainty of the composer's drift and accentuated the mystery which has always clouded his meaning. It was an enjoyable number and it was superbly played. Indeed the skill of the artists employed in its interpretation accounted in a large measure for the interest it sustained.

In strange contrast to the symphony was the frolicsome rhapsody "Espana," which conjured a whole village of festive Spaniards in a big frolic. Something of the same spirit which greeted its first performance in Paris in 1883 was felt last evening. From the first it was a prodigious success. It is a brilliant fantasia, perfectly free in form, on original Spanish dance tunes and its reception at this concert was most cordial. Its unfamiliarity to most of those present made it especially agreeable.

The Weber number was more familiar as it is a favorite with the more accomplished pianists. It made a graceful and pleasing conclusion to the particular work of the orchestra. The accompaniments to the selections by Mme. Gadski, however, were rendered superbly and contributed a generous share to the success of the solo vocalist.

Mme. Gadski has been heard in this city before and her fine vocal gifts received their full measure of praise last season. She is one of the best sopranos now before the public, and her excellent method and thorough equipment to master the most intricate music was understood and felt even in the rather unsatisfying Damrosch aria "Sulmaith." Her

A MUSICAL ADVANTAGE.

The Boston Symphony Orchestra which opened its season in Providence last evening may be claimed as one of our own distinguishing institutions. To this splendid company of artists, the pre-eminent musical organization of America, Providence has long since ceased to be an experiment, but here the Symphony counts with confidence upon one of its most cultured and cordial audiences, new evidence of which is afforded by this season's program which extended by two concerts over previous years.

Providence is fortunate to be so situated as to have the Symphony Orchestra easily at command, for while its field, as the leading organization of its kind in the country, is national, it is, of course, a physical impossibility for it to cover more than a very limited portion of that field. New York extends its royal welcome on its occasional visits to that city, and if it were feasible a triumphal tour is open to it through the country. As it is the opportunity to hear this large and gifted band of artists, selected and assembled from Europe and America's choicest company, is open only to a very limited area of which our city is fortunately a part. That the music lovers of Providence are sufficiently numerous and enthusiastic to make its visit to our city a good business investment is a matter for congratulation since many a community would welcome the chance to change places with this favored town when the musical season opens.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, NOVEMBER 7, 1897.

THE SYMPHONY CONCERT.

The fourth of this season's symphony concerts, taken as a whole, was perhaps the most enjoyable of those so far given because of the uniform excellence of the band.

The programme opened with Haydn's Symphony in C major, which is one of the most popular of this composer's works. Mr. Paur has the faculty of interpreting all of Haydn's compositions in a wholly delightful manner, and he carried his men through the four movements of the symphony with so much fervor as to arouse the audience to quite a display of enthusiasm. The second and third numbers of the programme were transposed, which brought the four movements from the Mozart Serenade No. 7 next. This brought forward Mr. Kneisel, who played the always charming violin solos in a very artistic manner. It is great pleasure to listen to Mr. Kneisel, for he steadily improves in his art. At each hearing he seems to grow more intense, and his tones take on that added firmness and strength which make everything he does thoroughly convincing. And no one appreciates his masterly interpretation of everything he does more than the Symphony patrons, and they always accord him the applause he deserves.

Following came the Beethoven overture to "Lenore," No. 2, which is of a martial order and thoroughly soul-stirring. This is the first grand overture Beethoven ever wrote, and is not often heard at these concerts. It is full of beautiful phrases and there are a number of charming melodies skilfully developed. The Schumann overture, or rather three movements of it, finished the programme. Especially delightful was the second movement, with its graceful rhythm and the way the orchestra brought out all its subtle beauties could not have been improved upon.

At the next concert, two weeks hence, there will be selections from Mozart, Paderewski, Dvorak and Auber, and the piano soloist will be Mr. Alberto Jonas.

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State.
The Official Paper of the City.

MONDAY MORNING, NOV. 8, 1897.

Symphony Concert Up to Highest Standard of Orchestra.

The programme of Saturday showed that Dr. Paur feared that indigestion or even gout might follow upon the heels of the rich viands he has been allowing us; therefore Strauss, Rimski-Korsakoff, and all the other highly spiced dishes, were put back in the cupboard, and we were suddenly ordered a simple diet of musical oatmeal and gruel.

A long reign of simplicity marked the first two thirds of the concert, and Haydn and Mozart ousted the morbid and noisy moderns. After all it is as well to be reminded occasionally that there was once a time when seventh chords were resolved, and when logical ideas were expressed without the aid of a monster brass band. But the change came somewhat over suddenly, and the course of dieting was continued too long. It was not good policy to present a light work by Mozart directly after a very simple Haydn symphony. Mr. Paur was too evidently anxious to separate the sheep from the goats, to serve his novelties and his antiquities in batches. Therefore the concert at first seemed a little too rococo. But it rested the men and it was easy for the audience.

Haydn's symphony, called "The Bear" (for Haydn's frequent duplication of keys rendered special nomenclature necessary in a time when opus numbers were not carefully used) was charmingly played, and the last movement, particularly, had an abandon and a swing that was inspiring. Good, healthy and exhilarating music it was, and its merits were recognized by the audience.

There were no moments of frenzy in the work, no passages (as in "Zarathustra") where a war between B major and C major symbolically proved that all human knowledge ends in doubt and dissatisfaction; there was no philosophy of any kind, only some attractive melody, some pure harmony, some clearly-defined musical architecture, and a very lively ending, resembling a bear-dance. Yet it seemed a good foundation to build upon. Perhaps some day a composer will come along who will unite this directness of melody, this perfect symmetry of parts, with modern orchestration and more advanced figure development, and that composer will clear the modern musical atmosphere. We fancy that Bizet might have become such a composer had he only lived beyond the "fatal thirties."

To follow Addison with Wordsworth, to give gentle Mozart after simple Haydn, was "wasteful and ridiculous excess." It was the Haffner Serenade that came after the symphony, curtailed to four movements, with Mr. F. Kneisel in the obbligato violin part. This serenade (a set of short movements, in the last century fashion for instrumental serenades) was originally a bit of lightly scored wedding music for the daughter of a merchant, an unpretentious and pretty composition—in its proper sphere. Of the man who passes by such a work disdainfully one can only say:—

> "A primrose by a river's brim
> A yellow primrose was to him,
> And it was nothing more,"

Only on this occasion it might be objected that the primrose was magnified into a chrysanthemum. The work is essentially chamber music, and it did not fit a symphonic programme in Music Hall; and in its full orchestral dress it seemed like a country maiden in a Worth gown. Mr. Kneisel played the solo passages with a quiet and modest manner that suited well to the number, and the cadenzas by Mr. Paur were commendably unobtrusive and musicianly. It speaks well for our director's poetic insight that he is able to give a fitting set of cadenzas to a work of this character; most composers would have over-loaded the music with some prolix figure treatment or some briliant display of their individuality, but these cadenzas seemed to grow logically out of Mozart's themes. Both Mr. Paur and Mr. Kneisel were applauded at the end of every movement.

And now there came a step towards modern music in the performance of Beethoven's "Leonore Overture, No. 2." The overture is not in the full modern style ("Leonore, No. 3," is that), but it seemed grandly dramatic, coming after so much last century music; one was able to appreciate it, on this occasion, as those did who first heard it, when it seemed the culmination of all that was bold, emotional and daring. It must not be forgotten that there are some who prefer the second Leonore overture (the accepted numeration is not chronologically correct) to the famous "No. 3." While we are not of these, we certainly may deplore that the greater work is pushing the less developed one into obsolescence; the present number is heard far too seldom, it is treated like a poor relation in a rich family.

It received a really splendid interpretation; powerful, earnest, with every little figure and sub-theme brought out clearly, so that the veriest tyro might follow its construction. Its famous trumpet call was given (by Mr. Mueller we presume) without a break and in perfect combination with the distant orchestra.

The concert then took a step still nearer to the music of today by presenting Schumann's "Overture, Scherzo and Finale," really a symphony without a slow movement, and more clearly in symphonic form than the four "symphonies" of the composer. Although given to the world in a revised form, the little symphony was originally an outcome of that happy period which marked Schumann's highest powers, the year immediately following his marriage with Clara Wieck, which took place in 1840. Just as this epoch brought forth two contrasted cycles of song ("Frauenliebe und Leben" and "Dichterliebe") so one finds it evolving simultaneously, two different symphonies, the glorious one in B flat, recently performed, and this earnest and less popular work.

Although there is no slow movement in this composition it seems a more sombre work than the B flat symphony. It is probably the more Schumanneesque of the two; if there seem too much of dissonance, of shadow, for a product of the happiest era of the composer's life, it may be remembered that with Schumann a great joy was a serious thing, that the dreamy part of his dual nature, the part he named "Eusebius," was ever introspective, never wildly jubilant.

If in speaking of Schumann's works we constantly refer to points in the composer's life, it may be borne in mind that this composer wrote music more directly autobiographical than any other. His music was often the offspring of definite events in his career.

We have spoken of the clear architecture of this work; the sonata-allegro of the first movement is as clear as one of Mozart's, and as the concert-overture (established by his colleague Mendelssohn) was a sonata-allegro form, we can understand the title—"Overture"—as given to this first movement; it is as much a concert-overture as "The Hebrides," or "The Fair Melusina."

Every movement was finely played; in fact, the whole concert was up to the highest standard of our orchestra. The finale was given with a massive power and solidity that caused it to become almost a revelation. The culmination was like a great hymn of thanksgiving, and infinitely more sincere and convincing than the offering of thanks with which Mendelssohn closes his "Scotch" symphony.

Altogether then, if the programme was not the most pregnant with interest, if it lacked contrast in its earlier numbers and movements, it was none the less one of the enjoyable occasions, chiefly because of the steadiness and perfection of ensemble that ruled throughout.

Louis C. Elson.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CII., NO. 130.

SUNDAY, NOVEMBER 7, 1897.

BOSTON SYMPHONY CONCERT.

Fine Programme of Music of the Older Compositions.

A Wholly Pleasing Concert and Most Interesting—The Haydn Symphony and a Beethoven Overture Among the Numbers—A Mozart Serenade.

The programme for last evening's concert by the Boston Symphony orchestra in Music Hall was:

Symphony in C..............................Haydn
Overture to "Leonore," No. 2.......Beethoven
Four movements from the "Haffner" Serenade..............................Mozart
Overture, scherzo and finale.........Schumann

After programmes so largely devoted to what was extremely modern, it was probably thought advisable to return wholly to the old by way of contrast. Without putting in a plea against the new, nor intending any captious reflection on it, still, it is good now and then to return to first principles. The concert was wholly pleasing and deeply interesting.

The Haydn symphony, though in the composer's most naive vein in the first three movements, shows him almost at his best in the finale, which, for some undiscoverable reason, caused the work to be given the title, "L'Ours." Why "The Bear"?

Many of his symphonies have had these droll names conferred on them, such as "Morning," "Noon," "Evening," "The Hen," "The Schoolmaster," "Mercury," "The Philosopher," "The Chase," "The Clock," and so on. Another is named "Mit dem Paukenschlag," and still another "Mit dem Paukenwirbel."

Haydn wrote 125 symphonies, and as he necessarily repeated the keys very often, this christening of them was probably by way of giving them a more certain recognition than the key name would have provided. The process was carried still further and more prosaically by naming a set of symphonies after the letters of the whole alphabet.

The finale of "The Bear" is the most interesting of the movements, the working out being in Haydn's most vigorous and most elaborate and most brilliant manner.

The serenade, which was written for the wedding of Elizabeth Hafner, a daughter of one of the prominent merchants of Germany, was not the only work Mozart composed in honor of the Hafners, the other being a symphony in D, also composed for a wedding in the same family.

The serenade is in eight movements, of which only an adagio, one of the four allegros, an andante and one of the three minuets were performed last evening. Of these movements three have a part for the solo violin, the andante being prominent in this regard. For the solo instrument Mr. Paur has written cadenzas which are thoroughly charming in their close adherence to the spirit of the work in which they are introduced, in their grace and refinement of taste and in their effectiveness. In addition they are discreetly brief, not over ambitious, are in nowise obtrusive, and give a delightfully piquant and appropriate emphasis at just the proper moment.

The serenade was beautifully read and performed, the fine minuet with special nobility of style. Mr. Kneisel interpreted the solo part with infinite delicacy, and in the andante with a warm and tender sympathy that was artistic in the very best sense of the word. This performance throughout was genuine Mozart playing, which, simple as it may appear, is not a task easy of successful achievement. There was great applause after each movement, and Mr. Paur and Mr. Kneisel were called on to bow their acknowledgement on each occasion.

The Beethoven overture, in several respects the most effective, if not the most elaborate, of the introductions he composed for his operas, wears wonderfully. Even at a time when music is revolutionized it still sounds fresh, orchestration included, and among all the overtures that have been written since it would not be easy to find its peer. It was splendidly read and played; nothing was lacking in regard to color, vigor and effectiveness.

The Schumann symphony cannot be said to retain its freshness, except in the scherzo. The repetitions in the first movement begin to pall and the hues have faded. The work of the orchestra

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When Mr. Paur stepped upon the platform in Providence, Wednesday, to open the series of symphony concerts there, he and his men not only faced the largest gathering of society and musical folk that had ever greeted them, but the conductor had a personal tribute. His stand was covered with a decoration of smilax strings studded with carnations.

In the burst of enthusiasm which greeted Mme. Gadski, Mr. Paur plucked the carnations and presented them to her, which graceful act won him her smile and the plaudits of the house.

Mr. Curtis Guild of the Commercial Bulletin, who has been confined to his bed for a fortnight with a serious illness, is now making rapid progress tow-

Boston Transcript

MONDAY, NOVEMBER 8, 1897

Music Hall: Boston Symphony Orchestra

The programme of the fourth symphony concert, given in the Music Hall last Saturday evening, was:

Haydn: Symphony in C major, "L'Ours," opus 66.
Mozart: Four movements from Serenade No. 7, in D Major, "Haffner."
(Cadenzas by Mr. E. Paur; violin solo, Mr. F. Kneisel.)
Beethoven: Overture to "Leonore," No. 2, opus 72.
Schumann: Overture, Scherzo and Finale, opus 52.

What looks well enough on paper is not always so welcome to the ear. The succession of such four names as Haydn, Mozart, Beethoven and Schumann—in historico-chronological order, too—has, in itself, something that appeals pleasantly to the imagination; it suggests a bird's-eye view of the progressive work of four great classicists, in which the romantic element comes more and more to the fore the farther down one gets in the list. But, to the ear, such a programme may well be rather tiresome than otherwise, in this year 1897; and we doubt if most of last Saturday evening's audience did not find it so. The wisdom of giving entirely classical programmes nowadays is as questionable as that of giving wholly modern ones, in which novelties predominate. Each of these two sorts appeals welcomely only to those who are to a certain extent extremists in their musical taste; and there are comparatively few such extremists in any audience. Such programmes leave the majority of the public out in the cold. It need not be denied that they do not wholly lack variety, in a way; one certainly can find in them variety in individuality, variety in style and manner; but what one misses in them is variety in musical and artistic point of view, just the variety which is most palpable to the general listener.

Last Saturday evening's concert suggests to us some thoughts on the classical orchestral repertory in general, and its present position in the scheme of concert-giving. This position is by no means what it was twenty years ago. It may be well to consider why.

The present writer cannot remember the time when it was not the general consensus of musicians in this city that the Music Hall was too large a place for good orchestral effect; and by good orchestral effect was meant, twenty or twenty-five years ago, the good effect of the classical orchestral repertory, for the classical repertory was pretty nearly all we had then. But the unsatisfactory effect of orchestral playing in the Music Hall was, upon the whole, felt by musicians only, by men who had an ideal standard in their minds, and found this standard fallen short of; the general public, whose standard is based more upon what they are in the habit of actually hearing than upon any preconceived ideal, did not, as a rule, feel the insufficiency. Most of them had heard orchestral playing only in the Music Hall, and had no other notions of orchestral effect than were to be gathered from what they heard. Moreover, they had little or no means of drawing comparisons. To be sure, some of the newer music—by Berlioz, Liszt and Wagner—began to creep into our programmes, and its more sonorous scoring showed itself better fitted to cope with the sound-absorbing spaciousness of the hall. But this new music had not then really won for itself an acknowledged place in the repertory; it was commonly regarded as something strange, irregular, abnormal, and was, upon the whole, not very generally liked. Musicians, even those most opposed to it, could not help recognizing that, with all its then questionable peculiarities, it really did sound in the Music Hall, and that the hall was not too large for it; but the general public, whose notions of orchestral effect were based, as we have said, upon the effect of the classical repertory in that particular place, found it unduly noisy. At any rate, their experience of what of the modern music they heard, with its brilliant, sonorous scoring and imposing masses of orchestral tone, did not in the least affect their enjoyment of older, less-powerfully scored compositions; their general standard of orchestral effect remained what it had been. That is, they still looked upon the effect of the classical repertory in the Music Hall as normal, and upon that of the newer music as abnormal and over-strident. They had little comprehension of what musicians meant by calling the effect of the newer music normal, and that of the classical repertory abnormally weak, vague and breezy. When some musician happened to tell them of the effect of, say, a Haydn symphony in the old Leipzig Gewandhaus, where "the strings sounded strong as trumpets, and the first violins cut like a knife," they only wondered how he could like that sort of thing, for they themselves did not want anything to "cut like a knife."

But these conditions are entirely and radically altered now. The newer music has won for itself a regular, recognized place in the concert repertory; the more sonorous scoring of Berlioz, Liszt, Wagner, Brahms, Goldmark, Dvorak, and others has become the rule rather than the exception, and the public ear has grown accustomed to it. More than this, the modern Frenchmen and Russians are coming in—Tchaikóvsky, Bizet, and Saint-Saëns have even a settled position in the repertory—and the "orchestral extremists," instead of being Berlioz or Wagner, are now Chabrier and Richard Strauss. In a word, the general ear has become habituated to modern orchestration and to its effect in the Music Hall; the public has at last got a standard of comparison by which it is beginning to appreciate that the effect of the classical repertory is really unduly weak and unimpressive. The classical repertory is accordingly gradually sliding down the declivity of unpopularity; the public finds it less to its taste than formerly, the orchestra itself is growing tired of it.

This is sad; for the classical repertory is, after all, still the backbone of a symphony concert season. Perhaps doubly sad, because this growing distaste for the great classic masters springs mainly from a correct appreciation of what normal orchestral effect really is and should be, and musicians and general public feel much the same about the matter—much the same, if with a noteworthy difference in one particular. The general public is not much given to reasoning; if it finds that the classic repertory is getting tedious in comparison with the newer things, it takes for granted that the former is being naturally and quite legitimately ousted by the latter, according to the general law of decay of the old and thriving of the new. So they see no reason for not being off with the old love and on with the new, without further ado. They do not appreciate, as musicians do, that the classic repertory is gradually being legitimately ousted by the modern only in halls like the Music Hall; that the older things never sounded any better there than they do now, but that they themselves have unconsciously come to the position held by musicians twenty years ago, that the effect of the classic repertory never was good in that vast place. If the older things could only be played to them in a hall of fitting size, there can be no reasonable doubt that the public would enjoy them as heartily now as ever.

Unfortunately this is just what cannot be done; the large concert hall—of which our Music Hall is a fair average sample—is one of the nearly universal and characteristic conditions of orchestral concert-giving all over the musical world today; the large hall "has come to stay." Even were Mr. Higginson inclined to split up his season into two courses, one modern course in the Music Hall, and one classical one in a more fitting place, there is no such smaller hall in Boston. The classical repertory must continue to be given here at a terrible, and ever-increasing, disadvantage.

One more consideration, and, to our thinking, the unhappiest of all. The style in which the works of the great classic masters are now given here seems to us the very worst calculated to enable them to keep up a successful competition with the newer music, under conditions which are already unfavorable in themselves. If the classic repertory have any sound hope of survival, in competition with the new, this hope lies in its contrast with the new, not in its similarity. And the now prevalent fashion of applying a distinctly modern style of performance to classical compositions tends more and more to efface this contrast. Instead of emphasizing, even perhaps to a degree bordering upon exaggeration, the most characteristic and distinctive features of the older music, those features in which it differs most from the more modern, and so giving it a special flavor and zest of its own, modern conductors—of whom Mr. Paur is a fair example—seem bent upon modernizing the expression of the older works and making them sound as much like the newer ones as they can. Instead of throwing into sharp relief the rhythmic vivacity and energy, the coherence and clearness of development, the general continuity of mood and unity of design of the older music—traits in which it contrasts most sharply with the newer,—Mr. Paur seems to do his best to veil these characteristic features behind a distinctively modern fitfulness of style, vagueness of rhythm, and instability of tempo.

Take last Saturday evening's concert as an example; it seemed as if our orchestra were wholly unable to play a crescendo without hurrying, a diminuendo without dragging, a bit of expressive cantilena without taking it at a sentimentalizing slow tempo. In short, it seemed as if it had fallen for good(?) and all into the rudimentary faults against which fervid beginners of sweet sixteen are warned. The only thing that produced its true effect was the Mozart serenade—partly, no doubt, because of Mr. Kneisel's admirable playing of the solo part and his often taking the tempo into his own hands; but also largely because just this composition of Mozart's was written for a very small band of players, for performance in a private house, and the enormous doubling of the string-parts by our orchestra brought it up to something like normal relations to the vast Music Hall.

The next programme (for Friday afternoon, Nov. 19, and Saturday evening, Nov. 20—there will be no concert nor rehearsal this week) is: Mozart, symphony in D major, No. 7 (without minuet); Paderewski, pianoforte concerto in A minor, opus 17; Dvorak, suite in D major, opus 39; Auber, overture to "La Part du Diable." Mr. Alberto Jonas will be the pianist.

BOSTON EVENING [illegible]

NOVEMBER 8 1897.

Symphony Concert Up to Highest Standard of Orchestra.

The programme of Saturday showed that Dr. Paur feared that indigestion or even gout might follow upon the heels of the rich viands he has been allowing us; therefore Strauss, Rimski-Korsakoff, and all the other highly spiced dishes, were put back in the cupboard, and we were suddenly ordered a simple diet of musical oatmeal and gruel.

A long reign of simplicity marked the first two thirds of the concert, and Haydn and Mozart ousted the morbid and noisy moderns. After all it is as well to be reminded occasionally that there was once a time when seventh chords were resolved, and when logical ideas were expressed without the aid of a monster brass band. But the change came somewhat over suddenly, and the course of dieting was continued too long. It was not good policy to present a light work by Mozart directly after a very simple Haydn symphony. Mr. Paur was too evidently anxious to separate the sheep from the goats, to serve his novelties and his antiquities in batches. Therefore the concert at first seemed a little too rococo. But it rested the men and it was easy for the audience.

Haydn's symphony, called "The Bear" (for Haydn's frequent duplication of keys rendered special nomenclature necessary in a time when opus numbers were not carefully used) was charmingly played, and the last movement, particularly, had an abandon and a swing that was inspiring. Good, healthy and exhilarating music it was, and its merits were recognized by the audience.

There were no moments of frenzy in the work, no passages (as in "Zarathustra") where a war between B major and C major symbolically proved that all human knowledge ends in doubt and dissatisfaction; there was no philosophy of any kind, only some attractive melody, some pure harmony, some clearly-defined musical architecture, and a very lively ending, resembling a bear-dance. Yet it seemed a good foundation to build upon. Perhaps some day a composer will come along who will unite this directness of melody, this perfect symmetry of parts, with modern orchestration and more advanced figure development, and that composer will clear the modern musical atmosphere. We fancy that Bizet might have become such a composer had he only lived beyond the "fatal thirties."

To follow Addison with Wordsworth, to give gentle Mozart after simple Haydn, was "wasteful and ridiculous excess." It was the Haffner Serenade that came after the symphony, curtailed to four movements, with Mr. F. Kneisel in the obbligato violin part. This serenade (a set of short movements, in the last century fashion for instrumental serenades) was originally a bit of lightly scored wedding music for the daughter of a merchant, an unpretentious and pretty composition—in its proper sphere. Of the man who passes by such a work disdainfully one can only say:—

> "A primrose by a river's brim
> A yellow primrose was to him,
> And it was nothing more,"

Only on this occasion it might be objected that the primrose was magnified into a chrysanthemum. The work is essentially chamber music, and it did not fit a symphonic programme in Music Hall; and in its full orchestral dress it seemed like a country maiden in a Worth gown. Mr. Kneisel played the solo passages with a quiet and modest manner that suited well to the number, and the cadenzas by Mr. Paur were commendably unobtrusive and musicianly. It speaks well for our director's poetic insight that he is able to give a fitting set of cadenzas to a work of this character; most composers would have over-loaded the music with some prolix figure treatment or some briliant display of their individuality, but these cadenzas seemed to grow logically out of Mozart's themes. Both Mr. Paur and Mr. Kneisel were applauded at the end of every movement.

And now there came a step towards modern music in the performance of Beethoven's "Leonore Overture, No. 2." The overture is not in the full modern style ("Leonore, No. 3," is that), but it seemed grandly dramatic, coming after so much last century music; one was able to appreciate it, on this occasion, as those did who first heard it, when it seemed the culmination of all that was bold, emotional and daring. It must not be forgotten that there are some who prefer the second Leonore overture (the accepted numeration is not chronologically correct) to the famous "No. 3." While we are not of these, we certainly may deplore that the greater work is pushing the less developed one into obsolescence; the present number is heard far too seldom, it is treated like a poor relation in a rich family.

It received a really splendid interpretation; powerful, earnest, with every little figure and sub-theme brought out clearly, so that the veriest tyro might follow its construction. Its famous trumpet call was given (by Mr. Mueller we presume) without a break and in perfect combination with the distant orchestra.

The concert then took a step still nearer to the music of today by presenting Schumann's "Overture, Scherzo and Finale," really a symphony without a slow movement, and more clearly in symphonic form than the four "symphonies" of the composer. Although given to the world in a revised form, the little symphony was originally an outcome of that happy period which marked Schumann's highest powers, the year immediately following his marriage with Clara Wieck, which took place in 1840. Just as this epoch brought forth two contrasted cycles of song ("Frauenliebe und Leben" and "Dichterliebe") so one finds it evolving simultaneously, two different symphonies, the glorious one in B flat, recently performed, and this earnest and less popular work.

Although there is no slow movement in this composition it seems a more sombre work than the B flat symphony. It is probably the more Schumannesque of the two; if there seem too much of dissonance, of shadow, for a product of the happiest era of the composer's life, it may be remembered that with Schumann a great joy was a serious thing, that the dreamy part of his dual nature, the part he named "Eusebius," was ever introspective, never wildly jubilant.

If in speaking of Schumann's works we constantly refer to points in the composer's life, it may be borne in mind that this composer wrote music more directly autobiographical than any other. His music was often the offspring of definite events in his career.

We have spoken of the clear architecture of this work; the sonata-allegro of the first movement is as clear as one of Mozart's, and as the concert-overture (established by his colleague Mendelssohn) was a sonata-allegro form, we can understand the title—"Overture"—as given to this first movement; it is as much a concert-overture as "The Hebrides," or "The Fair Melusina."

Every movement [illegible] played, in fact, the whole concert was up to the highest standard of our orchestra. The finale was given with a massive power and solidity that caused it to become almost a revelation. The culmination was like a great hymn of thanksgiving, and infinitely more sincere and convincing than the offering of thanks with which Mendelssohn closes his "Scotch" symphony.

Altogether then, if the programme was not the most pregnant with interest, if it lacked contrast in its earlier numbers and movements, it was none the less one of the enjoyable occasions, chiefly because of the steadiness and perfection of ensemble that ruled throughout.

Louis C. Elson.

Boston Journal.

SUNDAY, NOVEMBER 7, 1897.

SYMPHONY CONCERT.

An Evening Without a Soloist or Any Orchestral Sensation.

The program of the fourth Symphony concert, given last evening in Music Hall, was as follows:

Symphony in C major, "l'Ours," Op. 66. Haydn
Four Movements from Serenade No. 7, in D major, "Haffner"................Mozart
Cadenzas by E. Paur.
(Violin Solo by Mr. Franz Kneisel.)
Overture to "Leonore," No. 2.....Beethoven
Overture, Scherzo, and Finale, Op. 52.. Schumann

This was a concert that gave respectable pleasure. The composers were all good men and true. There were no doubtful characters admitted, no Russians—terrible fellows, reeking with vodka—no frivolous and suspicious Frenchmen, leering at estimable matrons of the Back Bay, no queer Swedes or Norwegians or Danes or Italians.

To be sure there was wedding music, but the music Mozart wrote was eminently fit for the wedding of Miss Elizabeth Haffner, daughter of the wholesale merchant and burgomaster, to Mr. Spaeth. None of the guests became intoxicated, and there were no jests to bring a blush to the bride's face.

⁂

Haydn's "Bear" symphony was played here under Mr. Nikisch, Dec. 7, 1889. The program book then stated that it was the first performance of it in Boston. This seems hardly possible, but the statement was not contradicted. It is my impression that the symphony has not been played here since. And no wonder—for there is little of interest in it except the finale, which says something and in an ingenious fashion. The first three movements are hopelessly antiquated, without any of the beauty that is often found in old-fashioned things.

And much of the Mozart would have been dull if the performance had not been so admirable. Of course we hear this music all out of proportion. It was written for a festival occasion, and there was feasting, there was laughter, there was wooing between the movements. It was played by a small orchestra, not by such a large band of strings with a few wind instruments. But played as they were last night the movements chosen gave pleasure, especially the andante, menuetto and rondo. Mr. Kneisel played the solos with exquisite finish and beauty of tone. Mozart himself would have applauded. And the cadenzas by Mr. Paur were in excellent taste. They were in the spirit, and they were not too long.

We are so accustomed to the Leonore No. 3 that we are likely to forget the grandeur of the No. 2 overture. There are passages in this Leonore No. 2 that seem to me even more dramatic than any in the so-called greater. I am not sure but that as a theatre overture it is more stirring, nor am I willing to admit that the coda is less effective for theatre use. And how modern this overture is! What sonority! What effects gained without summoning tubas, bass clarinets, regiments of extra instruments! For here is depth of thought as well as strength in expression.

The overture in the little symphony of Schumann is very delightful music. The grace and spontaneity of melody rise above the somewhat dogged technical endeavor.

Philip Hale.

There will be no Symphony rehearsal or concert this week. The program for the 19th and 20th will be as follows: Mozart's Symphony in D major (without menuet); Paderewski's concerto for pianoforte; Dvorak's suite in D major, op. 39, and Auber's overture to "Part du Diable."

The program of the third Harvard University chamber concert will include Mozart's Quintet for piano, oboe, clarinet, horn and bassoon, in E flat; Beethoven's sonata appassionata for piano, and Hummel's septet. Mr. Bearmann and members of the Symphony Orchestra will play.

Such was the demand for subscription tickets for the series of five concerts by the Boston Symphony Orchestra in the Academy of Music, Philadelphia, a theatre which holds over 3000, that only 16 tickets were for sale to the general public.

N.Y. FIGARO

Sonnabend, den 6. November 1897.

Herausgeber: Leo von Raven.
Redakteur: Emil Jasper.

Providence, 4. Nov.

Weit energiſcher als in vergangenen Jahren ſcheint unſere diesjährige Muſikſaiſon in's Zeug zu gehen, denn neben den Boſton Symphonie und Arion Club Konzerten hat ſich jetzt noch eine dritte muſikaliſche Macht — das Kneiſel Streichquartett — geſellt. Das Boſton Symphonie Orcheſter hat zwei Konzerte mehr angeſagt, ein klarer Beweis für die Zunahme des populären Muſikverſtändniſſes. Volle Anerkennung muß ich gerne Dr. Jules Jordan, dem Dirigenten der Arion Club Konzerte, zollen. Herr Dr. Jordan wird nicht mehr ein zuſammengewürfeltes Orcheſter (wenn es auch aus Boſton kam) für die wirklich ausgezeichneten Chor-Konzerte gebrauchen, ſondern das Boſton Symphonie Orcheſter, wenn auch in verkleinertem Maßſtabe. Dieſe wirklich populären Konzerte dürſten jetzt um ſo beliebter werden. Das Kneiſel Quartett wird drei Soireen in Steinert Hall geben und findet die erſte Soiree am 8. Dezember ſtatt. Als großer Quartettfreund ſehe ich dieſen Konzerten mit großem Intereſſe entgegen. Ich freue mich berichten zu können, daß dieſe Quartett-Soireen auch einen finanziellen Erfolg haben werden. Das erſte Boſton Symphonie Orcheſter Konzert fand dieſe Woche ſtatt. Ich habe über die künſtleriſche Befähigung dieſes wohl jetzt weltbekannten Orcheſters in dieſen Spalten ſo oft und ausführlich geſchrieben und will ich nur dieſes Mal bemerken, daß, wenn ich vom hohen Standpunkte herab mit unerbittlicher Strenge richte, ich nur widerholen kann, wie wahrhaft gediegen das Spiel dieſes Orcheſters iſt — die Execution in ihrer Art iſt dem Werke ebenbürtig. Die Mitglieder dieſes Orcheſters haben mit eingeborener Begeiſterung und mit Geſchick Jahre lang geübt und ſich innig in einander eingelebt. Das Programm des erſten Konzertes beſtand aus der Brahms'ſchen Symphonie No. 3. in F-moll; Espana Rhapſodie von Chabrier und Weber's „Aufforderung zum Tanz", bearbeitet ganz kürzlich von Felix Weingartner. Frau Gadski war die Soliſtin des Abends und ſang ſie die Arie „Sulmaith" von Dr. Leopold Damroſch und Träumereien (Triſtan und Iſolde) von Wagrer.

Herm. Mueller.

BOSTON HERALD.

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VOL CIL, NO. 135.

FRIDAY, NOV. 12, 1897.

SYMPHONY CONCERT IN NEW YORK.

The Reception Accorded to the Boston Orchestra Was a Very Cordial One.

[Special Dispatch to the Boston Herald.]

NEW YORK, Nov. 11, 1897. The Boston Symphony orchestra, Emil Paur conductor, gave its first concert of the season at the Metropolitan Opera House tonight. The concert opened with Brahms' third symphony (F major). While classical in form, it is a thoroughly modern work, both in its material and instrumentation, and Mr. Paur's reading of it was judiciously conservative without being old-fogyish. The lovely third movement was most charmingly played.

The second number on the programme, Schuman's pianoforte concerto, was interpreted by Rafael Joseffy with a depth of feeling which clearly showed the influence upon him of his now favorite master, Brahms.

A brilliant performance of Chabrier's "Espana" rhapsody brought the concert to a close.

The reception accorded the orchestra by the large audience was of the most hearty description, and the warm greeting that met Mr. Joseffy on his appearance showed how highly his qualities are appreciated in New York.

The Boston Traveler

PUBLISHED BY THE
BOSTON TRAVELER CO.,
TORREY E. WARDNER, President

MONDAY, NOVEMBER 8, 1897.

THE SYMPHONY.

A Concert of Comparatively Calm Classics — Haydn, Mozart, Schumann and Beethoven.

Seventeenth season Boston Symphony orchestra; fourth concert. The programme:

Symphony in C......................Haydn
Overture to "Leonore," No. 2..Beethoven
Four movements from the "Haffner"
Serenade.............................Mozart
Overture, scherzo and finale....Schumann

After the Richard Strauss uproar of the week previous, the calm classicism of the programme was something of a delight, like the blue sky and sunshine that follows a particularly vicious thunder shower. It was no doubt carefully thought out by Mr. Paur—this presentation of the four greatest names in music to the exclusion of anything modern. If he were a stern classicist, one might suspect him of revenging himself a bit upon the shouters for things modern and up-to-date. As he is not hide-bound in any one direction, we may as well conclude that he made this programme as a matter of compensation, and in order to suit all varieties of tastes. But the lesson was there, and he who loves pure beauty of form and limpid depth of inspiration felt its force. Is there not infinitely more of the dramatic and passionate in one simple phrase of the "Leonore" overture than in all the frightful howlings of "Thus Spake Zarathustra"?

The Haydn symphony, "The Bear," is pleasant and characteristically tuneful, but not of any great value. It savors of pot-boiling—for even the great Josef was not above writing for the occasion. The finale with its drone bass and quaint little time on the violins is really the only movement worth preserving. The whole symphony was played with exceeding grace and daintiness.

It was interesting to hear the No. 2 "Leonore" overture, for, in spite of the condensed and more fiery No. 3, it is a marvelously clear and powerful work. It is as impressive today as ever, and would stamp Beethoven as a genius of the first rank had he never written another bar. The reading and performance of it were beyond criticism.

Mozart's most charming vein was exhibited in the movements of the Serenade in D, without any of his depth. It was all very pretty, yet no finer than others of his day, whose names are perhaps now unknown, could have written. The several cadenzas by Mr. Paur were quite in the right vein, and they were played with accustomed elegance by Mr. Kneisel.

There was immense dash and the joy of life in the Schumann number. For the most part dreamy, mystic, mournful, no composer has ever lived who could so thrill with his buoyancy when he chose. The most delightful melodiousness, the gayest swing, the tenderest sentiment are all contained in the three movements of this miniature symphony. It was played in a masterly way, and it brought a thoroughly enjoyable concert to a fitting end.

WILDER D. QUINT.

Boston Daily Globe.

WEDNESDAY, NOV. 10, 1897.

Symphony Orchestra at the Capital.

The first concert of the present season was given by the Boston symphony orchestra today, and contrary to the usual custom, took place in the afternoon instead of in the evening. The change from an evening to an afternoon concert was regarded as rather a daring experiment, but it proved entirely successful as, although the seating capacity of the theater is greater than any other hall in which the concerts have heretofore been given, the attendance was very much larger than has ever before been known.

On the invitation of assistant manager C. F. Comee, Pres and Mrs McKinley occupied a box, and the audience included, as usual, the members of the diplomatic corps, members of the cabinet and the leaders of society. A magnificent program was given in the usual incomparable style of this superb organization.

A. Maurice Low.

THE BOSTON
SATURDAY EVENING
Gazette

BOSTON, SUNDAY MORNING, NOV. 7.

The Symphony Concert.

The fourth concert of the season was given by the Symphony Orchestra last night in Music Hall. The programme was:

Symphony, C major, op. 66.............Haydn
Overture, Leonore, No. 2...........Beethoven
Four movements from Serenade No. 7, D
major ....Mozart
Overture, Scherzo and Finale, op. 52.Schumann
Soloist, Mr. Franz Kneisel.

The programme was very attractive despite its antiquity, and one could listen to it with unalloyed delight, although, perhaps, with a tolerance that we who have the luck to be born at a later day generally display towards the old masters. Some of us may have wished that "papa" Haydn had lived in modern days when bass tubas take the place of ideas, but the symphony was delightful nevertheless, and the learning, grace and imagination of the master as evident as ever. The Mozart Serenade added to the charm and it gave Mr. Kneisel the opportunity to again demonstrate his rare skill, faultless taste and exquisite grace as a violinist. Mr. Kneisel is an accomplished master in subduing his individuality to the intentions of the composer whose works he interprets, and nothing is wanting in the way of proper color and style fitted to the work in hand. He is always the artist, but never more admirable than when playing the works of the old masters.

There will be no concert next week; the programme for the week following is: Symphony, D major, No. 7 (without minuet), Mozart; concerto for pianoforte, Paderewski; suite, D major, op. 39, Dvorak; overture, "Carlo Broschi," Auber. The soloist is Mr. Alberto Jonas.

Boston Courier.

SUNDAY MORNING, NOV. 7, 1897.

The fourth Symphony programme was entirely a standard one, as if Mr. Paur had thought that everybody on the stage and off needed a little respite from the demands which have been recently made on mind and nerves. There were Haydn's "Bear" Symphony, Beethoven's "Leonore, No. 2" overture, Schumann's "Overture, Scherzo and Finale," and —this being the only unfamiliar selection—four movements from the Serenade by Mozart which is numbered seven in the Haffner edition, Mr. Kneisel playing the violin obbligato. Of such a programme there is nothing to be said save that it was delightfully and worthily performed throughout and that Mr. Kneisel rendered deliciously the solo violin part and Mr. Paur's appropriate cadenzas in the "Serenade."

The programme for a fortnight hence stands thus: Mozart, Symphony in D major, No. 7, Op. 22, (without Minuet); Paderewski, Concerto for Pianoforte; Dvorak, Suite in D major, Op. 39; Auber, Overture, "Carlo Broschi." Soloist, Mr. Alberto Jonas.

N. Y. FIGARO

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Redakteur: Emil Jasper.

Providence, 4. Nov.

Weit energiſcher als in vergangenen Jahren ſcheint unſere diesjährige Muſikſaiſon in's Zeug zu gehen, denn neben den Boſton Symphonie und Arion Club Konzerten hat ſich jetzt noch eine dritte muſikaliſche Macht — das Kneiſel Streichquartett — geſellt. Das Boſton Symphonie Orcheſter hat zwei Konzerte mehr angeſagt, ein klarer Beweis für die Zunahme des populären Muſikverſtändniſſes. Volle Anerkennung muß ich gerne Dr. Jules Jordan, dem Dirigenten der Arion Club Konzerte, zollen. Herr Dr. Jordan wird nicht mehr ein zuſammengewürfeltes Orcheſter (wenn es auch aus Boſton kam) für die wirklich ausgezeichneten Chor-Konzerte gebrauchen, ſondern das Boſton Symphonie Orcheſter, wenn auch in verkleinertem Maßſtabe. Dieſe wirklich populären Konzerte werden jetzt um ſo beliebter werden. Das Kneiſel Quartett wird drei Soireen in Steinert Hall geben und findet die erſte Soiree am 8. Dezember ſtatt. Als großer Quartettfreund ſehe ich dieſen Konzerten mit großem Intereſſe entgegen. Ich freue mich berichten zu können, daß dieſe Quartett-Soireen auch einen finanziellen Erfolg haben werden. Das erſte Boſton Symphonie Orcheſter Konzert fand dieſe Woche ſtatt. Ich habe über die künſtleriſche Befähigung dieſes wohl jetzt weltbekannten Orcheſters in dieſen Spalten ſo oft und ausführlich geſchrieben und will ich nur dieſes Mal bemerken, daß, wenn ich vom hohen Standpunkte herab mit unerbittlicher Strenge richte, ich nur widerholen kann, wie wahrhaft gediegen das Spiel dieſes Orcheſters iſt — die Execution in ihrer Art iſt dem Werke ebenbürtig. Die Mitglieder dieſes Orcheſters haben mit eingeborener Begeiſterung und mit Geſchick Jahre lang geübt und ſich innig in einander eingelebt. Das Programm des erſten Konzertes beſtand aus der Brahms'ſchen Symphonie No. 3. in F-moll; Espana Rhapſodie von Chabrier und Weber's „Aufforderung zum Tanz", bearbeitet ganz kürzlich von Felix Weingartner. Frau Gadski war die Soliſtin des Abends und ſang ſie die Arie „Sulmaith" von Dr. Leopold Damroſch und Träumereien (Triſtan und Iſolde) von Wagner.

Herm. Mueller.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR,
VOL CII., NO. 135.

FRIDAY, NOV. 12, 1897.

SYMPHONY CONCERT IN NEW YORK.

The Reception Accorded to the Boston Orchestra Was a Very Cordial One.

[Special Dispatch to the Boston Herald.]

NEW YORK, Nov. 11, 1897. The Boston Symphony orchestra, Emil Paur conductor, gave its first concert of the season at the Metropolitan Opera House tonight. The concert opened with Brahms' third symphony (F major). While classical in form, it is a thoroughly modern work, both in its material and instrumentation, and Mr. Paur's reading of it was judiciously conservative without being old-fogyish. The lovely third movement was most charmingly played.

The second number on the programme, Schuman's pianoforte concerto, was interpreted by Rafael Joseffy with a depth of feeling which clearly showed the influence upon him of his now favorite master, Brahms.

A brilliant performance of Chabrier's "Espana" rhapsody brought the concert to a close.

The reception accorded the orchestra by the large audience was of the most hearty description, and the warm greeting that met Mr. Joseffy on his appearance showed how highly his qualities are appreciated in New York.

The Boston Traveler

PUBLISHED BY THE
BOSTON TRAVELER CO.,
TORREY E. WARDNER, President.

MONDAY, NOVEMBER 8, 1897.

THE SYMPHONY.

A Concert of Comparatively Calm Classics — Haydn, Mozart, Schumann and Beethoven.

Seventeenth season Boston Symphony orchestra; fourth concert. The programme:

Symphony in C......................Haydn
Overture to "Leonore," No. 2..Beethoven
Four movements from the "Haffner"
Serenade....... ....Mozart
Overture, scherzo and finale....Schumann

After the Richard Strauss uproar of the week previous, the calm classicism of the programme was something of a delight, like the blue sky and sunshine that follows a particularly vicious thunder shower. It was no doubt carefully thought out by Mr. Paur—this presentation of the four greatest names in music to the exclusion of anything modern. If he were a stern classicist, one might suspect him of revenging himself a bit upon the shouters for things modern and up-to-date. As he is not hide-bound in any one direction, we may as well conclude that he made this programme as a matter of compensation, and in order to suit all varieties of tastes. But the lesson was there, and he who loves pure beauty of form and limpid depth of inspiration felt its force. Is there not infinitely more of the dramatic and passionate in one simple phrase of the "Leonore" overture than in all the frightful howlings of "Thus Spake Zarathustra"?

The Haydn symphony, "The Bear," is pleasant and characteristically tuneful, but not of any great value. It savors of pot-boiling—for even the great Josef was not above writing for the occasion. The finale with its drone bass and quaint little time on the violins is really the only movement worth preserving. The whole symphony was played with exceeding grace and daintiness.

It was interesting to hear the No. 2 "Leonore" overture, for, in spite of the condensed and more fiery No. 3, it is a marvelously clear and powerful work. It is as impressive today as ever, and would stamp Beethoven as a genius of the first rank had he never written another bar. The reading and performance of it were beyond criticism.

Mozart's most charming vein was exhibited in the movements of the Serenade in D, without any of his depth. It was all very pretty, yet no finer than others of his day, whose names are perhaps now unknown, could have written. The several cadenzas by Mr. Paur were quite in the right vein, and they were played with accustomed elegance by Mr. Kneisel.

There was immense dash and the joy of life in the Schumann number. For the most part dreamy, mystic, mournful, no composer has ever lived who could so thrill with his buoyancy when he chose. The most delightful melodiousness, the gayest swing, the tenderest sentiment are all contained in the three movements of this miniature symphony. It was played in a masterly way, and it brought a thoroughly enjoyable concert to a fitting end.

WILDER D. QUINT.

Boston Daily Globe.

WEDNESDAY, NOV. 10, 1897.

Symphony Orchestra at the Capital.

The first concert of the present season was given by the Boston symphony orchestra today, and contrary to the usual custom, took place in the afternoon instead of in the evening. The change from an evening to an afternoon concert was regarded as rather a daring experiment, but it proved entirely successful as, although the seating capacity of the theater is greater than any other hall in which the concerts have heretofore been given, the attendance was very much larger than has ever before been known.

On the invitation of assistant manager C. F. Comee, Pres and Mrs McKinley occupied a box, and the audience included, as usual, the members of the diplomatic corps, members of the cabinet and the leaders of society. A magnificent program was given in the usual incomparable style of this superb organization.

A. Maurice Low.

THE BOSTON
SATURDAY EVENING Gazette

BOSTON, SUNDAY MORNING, NOV. 7.

The Symphony Concert.

The fourth concert of the season was given by the Symphony Orchestra last night in Music Hall. The programme was:

Symphony, C major, op. 66..............Haydn
Overture, Leonore, No. 2...........Beethoven
Four movements from Serenade No. 7, D
major ....Mozart
Overture, Scherzo and Finale, op. 52.Schumann
Soloist, Mr. Franz Kneisel.

The programme was very attractive despite its antiquity, and one could listen to it with unalloyed delight, although, perhaps, with a tolerance that we who have the luck to be born at a later day generally display towards the old masters. Some of us may have wished that "papa" Haydn had lived in modern days when bass tubas take the place of ideas, but the symphony was delightful nevertheless, and the learning, grace and imagination of the master as evident as ever. The Mozart Serenade added to the charm and it gave Mr. Kneisel the opportunity to again demonstrate his rare skill, faultless taste and exquisite grace as a violinist. Mr. Kneisel is an accomplished master in subduing his individuality to the intentions of the composer whose works he interprets, and nothing is wanting in the way of proper color and style fitted to the work in hand. He is always the artist, but never more admirable than when playing the works of the old masters.

There will be no concert next week; the programme for the week following is: Symphony, D major, No. 7 (without minuet), Mozart; concerto for pianoforte, Paderewski; suite, D major, op. 39, Dvorak; overture, "Carlo Broschi," Auber. The soloist is Mr. Alberto Jonas.

Boston Courier.

SUNDAY MORNING, NOV. 7, 1897.

The fourth Symphony programme was entirely a standard one, as if Mr. Paur had thought that everybody on the stage and off needed a little respite from the demands which have been recently made on mind and nerves. There were Haydn's "Bear" Symphony, Beethoven's "Leonore, No. 2" overture, Schumann's "Overture, Scherzo and Finale," and —this being the only unfamiliar selection—four movements from the Serenade by Mozart which is numbered seven in the Haffner edition, Mr. Kneisel playing the violin obbligato. Of such a programme there is nothing to be said save that it was delightfully and worthily performed throughout and that Mr. Kneisel rendered deliciously the solo violin part and Mr. Paur's appropriate cadenzas in the "Serenade."

The programme for a fortnight hence stands thus: Mozart, Symphony in D major, No. 7, Op. 22, (without Minuet); Paderewski, Concerto for Pianoforte; Dvorak, Suite in D major, Op. 39; Auber, Overture, "Carlo Broschi." Soloist, Mr. Alberto Jonas.

THE MUSICAL COUR[illegible]R.

NEW [illegible]RK, WEDNESDAY, NOVEMBER 10[illegible]97.

Th[illegible]ram of the fourth Symphony concer[illegible]iven last n[illegible]as as follows:

Symphony in C major (The Bear)	Haydn
Four movements from Serenade No. 7, in D major (Haffner)	Mozart
Overture Leonore, No. II	Beethoven
Overture, Scherzo and Finale, op. 52	Schumann

It was only a week ago that Strauss' "Thus Spake Zarathustra" was played by the orchestra under Mr. Paur.

And in that orchestra sat as an extra oboist Mr. de Ribas.

If you should look at the *Musical World* (London) for 1837 you might find in the number dated April 14 a review of a concert given by Mr. de Ribas, a flute player. And you might find that "his brother, too—quite a lad—distinguished himself in a solo by Vogt on the oboe; he will become a very fine player, for his tone is beautiful and his execution already surprising for his years."

This is Mr. de Ribas who played April 17, 1847, at a Philharmonic concert in New York "an aria for oboe from a violin solo" by De Beriot.

And Mr. J. S. Dwight, in a number of his journal in April, 1852, spoke thus of him: "Mr. de Ribas is one of our most useful musicians; in our principal orchestra from the Academy time to this his oboe has been remarked as one of the good points; and in this inclement weather, in spite of very poor health, he has been always at his post."

* * *

Mr. de Ribas played in London in 1837. Stop a moment and think what that means. Mendelssohn had just married Cécile Jeanrenaud and had not penned a note of the "Elijah." Schumann had not written his first symphony. Schubert had not been dead ten years, and it was only ten years before that Beethoven had been buried. Brahms was four years old. It was the year of Berlioz's Requiem. The autumn of that year, 1837, Wagner, twenty-four years old, went to Riga. Verdi had not written his first opera. Gounod was studying at the Paris Conservatory. Tschaikowsky was not in this world; Rubinstein was seven years old. And Richard Strauss did not see the light until 1864.

And there Mr. de Ribas sat, playing his oboe and obeying the beat of Emil Paur, who was not born until 1855. What, pray, would he have said in 1837, what would the most experienced violinist of that day have said as he looked over the score of "Thus Spake Zarathustra?

* * *

It is over a week since I heard the symphonic poem of Strauss, and each day has strengthened my dislike. I remember with pleasure and admiration only the nobly broad and uplifting opening measures, Zarathustra's "Greeting to the Sun." The sublime effect of the roaring pedal, the simple trumpet theme, the full orchestral chords C major, C minor, and then the return to C major, still masters me, and still does all, or nearly all, that follows seem a lame and impotent conclusion. I remember nothing of "The Dwellers in the Rear World," save a fleeting echo of the Gregorian Credo and Magnificat. The section of "Joy and Passion" is to me now but a mighty pother, and neither the theme given to violins, oboes and horn, nor the trombone theme, seems of any real worth. "The Grave Song" is not without passages of sombre beauty, but the fugued passage "Of Science" is to me a dismal nightmare. "The Dance Song" is pretentious in orchestration; the chief theme is commonplace, yes, worse than commonplace. "The Night Wanderer's Song" is comparatively a relief. Then comes the much discussed end. Violins (in the highest) and harps in B major, the second position of the chord. Then trombones play this chord—C natural, E, F sharp, and against it the double-basses pick C natural, G natural, the fifth, C natural the octave. Again the chord of B major in the same position. The double basses pick C natural three times. And Mr. Reimann asks, "Has Zarathustra really solved the world riddle, or do investigation and longing and suffering, &c., begin again?"

* * *

Now, concerning the metaphysics or the philosophy of this strange and huge work, I have nothing to say. I tried last spring to read the book of Nietzsche, but neither in German nor in English could I make head or tail of it.

I remember Mr. Floersheim writing from Berlin that Strauss told him: "I did not intend to write philosophical music, or to portray Nietzsche's great work musically. I meant to convey musically an idea of the development of the human race, from its origin through the various phases of development, religious as well as scientific, up to Nietzsche's idea of the Uebermensch. The whole sysphonic poem is intended as my homage to the genius of Nietzsche, which found its greatest exemplification in his book 'Thus Spake Zarathustra.'"

* * *

As absolute music this work, as a whole, is swollen out of all proportion—bombastic, ugly without excuse, wilfully perverse. The themes are for the most part vulgar, and the treatment of them is preposterous. The orchestra is thus composed: One piccolo-flute, three flutes (the third of which is interchangeable with a second piccolo), three oboes, one English horn, one E flat clarinet, two ordinary clarinets, one bass clarinet, three bassoons, one double bassoon, six horns, four trumpets, three trombones, two bass tubas, one pair of kettledrums, bass drum, cymbals, triangle, Glockenspiel, one low bell, two harps, the usual strings, and organ.

In spite of this army of instruments, with the exception of the superb opening measures, there is little true sonority. My friend and colleague, Mr. Woolf, speaking of the unhealthiness of the music, wrote, "It suffers severely from basstubaculosis, and its utterances are too often basstubathetic." And yet you seldom hear a true, full, satisfactory bass in the harmonies; there is seldom a majestic or satisfying walk in the bass. Everything is shrieking high up in the air. In desperately polyphonic pages there is emptiness where there should be strength. Of course there is much that is wonderful and surprising in the detail of the orchestration, but with the exception of the opening measures there is no great thought nobly expressed in the whole work. As absolute music it must fall below the "Death and Apotheosis" of the same composer. Vulgarity here shakes hands with predetermined eccentricity. It is as though you listened to the ravings of a disordered mind that in the wild pursuit after originality of expression had forgotten coherency of thought and logical association of ideas; yet in the ravings are felicitous phrases, a mental brilliance that distresses, for you realize that this man was singularly gifted musically in certain ways.

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And last night, although the Haydn symphony, so far as the first three movements are concerned, is a dull thing, and the academic beauty of Mozart was vitalized only by the exquisite art of Mr. Kneisel, yet there was the constant thought that even academic dullness or beauty is preferable to such originality as that of Zarathustra preferable to such originality as that of Zarathustra by out "Thus Spake Zarathustra" entirely from the memory, but it made one realize—for it was played marvelously well—that it is more truly dramatic, and indeed more highly inspired than the Leonore No. 3. And this not because it was written by Beethoven; not because the composer is dead, but because sublime thoughts are expressed in sublimely forcible and beautiful and lucid harmonic and orchestral speech.

* * *

Mr. Paur's cadenzas to the Mozart Serenade were in admirable taste.

Herald
Nov 7

When Mr. Paur stepped upon the platform in Providence, Wednesday, to open the series of symphony concerts there, he and his men not only faced the largest gathering of society and musical folk that had ever greeted them, but the conductor had a personal tribute. His stand was covered with a decoration of smilax strings studded with carnations.

In the burst of enthusiasm which greeted Mme. Gadski, Mr. Paur plucked the carnations and presented them to her, which graceful act won him her smile and the plaudits of the house.

Boston Journal.

MONDAY, NOVEMBER 15, 1897.

And this reminds us of the great success of the Boston Symphony Orchestra, led by Mr. Paur, in New York last week. Mr. Henderson wrote as follows in the New York Times of the 12th: "The tonal splendors of the Boston orchestra are glorious. The instrumental color is always so rich, so solid, so noble that it seems to have something more than merely sensuous beauty. But that is because it is used as a means not an end. The phrasing of the orchestra is like that of a great singer, and every nuance is full of meaning. But it is hardly profitable to go into details about the matter. Suffice it to say that this is a band of virtuosi, singing through their instruments in perfect unanimity and with a high and inexhaustible artistic enthusiasm."

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CII., NO. 137.

SUNDAY, NOVEMBER 14, 1897.

The first in the series of this season's concerts by the Boston Symphony orchestra at the Metropolitan Opera House, New York, attracted an exceptionally numerous audience, and was an overwhelming success. The subscription this year for these concerts is twice as large as it was last year, and the single sales for the opening performance were much in excess of any that have hitherto prevailed. The press notices of the concert were strikingly unanimous in their enthusiastic appreciation of the orchestra, its conductor and its performances.

BROOKLYN LIFE

VOL. XVI. BROOKLYN, N. Y., NOV. 13, 1897. No. 402

TO-NIGHT (Saturday) the first evening concert of the season by the Boston Symphony Orchestra will take place at the Academy of Music. With the splendid program announced—which includes Joseffy at the piano-forte—and popular prices there ought to be a fine attendance.

[illegible]NDAY TELEGRAM

PROVIDENCE,

NOVEMBER 7, 1897.

The season of Boston Symphony concerts opened Wednesday evening in a [illegible]aze of glory, as it were. It was an unusually good concert, the attendance was the largest that has ever assembled at the opening of the symphonies, and then, you know, it was the first of eight concerts, the largest number ever given here.

The season heretofore has always commenced in October, before everybody had really returned to town, and although they subscribed for their seats just the same, they were unable to be present at the opening concert.

There were ever so many strange faces in familiar locations, and seats in which you naturally expected to find old acquaintances and friends were occupied by new forms and faces. All this is owing to the demand for seats in good locations, and standing in line half an hour after the sale of seats opened before you could even approach the box office meant that you could not get your choice but must take what you could get.

There are ever so many clubs this season. That is, ten or twelve young people musically inclined either secure a season ticket or a share of one for a certain number of concerts, and under the guidance of a chaperone attend the concert in a body. Mrs. Abbie Shepardson-Nauck has always had a large party under her care, who meet with her afterwards to talk over the merits and beauties of the concert.

Mr. Paur always has a special mark of favor bestowed upon him at the first concert, as he invariably enters upon the platform to wield his baton to find his conductor's stand hidden with strings of smilax studded here and there with pink and white carnations. The audience loudly clapped him upon his entrance, and he naturally felt pleased with the ovation and the floral tribute.

Mr. Timothee Adamowski, who occupied his accustomed seat on the end of the second row, was also pleasantly recognized by his friends in the audience who happened to be seated in his vicinity.

In the audience were Mr. Robert I. Goddard and party, Miss Goddard in plain black with black aigrette in her uncovered head; Mrs. Robert I. Gammell, Miss Virginia Gammell, Mr. and Mrs. William G. Nightingale, Miss Mollie Foster, Miss Pegram, Miss Isabel Pegram, Miss Hallie Hazard, Mrs. Le Baron Colt, Mrs. Frank Rhodes, Mr. and Mrs. Howard O. Sturges, Mrs. W. W. White, Mr. and Mrs. Roscoe M. Washburn, Mrs. I. Harris Metcalf, Mr. and Mrs. Hodgman, Miss Ham, Miss Sharpe, Mr. Frank Richmond, Miss Cook, Mr. and Mrs. Granger, Miss Helen Granger, Mr, and Mrs. C. M. Smith, Miss Dwight, Miss Child, Mr. and Mrs. Julian Herreshoff, Dr. Jules Jordan, Mr. Dorrance, Mrs. Alfred Metcalf, Mr. and Mrs. Charles Bailey, Miss Robinson, Miss Corliss, Miss Eddy.

There were some vacant seats when every one should have been filled. If some of our Providence people would only see how eager Bostonians are even to get standing room they would see that every seat here was occupied.

The only fault to be found with the concert was that it was too short—over soon after 9, so that there was no hurrying on the part of the orchestra to catch the last Boston train. As Mr. Comee expressed it, "it was much better to send them home not satisfied than with too long a concert."

The gems were the Spanish Rhapsody, by Chabrier, given for the first time, which evoked a genuine outburst of appreciation, and the familiar "Invitation to the Dance," which Providence audiences always like to have on the programs.

Whenever there was a lady soloist there always was interest in the concert. Mme. Gadski not only sang beautifully, but her appearance and beauty of form and figure made it a pleasure to gaze upon her when she sang.

Her gown was a white brocade with a broad stripe of green which was very effective. The low round neck had a deep frill of Point d'Alencon lace. She wore long tan gloves, amber beads about her neck and in her prettily braided hair an ornament of pearls.

Mr. Paur, in a moment of enthusiasm, plucked the carnations off his stand decorations, as a floral tribute to her rendering of Wagner's "Dreams." It was a pretty idea, conceived on the impulse of the moment, and was duly appreciated by the audience.

THE MUSICAL COURI R.

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* * *

Mr. Paur's cadenzas to the Mozart Serenade were in admirable taste.

When Mr. Paur stepped upon the platform in Providence, Wednesday, to open the series of symphony concerts there, he and his men not only faced the largest gathering of society and musical folk that had ever greeted them, but the conductor had a personal tribute. His stand was covered with a decoration of smilax strings studded with carnations.

In the burst of enthusiasm which greeted Mme. Gadski, Mr. Paur plucked the carnations and presented them to her, which graceful act won him her smile and the plaudits of the house.

Boston Journal.

MONDAY, NOVEMBER 15, 1897.

And this reminds us of the great success of the Boston Symphony Orchestra, led by Mr. Paur, in New York last week. Mr. Henderson wrote as follows in the New York Times of the 12th: "The tonal splendors of the Boston orchestra are glorious. The instrumental color is always so rich, so solid, so noble that it seems to have something more than merely sensuous beauty. But that is because it is used as a means not an end. The phrasing of the orchestra is like that of a great singer, and every nuance is full of meaning. But it is hardly profitable to go into details about the matter. Suffice it to say that this is a band of virtuosi, singing through their instruments in perfect unanimity and with a high and inexhaustible artistic enthusiasm."

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CII., NO. 137.

SUNDAY, NOVEMBER 14, 1897.

The first in the series of this season's concerts by the Boston Symphony orchestra at the Metropolitan Opera House, New York, attracted an exceptionally numerous audience, and was an overwhelming success. The subscription this year for these concerts is twice as large as it was last year, and the single sales for the opening performance were much in excess of any that have hitherto prevailed. The press notices of the concert were strikingly unanimous in their enthusiastic appreciation of the orchestra, its conductor and its performances.

BROOKLYN LIFE

VOL. XVI. BROOKLYN, N. Y., NOV. 13, 1897. No. 402

TO-NIGHT (Saturday) the first evening concert of the season by the Boston Symphony Orchestra will take place at the Academy of Music. With the splendid program announced—which includes Joseffy at the piano-forte—and popular prices there ought to be a fine attendance.

SUNDAY TELEGRAM

PROVIDENCE,

NOVEMBER 7, 1897

The season of Boston Symphony con- rts opened Wednesday evening in a aze of glory, as it were. It was an nusually good concert, the attendance was the largest that has ever assembled at the opening of the symphonies, and then, you know, it was the first of eight concerts, the largest number ever given here.

The season heretofore has always commenced in October, before everybody had really returned to town, and although they subscribed for their seats just the same, they were unable to be present at the opening concert.

There were ever so many strange faces in familiar locations, and seats in which you naturally expected to find old acquaintances and friends were occupied by new forms and faces. All this is owing to the demand for seats in good locations, and standing in line half an hour after the sale of seats opened before you could even approach the box office meant that you could not get your choice but must take what you could get.

There are ever so many clubs this season. That is, ten or twelve young people musically inclined either secure a season ticket or a share of one for a certain number of concerts, and under the guidance of a chaperone attend the concert in a body. Mrs. Abbie Shepardson-Nauck has always had a large party under her care, who meet with her afterwards to talk over the merits and beauties of the concert.

Mr. Paur always has a special mark of favor bestowed upon him at the first concert, as he invariably enters upon the platform to wield his baton to find his conductor's stand hidden with strings of smilax studded here and there with pink and white carnations. The audience loudly clapped him upon his entrance, and he naturally felt pleased with the ovation and the floral tribute.

Mr. Timothee Adamowski, who occupied his accustomed seat on the end of the second row, was also pleasantly recognized by his friends in the audience who happened to be seated in his vicinity.

In the audience were Mr. Robert I. Goddard and party, Miss Goddard in plain black with black aigrette in her uncovered head; Mrs. Robert I. Gammell, Miss Virginia Gammell, Mr. and Mrs. William G. Nightingale, Miss Mollie Foster, Miss Pegram, Miss Isabel Pegram, Miss Hallie Hazard, Mrs. Le Baron Colt, Mrs. Frank Rhodes, Mr. and Mrs. Howard O. Sturges, Mrs. W. W. White, Mr. and Mrs. Roscoe M. Washburn, Mrs. I. Harris Metcalf, Mr. and Mrs. Hodgman, Miss Ham, Miss Sharpe, Mr. Frank Richmond, Miss Cook, Mr. and Mrs. Granger, Miss Helen Granger, Mr, and Mrs. C. M. Smith, Miss Dwight, Miss Child, Mr. and Mrs. Julian Herreshoff, Dr. Jules Jordan, Mr. Dorrance, Mrs. Alfred Metcalf, Mr. and Mrs. Charles Bailey, Miss Robinson, Miss Corliss, Miss Eddy.

There were some vacant seats when every one should have been filled. If some of our Providence people would only see how eager Bostonians are even to get standing room they would see that every seat here was occupied.

The only fault to be found with the concert was that it was too short—over soon after 9, so that there was no hurrying on the part of the orchestra to catch the last Boston train. As Mr. Comee expressed it, "It was much better to send them home not satisfied than with too long a concert."

The gems were the Spanish Rhapsody, by Chabrier, given for the first time, which evoked a genuine outburst of appreciation, and the familiar "Invitation to the Dance," which Providence audiences always like to have on the programs.

Whenever there was a lady soloist there always was interest in the concert. Mme. Gadski not only sang beautifully, but her appearance and beauty of form and figure made it a pleasure to gaze upon her when she sang.

Her gown was a white brocade with a broad stripe of green which was very effective. The low round neck had a deep frill of Point d'Alencon lace. She wore long tan gloves, amber beads about her neck and in her prettily braided hair an ornament of pearls.

Mr. Paur, in a moment of enthusiasm, plucked the carnations off his stand decorations, as a floral tribute to her rendering of Wagner's "Dreams." It was a pretty idea, conceived on the impulse of the moment, and was duly appreciated by the audience.

The Sun.

FRIDAY, NOVEMBER 12, 1897.

BOSTON SYMPHONY ORCHESTRA.

The First Concert of the Season—Joseffy Heard Again.

Following is the programme of the first concert of the seventeenth season of the Boston Symphony Society—the twelfth season in New York:

1. Johannes Brahms—Symphony No. 3, in F major, op. 90.
2. Robert Schumann—Concerto for piano in A minor.
3. Grieg—Suite, "Peer Gynt."
4. Chabrier—"Espana," rhapsody for orchestra.

It was highly appropriate that Brahms and Schumann should be associated together so closely, Schumann having been the prophet who predicted so truly Brahms's worth and his future greatness. Brahms, in a way, seems to have continued Schumann's art work, carrying out into longer stretches the strong intellectual methods of the older composer, while in pure romantic beauty he scarcely drops behind him, although Brahms is a man of individuality, but not many varying moods, while Schumann had as many changing tempers as there were pages in his creations. Grieg, another of the highest apostles of romance, was in amiable unison with the two more powerful men represented on last night's programme. And the only dissonance came from the light, and, in comparison with the rest, the unimportant rhapsody by Chabrier, which savored more of garden concerts than of classical ones, and suffered miserably from its juxtaposition with what had gone before.

Where all is so perfectly performed as it is at the hands of Mr. Paur and his men, there is but little to be said. It has long been known how solidly the various choirs in his orchestra seem to be packed and joined together—this due, of course, to the clever manner in which they are kept in an even proportion of weight of tone, so that no one set of instruments can unduly predominate over the others. And certain bits of wonderful effect, such as the three last vanishing chords in Grieg's impressive funeral march, "Ases' Tod," or in the weird rushing twists and twirls of the gnome music from "The Hall of the Mountain King," may be especially wondered at and commended. Every one expects, however, that Brahms's glorious symphony should be perfect in its peaceful nobility, and no one is amazed that in beauty and gradation of tone this splendid art work should have had a rendering commensurate with its value, nor that the mechanical means to this end was absolutely hidden so that no trace of effort could possibly mar the serene contemplation of the inmost thought and meaning of the composition.

In Mr. Joseffy's interpretation of Schumann's concerto was discernible the increased calm and deliberation that has been of late years illuminating his renderings. While he played with the immense difficulties of the piece as though they were his tame and familiar pets, yet there was an utter absence of display in technique, an absolute sinking of the personality of the artist in the work he was performing, and an intensely clear and vivid outlining of his own understanding of Schumann's meaning. There was also a fine breadth of phrasing, and a distinct and clear manipulation of the keyboard, where tones were kept so nicely apart as to seem to let air and sunshine in between them. There was height as well as breadth in Joseffy's rendering.

YORK JOURNAL
AND ADVERTISER.
W. R HEARST.

TREET, NEW YORK, FRIDAY, NOV. 12, 1897.

THE BOSTON SYMPHONY.

First Concert of the Season Listened to by a Large Audience at the Metropolitan.

The first concert this season of the Boston Symphony Orchestra was attentively listened to last evening at the Metropolitan Opera House by a large audience. This is the twelfth annual visit of the well-known organization, which seems to receive more attention, with each visit, but never more recognition than it did last evening, from music loving New Yorkers. The programme was as follows:

Symphony No. 3, in F major, Op 90,
Johannes Brahms
I. Allegro con brio (F major), 6-4.
II. Andante (C major), 4-4.
III. Poco Allegretto (C minor), 3-8.
IV. Allegro (F minor), 2-2.
Concerto for pianoforte in A minor, Op. 54,
Robert Schumann
I. Allegro affettuoso (A minor), 4-4.
II. Intermezzo: Andantino grazioso (F major), 2-4.
III. Allegro vivace (A major), 3-4.
Suite, "Peer Gynt," Op. 46. Eduard Hagerup Greig
"Daybreak."
"The Death of Aase."
"Anitra's Dance."
"The Hall of the Mountain King."
Rhapsody for Orchestra, "Espana."
Emmanuel Chabrier

The rhapsody for orchestra, "Espana," was given for the first time. It is a brilliant fantasia, perfectly free in form, on original Spanish dance tunes, the various forms of Jota and the Malaguena being especially prominent.

The Spanish Jota is a waltz always in three time, but with much more freedom in the dancing than is customary in waltzes. It is danced in couples, each pair being quite independent of the rest. The respective partners face each other; the guitar twangs, the spectators accompany with a whining nasal drawing refrain and clapping of hands. You put your arm around your partner's waist for a few bars, take a waltz round, stop, and give her a fling under your raised arm. Then the two dance backward and forward, across and back, whirl round and chassez, and do some nautch-wallah-ing, accompanying with the castanets, or snapping of fingers and thumbs.

This composition was excellently rendered, as was "Peer Gynt," an inspiration from Ibsen's dramatic poem, taken from Norwegian folk-legends.

The New York Times.

NEW YORK, FRIDAY, NOV. 12, 1897.

THE BOSTON ORCHESTRA.

First Concert of the Season Given Last Night.

The Boston Symphony Orchestra gave the first concert of the current season at the Metropolitan Opera House last night. In spite of the storm, the auditorium was crowded. It is evident that persistent visits to New York by this orchestra and the relentless insistence of the entire press upon its superiority to any other orchestra in the country have finally convinced New Yorkers, who in matters musical seem to know only opera singers, that here is a glorious singer of a hundred voices worthy of honor and praise and glory more than a house full of trilling prime donne or high-chest-C tenors. We live and learn; but we must keep on learning, for at no concert in recent times has mere virtuosity gained such a triumph for a bit of cheap musical trickery as at that of last night. The audience vociferously and imperatively demanded a repetition of the closing movement of Grieg's "Peer Gynt" suite—a piece of composition belonging to the same class as "There's a hot time in the old town to-night." The other three movements, which are much better, caused no excitement, but this one having the incisive rhythm of a walk around lifted about half the audience into the seventh heaven of joy. It is only fair to say that the other half was unmoved.

The other numbers on the programme were Brahms's third symphony, Schumann's piano concerto, and Charbrier's Spanish rhapsody. The soloist of the evening was Mr. Rafael Joseffy, whose performance of his part of the Schumann work was simply that of a master of his art. A performance more beautiful in its clarity and quality of tone, its perfect comprehension of the composer's meaning. its exquisite and unfailingly correct adjustment of the technics of piano playing to the revelation of that meaning, and its respect for the character of the solo instrument it would be hard to imagine. Mr. Joseffy's style has lost none of its clean crispness of touch or its delicate shadings, yet it has gained immensely in breadth and authority. Where there was formerly only beauty, there is now added strength. Mr. Joseffy stands easily in the front rank of living pianists. He responded to several recalls last night with a Brahms intermezzo, a little masterpiece, superbly played with wonderful coloring, with most poetic insight, and with some remarkable technical excellences in the management of the middle voices and the use of the pedals. The audience was not enthusiastic about it.

The same thing may be said in regard to the Brahms symphony, in which only the second and third movements were generally liked. But Brahms is growing, and his time, like that of others, is bound to come. The public did not like Beethoven at first, but he is tolerably popular now, even in New York. As for Charbrier's rhapsody, that belongs distinctly to the Sunday night concert. It is a piece of orchestral color and that is all that can be said for it. The orchestra was in fine form last night. The Brahms symphony was played magnificently. The tonal splendors of the Boston orchestra are glorious. The instrumental color is always so rich, so solid, so noble that it seems to have something more than merely sensuous beauty. But that is because it is used as a means, not an end. The phrasing of the orchestra is like that of a great singer, and every nuance is full of meaning. But it is hardly profitable to go into details about the matter. Suffice it to say that this is a band of virtuosi, singing through their instruments in perfect unanimity and with a high and inexhaustible artistic enthusiasm. Mr. Paur read the Brahms symphony intellectually and conducted the orchestral part of the concert well.

The World

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New York.

FRIDAY, NOVEMBER 12, 1897.

BOSTON'S PEERLESS MUSICIANS.

Symphony Orchestra Gives Its First Concert at the Opera-House, with Rafael Joseffy as Soloist.

The musicians who form the Boston Symphony Orchestra—the highest exponents of orchestral work in the country—received a royal welcome at the Metropolitan Opera-House last evening. In spite of weather of the sort that makes people stick to homes and firesides, the audience was a large one. It was enthusiastic too, and Mr. Paur, the conductor, who is more of a prophet at home than abroad, and who has found his most severe critics in New York, fairly beamed with joy when an encore was insisted upon after the performance of Grieg's suite, "Peer Gynt."

In this number of the programme the orchestra gave a superlative exhibition of its extraordinary virtuosity. The precision of execution, the homogeneity of tone, the unanimity of expression, shading, of the subtlest sort, pianissimos as soft as zephyrs, crescendos that were irresistible, made the performance one that will be long remembered. In "The Death of Aase" there was a mysterious solemnity that filled one with awe. "Anitra's Dance" had a ravishing delicacy of rhythmic sprightliness, and there was a barbaric fury in the tremendous accelerando that ends the last movemnt of the suite, "The Hall of the Mountain King."

Chabner's Spanish Rhapsody with its brilliant characterizations and idealizations of Spanish dances, was another triumph for the players.

Mr. Paur gave a straightforward reading of Brahm's Third Symphony. He did not illumine sympathetically its purport to any particular extent, and the many passages in which the composer has remained musically ambiguous were not made clearer, but the reading was clean-cut and correct.

The soloist was Mr. Rafael Joseffy. Now that this eminent pianist has resumed concert work, the field for the foreign pianist has become a narrow one. In the playing of Mr. Joseffy there is the supreme union of virtuosity and musical feeling. Last evening he played Schumann's concerto in A minor—an opus which, while intrinsically brilliant, is so written in the medium of the instrument that only a master can make it what it is intended to be. He played it with technical perfection, with an extraordinary accentuation of its varying rhythms and with an exquisite realization of the romance which underlies every phrase Schumann has written.

New-York Daily Tribune.

FOUNDED BY HORACE GREELEY.

FRIDAY, NOVEMBER 12, 1897.

THE BOSTON ORCHESTRA.

The vicissitudes of the Boston Symphony Orchestra in New-York have entered upon a new phase, to judge by the attendance at the first concert of the organization, which took place last night in the Metropolitan Opera House. When the band first began to give concerts in Steinway Hall ten or a dozen years ago the audiences were of the kind usually described as small but select. So far as the mass of the city's music-lovers was concerned, there seemed to exist something like an indifference to the visitors, possibly even a disposition to treat them as interlopers, as if New-York needed no one to come from the farther East to show it what orchestral music might be. Then it was noticeable that the faithful, who were not numerous, but were obviously select, were people of Bostonian antecedents. The number grew, however, for New-York is too metropolitan to cherish small prejudices long, and by the time that it was thought expedient to house the concerts in Carnegie Hall, large audiences of liberal tastes and no marks of even distinguished provinciality awaited the coming of the Boston musicians eagerly, and heard them gladly. There came an unfortunate reaction later, and the seasons at the Metropolitan Opera House have disclosed a great disparity between their artistic and financial outcomes. But there is no discouraging Mr. Higginson, and his reward seems to have come, for the subscription this year is twice as large as that of last year, and last night's audience was such in point of numbers, as well as character, as to make the heart of a manager crow chanticleer.

There was nothing unfamiliar in the programme, though its concluding number, Chabrier's Spanish Rhapsody, has not been heard here often, probably because local conductors have recognized that its success with an audience depends upon the utmost virtuosity in performance, there being nothing in its melodic ideas to compel even moderate respect, to say nothing of admiration. But Mr. Joseffy was down for the solo number, and his name is a good one to conjure with. He played the Schumann Concerto, but not in a way to satisfy all the expectations which the announcement of his purpose awakened. That he is thoroughly in sympathy with the work is open to very serious question. If he were, his performance would surely have been broader and more poetical. There was an intimation in the intermezzo that the feeling of disappointment left by the first movement would be dissipated in the finale, but his treatment of its principal melody was singularly incomprehensible, coming from so sincere and experienced a musician. Here, as in the preceding portions of his work, the clarity of his chords and the crispness of his finger work were admirable, but the chivalresque puissance of the music was not brought to the consciousness of the listener. Plainly, his heart was not in it; or, if so, not to a fraction of the extent that it was in the intermezzo from Brahms's Opus No. 116, which he played on the recall. Here we had not only Brahms in all his loveliness, but also Joseffy, with all his delicacy, all his poetry, all his knowledge of the effects possible to the pianoforte. It provided a moment of supreme delight.

The concert began with a tribute to the memory of Brahms—a performance of his symphony in F—obviously offered in a spirit of truest devotion by Mr. Paur and his men, and accepted with gladness by the audience. After it and the concerto came the familiar "Peer Gynt" music of Grieg, and the Chabrier Rhapsody. The grotesque concluding number, written to illustrate an episode in Ibsen's fantastic creation, made so strong an appeal to the lovers of the bass drum and "Turkish Patrol" effects that it had to be repeated to still the clamoring of a portion of the audience, notwithstanding that Mr. Paur showed commendable unwillingness to disturb the dignity of the evening, already strained by the Grieg number and the Chabrier, "España," at the time still in petto.

N.Y. World
Sunday, Nov. 14

IN THE WORLD OF MUSIC.

New York's Belated Recognition of the Boston Symphony Orchestra.

DYNA BEUMER'S COLORATURE.

Pianist Richard Hoffman's Extraordinary Achievement—A New Chamber Music Club.

The visits of the Boston Symphony Orchestra to New York have lost their altruistic character. They are now profitable speculations. This was made plainly evident by the large gathering at the Metropolitan Opera-House on Thursday evening. It is a pleasure to record the fact that the music lovers of this city have finally realized that these musicians are—as has been written in these columns—"the highest exponents of orchestral work in this country."

The persistence of the orchestra's backers has earned its reward, but it has been materially assisted by both the frank criticisms and the insistent proclamations of the organization's abstract superiority which have been made by the local press.

But the musicians who play under Mr. Paur's baton have not yet received the full meed of the appreciation they deserve. They are still being applauded more for their virtuosity than for their higher and grander musical merits.

Balto Herald

BOSTON SYMPHONY CONCERT.

Brilliant Performance and Artistic Success of the Orchestra Last Night—Mr. Kneisel's Solo.

If such a thing be possible, the Boston Symphony Orchestra, in its concert at the Music Hall last night, even surpassed the standard which the excellence of its performances in Baltimore during the past 12 years has established.

Under the able leadership of Emil Paur the superb organization has won the warm esteem of music lovers in this city, as elsewhere. Many members of the orchestra have established individual reputations and social ties among the local residents, and the applause from a fairly large audience last night was warm and hearty. Mr. Paur and Franz Kneisel, the distinguished solo violinist, were particularly honored by enthusiastic receptions.

Johannes Brahm's magnificent Symphony No. 3, in F major, was the first number on the programme. The orchestra never had a better opportunity to display its perfect conception of the spirit of a composition, or its unity and accord in the interpretation of a work. It scored an artistic triumph, especially in the weird transitional harmonies of the andante movement. The counterpoint, at every stage, was as precise as the most exacting ear could desire, and there was no lack of enthusiasm in the rendition of the passages containing antithetical major and minor themes, which constitute the distinguishing feature of the symphony.

Mr. Kneisel played the solo violin in the second number—the second and third movements from Karl Goldmark's concerto, opus 28. At the very beginning, the 16 measures of simply melody, the artistic nature of the player impressed itself upon all, and in the following melodic developments, Mr. Kneisel quite won even those who had not heard him before. A storm of applause came in the brief interval between the second and third movements. In the Polacca rondo, containing a superb unaccompanied cadenza, his technique was most brilliant. The audience insisted upon recalling him again and again, but all invitations for a further exhibition of his skill were denied.

The last two numbers on the programme were much "lighter" in character than the first half of the concert. Chabrier's orchestral rhapsody, "Espana," as the orchestra's historian remarks in the programme notes, is so entirely free in form and development as to elude technical analysis. It is built upon Spanish dance tunes, such as the "Jota" and the "Malaguena," and, as played by the orchestra, in some passages bears a resemblance to the music of a thousand guitars. The fantasia was given with a wild rhythm and verve which fairly made the auditors' nerves tingle with pleasure.

Felix Weingartner's orchestral arrangement of Weber's "Invitation to the Dance" was the concluding number for the evening. It is a truthful and perfectly poetical translation of the famous pianoforte rondo brilliant, with the exception of a short cadenza preceding the allegro.

All of the numbers performed last night, with the exception of Brahm's symphony, were new and very acceptable additions to the repertoire of the concerts. The next performance will be given December 15.

The Music Hall management is to be congratulated upon the careful observance of the rule concerning late-comers. About 50 people arrived after the performance commenced last night, and much discomfort must have been afforded those who wished to hear the music had the tardy ones been allowed to proceed to their seats before the end of the first movement.

NOVEMBER 9, 1897.

THE SYMPHONY CONCERT.

Audience at the Academy to Open the Orchestral Season.

Mr. Paur believes that it is always well in making up the first programme for the series of symphony concerts, to give one fine old-fashioned symphony, a joy from its liquid simplicity, a glowing bit of modernity in the way of some colorful tour de force, and something in lighter form, which may be said to be, without offending any one, a concession to popular taste. Last year we had Mozart, Massenet and Weber-Berlioz. This year, Haydn, Chabrier and Weber-Weingartner. Last year we were invited to the dance with a certain amount of decorus corybantic simplicity; while this year the invitation was accompanied by the gurgling of beer and the popping of champagne corks. Such a programme has a great attraction, since its contrasts are obvious; and, when, as was the case last night, Joseffy interprets a Schumann concerto, and the concert opens with an easily comprehensible example of Brahms, everyone should be satisfied.

As this year the sale of seats has even surpassed the remarkable sale of other years, the Academy last night was crowded with a brilliant audience and most enthusiastic, particularly over their favorites. The orchestra did not seem its best in the Brahms Academic overture, with its German college student themes—one, a well-known hymn in American churches—and it was Joseffy who aroused the deepest interest by his fine work in the Schumann concerto in A minor for the piano. As so often here before, particularly in 1895, on his return to the concert stage, the pianist gave full evidence of the beauty of tone and the delicacy of touch and depth of expression. The various movements, with all their fine contrast, were handled beautifully, and the insistent applause was rewarded by an encore, so rarely granted at these concerts that the piano was being hauled aside when the obliging pianist came back. As the orchestra struck in on Haydn's fresh and blithe and pure symphony in C Major, it gave the greatest pleasure of the evening. The melodic beauty and the good humor, even to a little jocosorie, of the symphony are very taking qualities, and all that was in the music was brought out by the fine reading, particularly in the allegretto and finale, when the orchestra rendered the old-time charm of Haydn with rare enthusiasm.

In the second part of the programme things went on the jump indeed. Weingartner's richly involved arrangement of Weber's "Invitation to the Dance" was given with splendid swing and brilliant effect. Weingartner gives you Weber in full measure running over the themes with clever introductions of his own singly and then doubled up contrapuntally, all with the air of an attack on the susceptibilities of a joyous cosmopolitan open air garden audience. Every man in the orchestra has his chance and the total effect is a triumphant expansion of the beautiful rondo which a great orchestra prevents from being meretricious. In conclusion Chabrier's "Espana" was the characteristic bit of French orchestral modernity so well worked out in similar lines by Bizet. The "Espana" has all the vital roughness of an up country waltz with the fandango thrown in, the suggestion of a Sevillana all worked out richly in the orchestral choirs in the final melee is clever in effect as it is varied in color and all thoroughly national.

News

The seats for the Boston Symphony Orchestra rehearsals in that city a few days ago were sold by auction. The premiums ranged higher than ever before, the highest being $102, paid by Mr. Connelly, of the Adams House. Ninety and $50 premiums were common. Very few seats went under $30. These prices were for what are known as the "$12" seats—those in the rows nearest the stage. The "$7.50" seats in the rows farther back were sold at auction next day and also brought high premiums.

American

Boston Symphony Orchestra.

Next Wednesday evening, at Music Hall, the Boston Symphony Orchestra begins its thirteenth season in this city. "Nothing succeeds like success," and everybody interested in the cause of good music will be gratified to learn of the orchestra's promising outlook for the season, not only at home, but in every city visited, and notably in Philadelphia, where, in the Academy of Music, seating over three thousand people, less than fifty seats remain unsold for the season. This is probably the most phenomenal sale of season tickets ever known in Philadelphia.

Again, in Providence, R. I., where the orchestra has just commenced its fifteenth season, the Providence Journal, commenting on the opening concert, says: "There was a large audience, showing conclusively that the increase from six to eight concerts this year was a move in the right direction, and one that will command hearty support."

In New York the season sale for the coming season is nearly double that of last year—a very satisfactory showing, considering the large number of entertainments of a similar nature given in that city.

A most interesting program has been prepared for the first concert, which will be announced in a few days.

Philadelphia, Tuesday, Nov. 9, 1897.

Academy of Music—"Boston Symphony Orchestra."

The immense popularity which the Boston Symphony Orchestra enjoy in Philadelphia was strongly in evidence last night, when, despite the disagreeableness of the weather, an audience which filled every seat in the Academy of Music from parquet to gallery assembled to listen to the first concert of of what is now their thirteenth season in this city.

The programme, which, following the usual custom, had appended to it an interesting analysis of the music to be rendered, besides biographical notices of the composers, by William F. Apthorp, was as follows:

Academic Festival Overture, in C minor, Johannes Brahms.

Concerto for Pianoforte, in A minor, Op. 54, Robert Schumann.

Symphony in C major, "l'Ours," Op. 66, Josef Haydn.

"Invitation to the Dance," Op. 65, arranged for orchestra by Felix Weingartner (first time at these concerts), Karl Maria von Weber.

Rhapsody for Orchestra, "Espana" (first time at these concerts), Emmanuel Chabrier.

Criticism is almost superfluous when directed against such playing as was heard last night. Some might have preferred better known music, others more popular themes, but the majority were more than satisfied, both with the programme and the way it was rendered. Mr. Joseffy's rendition of Schumann's concerto in A minor on the pianoforte was a genuine triumph. He has the velvet touch, the soulful conception that united drew forth an ovation from every part of the house and compelled an encore. L'Ours, the Haydn Symphony in C major, was beautifully rendered. It is typically Hadynesque, especially the third movement, the Menuetto; nothing could exceed the delicacy of the way in which it was handled.

Weber's "Invitation to the Dance" was perhaps the best known and least appreciated of the numbers, but Emmanuel Chabrier's rhapsody for orchestra, "Espana," was truly delightful in its warmth of color and its Spanish suggestiveness.

The programme was short, too short for those who were listening, but just enough to whet the appetite for the next event in December.

A word about Mr. Emil Paur, the conductor. He is—without disrespect—a bundle of nerves, and, like a fabled being of old, seems to possess a hundred hands, a hundred eyes, a hundred ears, with which to keep his grasp on every member of the orchestra. His spirit infuses itself into them; he animates them, he sways them as he wills nothing escapes him, and to him is due a very large measure of the success which attended last night's delightful concert.

THE RECORD

Philadelphia, November 9, 1897.

Boston Symphony Concert at the Academy of Music.

The unique novelty of the first Boston Symphony Concert of the season at the Academy of Music last evening was Emmanuel Chabrier's rhapsody, "Espana," which is, indeed, a peculiar product in French art. Chabrier himself, who died three years ago of creeping paralysis of the brain, was an original, an eccentric, who in music created madly comical things in a curiously serious way, and who perpetuated such vocal buffooneries as the "Ballad of Fat Turkeys," and the "Pastorale of Little Pink Piggies." On the passing away of this fantastic individuality, this composer of the "Joyous March," Le Menestral exclaimed: "Poor Chabrier, shattered by premature disease, was yet a type of life, intense to the point of exuberance. He was a sincerely joyous being, full of startling buffooneries, with the Rabelaisian wit and temperament, who thought, like the cure of Meudon, that laughter was the special property of Man." No wonder this capricious maestro turned to the unspeakable Catulle Mendes for the libretto of his notable opera, "Gwendoline," and composed a burlesque operetta on satyr Paul Verlaine's studio caricature, "Vauvochard." His was, truly, a musical "Life in Bohemia" (Vie de Boheme). His "Espana," a fantasia on Spanish dance tunes—the jota (a waltz) and the malaguena (a fandango)—was certainly whimsical and odd enough in its instrumentation, and pictured forth musical Spain with deeply laid-on colors. Now it was Carmen humming a seguidilla, and now her bull-fighter flaunting his jaunty cap. But Chabrier can scarcely be said to have succeeded so well in playing on his orchestra like a Spanish guitar as Edouard Lalo has done in the serenade portion of his splendid suite, "Namouna." There, indeed, Lalo transformed the orchestra, in the words of Berlioz, into an enormous guitar. Chabrier's waltz rhythm has also been utilized by Waldteufel. Another musical curiosity of the evening was Brahm's "Academic Festival Overture," in C minor, which that usually serious-minded composer wrote on some convivial student songs in honor of his dubbing as a doctor by the University of Breslau. This characteristic German piece of humor makes the most possible out of the kneipe and commerz hymns.

But the two conspicuous numbers of the concert were the appreciative interpretation of old Papa Haydn's sweetly simple "Bear" symphony, with its quaint chasse-ing of the themes back and forth on the strings, and Rafael Joseffy's playing of the Schumann Concerto in A minor. This middle register composition may be, as Liszt pronounced it, a "concerto without the piano," but Joseffy demonstrated last evening what a wealth of brilliancy lies within its confined medium scope. The left hand had some, especially grand passages. Throughout the quiet technique of this remarkable virtuoso was emphatically demonstrated, a solidity that spurns all showy flourish and yet achieves the most delicate effects of light and shade. An unusual warmth characterized his rendition of the intermezzo, while his expression in the third movement justifies the assertion that Joseffy is adding more soul to the body of his technique.

TUESDAY NOVEMBER 9, 18

BOSTON SYMPHONY

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The return of the Boston Symphony Orchestra to this city for the opening of its seventeenth season crowded the Academy of Music last night with a representative audience. The program was as follows, with Mr. Emil Paur conductor.

Johannes Brahms....Academic Festival Overture, in C minor, Op. 80.

Robert Schumann....Concerto for Pianoforte, in A minor, Op. 54.

Josef Haydn.........Symphony in C major, "l'Ours," Op. 66.

Karl Maria von Weber.."Invitation to the Dance," Op. 65.

Arranged for Orchestra by Felix Weingartner. (First time at these concerts.)

Emmanuel Chabrier....Rhapsody for Orchestra, "Espana." (First time at these concerts.)

Soloist, Mr. Rafael Joseffy.

In this notice of a concert which was indeed a delight, the place of honor must be given to Rafael Joseffy. When he made his appearance in this city last year with the Symphony Orchestra nearly a decade had elapsed since Philadelphians had heard him, and it was seen what he had gained in artistic development. Last night it almost seemed as if he had reached a higher stage in his breadth, authority, brillancy and artistic finish. His playing of the Schumann concerto was marked by masterful strength and delicacy. It used to be said of this great artist that with all the purity of his tone and the wonderful crispness and clearness of his touch he lacked poetic sensibility, that his color was that of the moonlight or the starlight and that his playing did not have the passionate warmth and splendor of the sunshine. That could not have been said last year, nor of a surety, last night. While he shows his analytical and intellectual power he also displays a broader sweep of force than ever, he makes his utterances luminous, his tone-color is composed of warm and glowing tints, and the soft, the tender and the imaginative moods of the composer were interpreted in the most perfect fashion. The first movement, the allegro affetuosso, which is eminently fitted to show the strong points of his art and style, was played faultlessly; in the second movement, intermezzo, the delicate andantino was full of sympathy and color, and all through it he spread wide a lovely range of the most exquisite and varied shades; while in the third movement, allegro vivace, the marvelous fluency and finish of his scale passages, the exquisite delicacy of his pianissimo, his tonal beauty and the transcendent reach of his technique made up playing that left behind it the most profound impression. It need scarcely be said that the orchestra was in full sympathy and accorded with the player.

The orchestra numbers of the program were given with the most admirable precision, delicacy and harmony. One could hardly have supposed that the Brahms who wrote the Academic overture for his university degree was the Brahms who was to develop such masterful yet cold musical intellectuality. The number is full of color surprises, while showing breadth of scholarship, and is built up on themes taken from German students' songs. There is much in it both for strings and wood winds, and the strength of the latter was largely in evidence. Of the performance of the Haydn Symphony it can only be said that it was interpreted in the tenderest and most refined manner. The work abounds in relief and contrast, and these were delightfully accentuated by the players. The light and shade were pictured with the utmost delicacy, and the interpretation of the minuet by the strings was as dainty in its setting as is a piece of Dresden, and as diaphanous in tone coloring as the thread of the gossamer. The orchestra, it may be said without exaggeration, has never before so near reached the ideal of orchestral work. Almost as much praise can be bestowed upon the "Invitation to the Dance," arranged for orchestra. The orchestration brought out the full beauty of the themes, and the playing was poetic. It is not likely that any one who listened to it will soon forget the wondrous and yet touching splendor of the closing passages, and there was little marvel that the audience clamored for a repetition, which, fortunately from an artistic standpoint, they were not granted. The Chabrier rhapsody which closed the program is, as its name "Espana" would suggest, a fantasia on original Spanish dance tunes. It has much freedom and rhythm, the composer has caught the spirit of Spain, which shows itself through every movement, and the joyous manner in which it was rendered by the orchestra brought out all its bizarre and eccentric flavor.

If Mr. Paur continues to furnish such programs during the season, the most hypercritical listener will be doomed to silence.

Office of The Call,

26 South Seventh Street.

Philadelphia, 11/9

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The musical season of 97-98 was opened last night at the Academy of Music by the Boston Symphony Orchestra. The academy was crowded in every part and the favorite organization, which again is under the direction of Mr. Emil Paur, was warmly welcomed. The program included Brahm's academic festival overture, Haydn's C major symphony, Felix Weingaertner's orchestration of Weber's invitation to the dance and Chabrier's rhapsody "Espana." These numbers of at least three different schools again demonstrated the virtuosity of the splendid Boston organization. It would indeed be difficult to find anywhere to-day a body of musicians who could give better itnerpretations of the intricate arrangements of Weingaertner and Chabrier, and the enthusiasm aroused by these performances was a well-deserved compliment to the orchestra and its able conductor. The soloist of the occasion was Mr. Rafael Joseffy, who played the well-known A minor concerto, by Schumann. Mr. Joseffy's performance of this work is too well known to need extended comment. He is one of the finest exponents of the concerto under notice, and the rendition last night was as finished as mortal man could wish to hear. The enthusiasm of the large audience was such that for once Mr. Paur had to allow the rule "no encore" to be broken, and, in fact, the conductor himself urged the pianist to gratify the wishes of his auditors. The second concert of the series will take place on December 13.

PHILADELPHIA, PA.

TUESDAY, NOVEMBER 9, 1897.

MUSIC AT THE ACADEMY.

The Opening Concert for the Season of the Boston Symphony Orchestra.

The Philadelphia season of 1897-98 of the Boston Symphony Orchestra was brilliantly opened at the Academy of Music last evening. Although the weather was so inclement the great auditorium was crowded in every part. Not a vacant seat could anywhere be seen, even the most available standing room was all taken up, and on every side there was apparent that indescribable air of half-suppressed, wholly pleasurable excitement which marks an occasion of exceptional interest and importance. Every one seemed to be rejoicing in the prospect of hearing again the finest orchestra in the country and to be happy in the anticipation of the enjoyment which the season promises. The salient characteristic of the programme performed last night was its variety. It contained examples of every period and almost of every distinct style of musical composition from the time of Haydn down to the present day. The genial old Viennese master himself was represented by his symphony in C major, known as the Bear symphony, which was played with great brilliancy and evident relish, and which,, though not a great work, is grateful from its clearness of form and healthful simplicity of sentiment to ears jaded with the overstrained emotion and elaborate complexities of the modern manner. After Haydn, chronologically, came Weber as represented by his familiar "Invitation to the Waltz," cleverly instrumented by Felix Weingartner. The middle period was exemplified by Schumann's pianoforte concerto in A minor, artistically though rather colorlessly played by Rafael Joseffy. Modern classicism was illustrated by Brahms' scholarly "Academic Overture," while Chabrier's rather tawdry "Espana" rhapsody, which brought the concert to a close, may be said to stand for the latter day sensationalism of the decadent school. Thus there was something for every taste, and to each different demand the orchestra rose triumphant. It has gained in strength and freedom without losing in delicacy or grace, and it is conducted by Mr. Paur with a broader freedom than of old and a more assured mastery. There is every promise that the season thus auspiciously begun will in all ways cap the climax of success.

The Times

PHILADELPHIA, NOVEMBER 9, 1897.

FIRST SYMPHONY CONCERT

The Boston Orchestra, With Joseffy, Opens the Season Successfully.

The Boston Symphony Orchestra gave its first concert of the season at the Academy of Music last night before an audience of brilliant dimensions and pronounced enthusiasm. Emil Paur received a hearty welcome upon taking his position on the platform, and the minute control which he exercised over the different departments of his band was marked with the same degree of care that has made the ensemble technique of the Boston Symphony Orchestra and rare excellence synonymous terms. This organization again gave ample evidence that it is still the vehicle of harmonious splendor, and it further gave proof of improved mellowness and broadness of tone and perfectness in the exercise of its technicque. With the exception of an anticipation of attack on the part of the second violins in the last movement of the symphony there appeared to be an absolutely exact understanding and delivery of balance and shade between the conductor and his men. The flute department and also the brass keeps pace in its improvement with the established excellence of the first violins and the cellos, and these are as nearly perfect as possible.

It may be said, therefore, that as an orchestra this one stands for all that is best in music in America. Why, therefore, should not the building of the programme be of a class to correspond with its acknowledged merit? To enfold a listener with the sensuousness of college madrigals wonderfully embellished by Brahms and then add the brilliancy and dash of Schumann's finale in the A minor concerto, in advance of a presentation of the purest morceau in musical literature, Haydn's Symphony in C major, is a proceeding which finds no ready excuse. Rafael Joseffy was the soloist, and his reasons for selecting the medium of the Schumann concerto for his re-entry here were easily explained. The third movement is entirely his own at present. No one can play it at this day as can Joseffy. The brilliancy of this technique, its clear, sparkling, running liquidness was perfectly astounding. Besides which he almost made the anaemic intermezzo interesting, and that if itself is a herculean task. The novelties in the programme were Weingartner's smart instrumentation of the "Invitation to the Dance"—which may be called Weber-up-to-date—and Chabrier's highly colored but not otherwise very impressive Spanish rhapsody.

Life

BOSTON SYMPHONY ORCHESTRA.

NO VISITING organization receives a warmer welcome in this city than the Bostonn Symphony Orchestra, whose series of concerts at Music Hall forms a distinctive feature of each musical season. Unlike nearly every other organization appealing to the musical public for support, the attractiveness of its performances rests upon the musicianship and ability of all its members, and not upon the personality or talent of an individual or of a few stars. The fine quality of the performances of this orchestra has long been recognized, and each year adds to its prestige. Conductor Paur's programs for the coming season are particularly well chosen, and embrace a variety of orchestral works calculated to suit all tastes.

The first concert of the series will be given next Wednesday evening, November 10. Among the soloists who have been engaged are Mme. Blauvelt, Mr. Bispham, Mr. Joseffy, Mr. Kneisel and Mr. Loeffler.

The sale of season tickets is now progressing. Next Monday the single sale will begin. The program for the first concert is Brahm's Symphony No. 3; two movements from the concerto for violin. (Mr. Kneisel soloist.) Rhapsody for orchestra, "Espana," Chabrier; "Invitation to the Dance," Weber, arranged for orchestra by Felix Weingartner.

The Philadelphia Press

TUESDAY, NOVEMBER 9, 1897.

THE SYMPHONY CONCERT.

Brilliant Audience at the Academy of Music to Open the Orchestral Season.

Mr. Paur believes that it is always well in making up the first programme for the series of symphony concerts, to give one fine old-fashioned symphony, a joy from its liquid simplicity, a glowing bit of modernity in the way of some colorful tour de force, and something in lighter form, which may be said to be, without offending any one, a concession to popular taste. Last year we had Mozart, Massenet and Weber-Berlioz. This year, Haydn, Chabrier and Weber-Weingartner. Last year we were invited to the dance with a certain amount of decorus corybantic simplicity; while this year the invitation was accompanied by the gurgling of beer and the popping of champagne corks. Such a programme has a great attraction, since its contrasts are obvious; and, when, as was the case last night, Joseffy interprets a Schumann concerto, and the concert opens with an easily comprehensible example of Brahms, everyone should be satisfied.

As this year the sale of seats has even surpassed the remarkable sale of other years, the Academy last night was crowded with a brilliant audience and most enthusiastic, particularly over their favorites. The orchestra did not seem its best in the Brahms Academic overture, with its German college student themes—one, a well-known hymn in American churches—and it was Joseffy who aroused the deepest interest by his fine work in the Schumann concerto in A minor for the piano. As so often here before, particularly in 1895, on his return to the concert stage, the pianist gave full evidence of the beauty of tone and the delicacy of touch and depth of expression. The various movements, with all their fine contrast, were handled beautifully, and the insistent applause was rewarded by an encore, so rarely granted at these concerts that the piano was being hauled aside when the obliging pianist came back. As the orchestra struck in on Haydn's fresh and blithe and pure symphony in C Major, it gave the greatest pleasure of the evening. The melodic beauty and the good humor, even to a little jocosorie, of the symphony are very taking qualities, and all that was in the music was brought out by the fine reading, particularly in the allegretto and finale, when the orchestra rendered the old-time charm of Haydn with rare enthusiasm.

In the second part of the programme things went on the jump indeed. Weingartner's richly involved arrangement of Weber's "Invitation to the Dance" was given with splendid swing and brilliant effect. Weingartner gives you Weber in full measure running over the themes with clever introductions of his own singly and then doubled up contrapuntally, all with the air of an attack on the susceptibilities of a joyous cosmopolitan open air garden audience. Every man in the orchestra has his chance and the total effect is a triumphant expansion of the beautiful rondo which a great orchestra prevents from being meretricious. In conclusion Chabrier's "Espana" was the characteristic bit of French orchestral modernity so well worked out in similar lines by Bizet. The "Espana" has all the vital roughness of an up country waltz with the fandango thrown in, the suggestion of a Sevillana all worked out richly in the orchestral choirs in the final melee is clever in effect as it is varied in color and all thoroughly national.

News

The seats for the Boston Symphony Orchestra rehearsals in that city a few days ago were sold by auction. The premiums ranged higher than ever before, the highest being $102, paid by Mr. Connelly, of the Adams House. Ninety and $50 premiums were common. Very few seats went under $30. These prices were for what are known as the "$12" seats—those in the rows nearest the stage. The "$7.50" seats in the rows farther back were sold at auction next day and also brought high premiums.

Ame

Boston Symphony Orchestra.

Next Wednesday evening, at Music Hall, the Boston Symphony Orchestra begins its thirteenth season in this city. "Nothing succeeds like success," and everybody interested in the cause of good music will be gratified to learn of the orchestra's promising outlook for the season, not only at home, but in every city visited, and notably in Philadelphia, where, in the Academy of Music, seating over three thousand people, less than fifty seats remain unsold for the season. This is probably the most phenomenal sale of season tickets ever known in Philadelphia.

Again, in Providence, R. I., where the orchestra has just commenced its fifteenth season, the Providence Journal, commenting on the opening concert, says: "There was a large audience, showing conclusively that the increase from six to eight concerts this year was a move in the right direction, and one that will command hearty support."

In New York the season sale for the coming season is nearly double that of last year—a very satisfactory showing, considering the large number of entertainments of a similar nature given in that city.

A most interesting program has been prepared for the first concert, which will be announced in a few days.

PUBLIC LEDGER

Philadelphia, Tuesday, Nov. 9, 1897.

Academy of Music—"Boston Symphony Orchestra."

The immense popularity which the Boston Symphony Orchestra enjoy in Philadelphia was strongly in evidence last night, when, despite the disagreeableness of the weather, an audience which filled every seat in the Academy of Music from parquet to gallery assembled to listen to the first concert of of what is now their thirteenth season in this city.

The programme, which, following the usual custom, had appended to it an interesting analysis of the music to be rendered, besides biographical notices of the composers, by William F. Apthorp, was as follows:

Academic Festival Overture, in C minor, Johannes Brahms.

Concerto for Pianoforte, in A minor, Op. 54, Robert Schumann.

Symphony in C major, "l'Ours," Op. 66, Josef Haydn.

"Invitation to the Dance," Op. 65, arranged for orchestra by Felix Weingartner (first time at these concerts), Karl Maria von Weber

Rhapsody for Orchestra, "Espana" (first time at these concerts), Emmanuel Chabrier.

Criticism is almost superfluous when directed against such playing as was heard last night. Some might have preferred better known music, others more popular themes, but the majority were more than satisfied, both with the programme and the way it was rendered. Mr. Joseffy's rendition of Schumann's concerto in A minor on the pianoforte was a genuine triumph. He has the velvet touch, the soulful conception that united drew forth an ovation from every part of the house and compelled an encore. L'Ours, the Haydn Symphony in C major, was beautifully rendered. It is typically Hadynesque, especially the third movement, the Menuetto; nothing could exceed the delicacy of the way in which it was handled.

Weber's "Invitation to the Dance" was perhaps the best known and least appreciated of the numbers, but Emmanuel Chabrier's rhapsody for orchestra, "Espana," was truly delightful in its warmth of color and its Spanish suggestiveness.

The programme was short, too short for those who were listening, but just enough to whet the appetite for the next event in December.

A word about Mr. Emil Paur, the conductor. He is—without disrespect—a bundle of nerves, and, like a fabled being of old, seems to possess a hundred hands, a hundred eyes, a hundred ears, with which to keep his grasp on every member of the orchestra. His spirit infuses itself into them; he animates them, he sways them as he wills nothing escapes him, and to him is due a very large measure of the success which attended last night's delightful concert.

THE RECORD

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Philadelphia Inquirer

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Arranged for Orchestra by Felix Weingartner. (First time at these concerts.)
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Soloist, Mr. Rafael Joseffy.

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The North American

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FIRST SYMPHONY CONCERT

The Boston Orchestra, With Joseffy, Opens the Season Successfully.

The Boston Symphony Orchestra gave its first concert of the season at the Academy of Music last night before an audience of brilliant dimensions and pronounced enthusiasm. Emil Paur received a hearty welcome upon taking his position on the platform, and the minute control which he exercised over the different departments of his band was marked with the same degree of care that has made the ensemble technique of the Boston Symphony Orchestra and rare excellence synonymous terms. This organization again gave ample evidence that it is still the vehicle of harmonious splendor, and it further gave proof of improved mellowness and broadness of tone and perfectness in the exercise of its technique. With the exception of an anticipation of attack on the part of the second violins in the last movement of the symphony there appeared to be an absolutely exact understanding and delivery of balance and shade between the conductor and his men. The flute department and also the brass keeps pace in its improvement with the established excellence of the first violins and the cellos, and these are as nearly perfect as possible.

It may be said, therefore, that as an orchestra this one stands for all that is best in music in America. Why, therefore, should not the building of the programme be of a class to correspond with its acknowledged merit? To enfold a listener with the sensuousness of college madrigals wonderfully embellished by Brahms and then add the brilliancy and dash of Schumann's finale in the A minor concerto, in advance of a presentation of the purest morceau in musical literature, Haydn's Symphony in C major, is a proceeding which finds no ready excuse. Rafael Joseffy was the soloist, and his reasons for selecting the medium of the Schumann concerto for his re-entry here were easily explained. The third movement is entirely his own at present. No one can play it at this day as can Joseffy. The brilliancy of this technique, its clear, sparkling, running liquidness was perfectly astounding. Besides which he almost made the anaemic intermezzo interesting, and that if itself is a herculean task. The novelties in the programme were Weingartner's smart instrumentation of the "Invitation to the Dance"—which may be called Weber-up-to-date—and Chabrier's highly colored but not otherwise very impressive Spanish rhapsody.

Life

BOSTON SYMPHONY ORCHESTRA.

NO VISITING organization receives a warmer welcome in this [illegible] than the Bostonn Symphony Orchestra, whose series of concerts at Music Hall forms a distinctive feature of each musical season. Unlike nearly every other organization appealing to the musical public for support, the attractiveness of its performances rests upon the musicianship and ability of all its members, and not upon the personality or talent of an individual or of a few stars. The fine quality of the performances of this orchestra has long been recognized and each year adds to its prestige. Conductor Paur's programs for the coming season are particularly well chosen, and embrace a variety of orchestral works calculated to suit all tastes.

The first concert of the series will be given next Wednesday evening, November 10. Among the soloists who have been engaged are Mme. Blauvelt, Mr. Bispham, Mr. Joseffy, Mr. Kneisel and Mr. Loeffler.

The sale of season tickets is now progressing. Next Monday the single sale will begin. The program for the first concert is Brahm's Symphony No. 3; two movements from the concerto for violin. (Mr. Kneisel soloist.) Rhapsody for orchestra, "Espana," Chabrier; "Invitation to the Dance," Weber, arranged for orchestra by Felix Weingartner.

* *

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In Providence, R. I., where the orchestra has just commenced its 15th season, the Providence Journal, commenting on the opening concert, says: "There was a large audience, showing conclusively that the increase from six to eight concerts this year was a move in the right direction, and one that will command hearty support."

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Even under the auspices of the Brooklyn Institute the house was empty. To educate a public is a very difficult thing. It does not begin when people are old. We are suffering now from the lack of musical atmosphere of thirty years ago. Is it not worth while looking into the future?

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The Institute knows now as well as it ever will know that the gallery of the Academy of Music never does and never will hold anyone on the afternoon performances (unless Joseffy were to be the soloist). Why not—and I know that Mr. Paur and every man in his grand organization would bear me out—why not give that gallery to one of the public schools each time. I mean *give* it to the school—invite one school to each afternoon appearance of the Boston Symphony Orchestra to occupy the gallery, and in each young mind the spark for music *per se* (not because of the soloist) would be kindled, and one might look into a bright future for music instead of a chaotic conglomeration of the fads and fancies of society, where the attraction is not the art but the artist; where it is only a case of "whose turn next?"

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[42]

HOME JOURNAL.

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Rubinstein used to say that Brahms was *langweilig genug* to make one bite one's tongue off yawning; but, although he was director of the Symphony concerts in St. Petersburg during my stay there, he let us have plenty of Brahms. When I found something exceptionally fine, I would look over at him inquiringly, but his glance in return was blank. He saw no beauty in Brahms, and he was as careless of acknowledging this as is my friend, H. T. Finck. I can better understand Finck's distaste in the face of his Wagner mania. Brahms, Wagner, and Rubinstein represent three distinct phases of music,—the contrapuntal, the dramatic, and the lyric. Brahms had no dramatic instinct, and he crushed lyricism. Consequently, Finck and Rubinstein want none of him. How sad for Rubinstein and Finck, however! There is a certain thoughtfulness in the music of Brahms that is as attractive as it is unique. There are times when Brahms has little to say, but how tenderly he says that little! It is only one little violet blossom, but the air around one is impregnated with subtle, exquisite perfume. As in Browning, it is the suggestion of thought rather than the thought itself that is beautiful.

The Boston Symphony concert commences at 8.15 precisely. Consequently I missed the first two movements of the Brahms symphony, but the third and fourth, which I was in time for, were excellently given, especially the last. Grieg's ever charming "Peer Gynt" suite met with even better treatment. "The Death of Aase" was surely the most wonderful rendering I have yet heard. The pianissimo effect in the finale was masterly. The last movement, "The Hall of the Mountain King," had to be repeated, in spite of Mr. Paur's unwillingness. The audience were determined to have it again, and were not to be appeased till they had it. Emanuel Chabrier's "Espana" is noisy and not particularly interesting, but excellently orchestrated. Lamoureux plays it all the time in Paris, and I am perhaps tired of it, but in just the ratio that Chabrier has been misjudged by his contemporaries, so seems it to me this piece has been lauded. Except as an example of finished and learned orchestration, I find very little to admire in "Espana."

Raphael Joseffy's rendering of Schumann's A minor Concerto was very beautiful, if a little cold, a little wanting in geniality. Of course, when I write this, I have Rubinstein's rendering in my mind. Joseffy's technique is marvellous, his touch round, his passage-work clear and crisp, and his pedalling superb. He has only one mannerism; in chord-playing he lets his right hand wait over the left. Paderewski falls into this fault, too, at times, and it is as irritating as is the tremolo of singers when indulged in too much. In Schumann I want Rubinstein's grand, rich chord-playing, accurate and united as, for instance, the attack of the Boston Symphony Orchestra itself. Except when playing *arpeggi*, the two hands of a pianist should obey the one impulse of the brain. It was this in Rubinstein's playing that made it so gorgeous, the color so powerful, the tone so rich. Joseffy should play more often in public. Even if a little cold, there is something exquisitely chaste and refined in his art. He is just the artist to play Beethoven's G major Concerto as it ought to be, but never is, played. His reception was most enthusiastic, and the National Conservatory may be proud in the possession of an artist so superior and so truly great. Surely there is no need of foreign study for American pianists when Joseffy is here.

ALEXANDER MCARTHUR.

Boston Transcri

SATURDAY, NOVEMBER 20,

THE COST OF SYMPHONY CONCERT TICKETS.

To the Editor of the Transcript;

In the Transcript of Nov. 13 is a letter, headed "Those Wage-Earner Concerts" signed J. B. W., in which the writer pleads for continuance of the "wage-earner" concerts given by the Cecilia Society, condemns the absence of inexpensive concerts which poor students once enjoyed, and includes the Symphony concerts among those from which "the premium which opulence has consented to pay for the tickets practically excludes all such students and all persons of ordinary means."

This misconception of the Symphony concerts is so unjust to the generous citizen, who gave a moderate fortune every year for several years that these concerts might be established and still makes them possible, without the hand of the giver being seen, that an answer seems called for. Do not hundreds of poor students and others go every Friday afternoon to these concerts at a cost of twenty-five cents apiece and as many more go Saturday evenings at a cost of fifty cents, just as they went five and ten years ago? It is true that a large portion of seats are sold by auction and bring a premium, rich people buying the right to them. But can anyone doubt that the twenty-five and fifty cent seats would also sell at a premium if they could be bid for at public auction and Mr. Higginson did not specifically reserve them for poor students and the like? For the difference between the nominal price of these seats and their value in the open market, Mr. Higginson clearly is personally out of pocket.

Rich people are hardly to be kept away from the concerts, because they are rich, or forbidden to pay part of the expense of providing what comes very near to being the finest orchestral music in the world. But these concerts are and always have been given so largely for persons whose enthusiasm has been out of all proportion to their means that we have grown to be proud of them, as we are proud of Harvard College and our great and beautiful public library, because they embody the intelligent public spirit existing in this community. That anyone can have failed to perceive the steadiness and liberality and success, with which the original purpose of these concerts has been maintained, indicates how custom can dull us to our blessings and how easy it is for public criticism to fritter itself away by falling, like the rain, equally upon the just and upon the unjust.

JOHN F. MOORS.

Nov. 18.

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There are better conductors than Mr. Paur, but no better orchestra than that of Boston. The first concert took place on Thursday evening, and the programme was Brahms, Schumann, Grieg, and Chabrier. Rafael Joseffy was soloist.

Rubinstein used to say that Brahms was *langweilig genug* to make one bite one's tongue off yawning; but, although he was director of the Symphony concerts in St. Petersburg during my stay there, he let us have plenty of Brahms. When I found something exceptionally fine, I would look over at him inquiringly, but his glance in return was blank. He saw no beauty in Brahms, and he was as careless of acknowledging this as is my friend, H. T. Finck. I can better understand Finck's distaste in the face of his Wagner mania. Brahms, Wagner, and Rubinstein represent three distinct phases of music,—the contrapuntal, the dramatic, and the lyric. Brahms had no dramatic instinct, and he crushed lyricism. Consequently, Finck and Rubinstein want none of him. How sad for Rubinstein and Finck, however! There is a certain thoughtfulness in the music of Brahms that is as attractive as it is unique. There are times when Brahms has little to say, but how tenderly he says that little! It is only one little violet blossom, but the air around one is impregnated with subtle, exquisite perfume. As in Browning, it is the suggestion of thought rather than the thought itself that is beautiful.

The Boston Symphony concert commences at 8.15 precisely. Consequently I missed the first two movements of the Brahms symphony, but the third and fourth, which I was in time for, were excellently given, especially the last. Grieg's ever charming "Peer Gynt" suite met with even better treatment. "The Death of Aase" was surely the most wonderful rendering I have yet heard. The pianissimo effect in the finale was masterly. The last movement, "The Hall of the Mountain King," had to be repeated, in spite of Mr. Paur's unwillingness. The audience were determined to have it again, and were not to be appeased till they had it. Emanuel Chabrier's "Espana" is noisy and not particularly interesting, but excellently orchestrated. Lamoureux plays it all the time in Paris, and I am perhaps tired of it, but in just the ratio that Chabrier has been misjudged by his contemporaries, so seems it to me this piece has been lauded. Except as an example of finished and learned orchestration, I find very little to admire in "Espana."

Raphael Joseffy's rendering of Schumann's A minor Concerto was very beautiful, if a little cold, a little wanting in geniality. Of course, when I write this, I have Rubinstein's rendering in my mind. Joseffy's technique is marvellous, his touch round, his passage-work clear and crisp, and his pedalling superb. He has only one mannerism; in chord-playing he lets his right hand wait over the left. Paderewski falls into this fault, too, at times, and it is as irritating as is the tremolo of singers when indulged in too much. In Schumann I want Rubinstein's grand, rich chord-playing, accurate and united as, for instance, the attack of the Boston Symphony Orchestra itself. Except when playing *arpeggi*, the two hands of a pianist should obey the one impulse of the brain. It was this in Rubinstein's playing that made it so gorgeous, the color so powerful, the tone so rich. Joseffy should play more often in public. Even if a little cold, there is something exquisitely chaste and refined in his art. He is just the artist to play Beethoven's G major Concerto as it ought to be, but never is, played. His reception was most enthusiastic, and the National Conservatory may be proud in the possession of an artist so superior and so truly great. Surely there is no need of foreign study for American pianists when Joseffy is here.

ALEXANDER MCARTHUR.

Boston Transcript

SATURDAY, NOVEMBER 20, 1897

THE COST OF SYMPHONY CONCERT TICKETS.

To the Editor of the Transcript:

In the Transcript of Nov. 13 is a letter, headed "Those Wage-Earner Concerts" signed J. B. W., in which the writer pleads for continuance of the "wage-earner" concerts given by the Cecilia Society, condemns the absence of inexpensive concerts which poor students once enjoyed, and includes the Symphony concerts among those from which "the premium which opulence has consented to pay for the tickets practically excludes all such students and all persons of ordinary means."

This misconception of the Symphony concerts is so unjust to the generous citizen, who gave a moderate fortune every year for several years that these concerts might be established and still makes them possible, without the hand of the giver being seen, that an answer seems called for. Do not hundreds of poor students and others go every Friday afternoon to these concerts at a cost of twenty-five cents apiece and as many more go Saturday evenings at a cost of fifty cents, just as they went five and ten years ago? It is true that a large portion of seats are sold by auction and bring a premium, rich people buying the right to them. But can anyone doubt that the twenty-five and fifty cent seats would also sell at a premium if they could be bid for at public auction and Mr. Higginson did not specifically reserve them for poor students and the like? For the difference between the nominal price of these seats and their value in the open market, Mr. Higginson clearly is personally out of pocket.

Rich people are hardly to be kept away from the concerts, because they are rich, or forbidden to pay part of the expense of providing what comes very near to being the finest orchestral music in the world. But these concerts are and always have been given so largely for persons whose enthusiasm has been out of all proportion to their means that we have grown to be proud of them, as we are proud of Harvard College and our great and beautiful public library, because they embody the intelligent public spirit existing in this community. That anyone can have failed to perceive the steadiness and liberality and success, with which the original purpose of these concerts has been maintained, indicates how custom can dull us to our blessings and how easy it is for public criticism to fritter itself away by falling, like the rain, equally upon the just and upon the unjust.

JOHN F. MOORS.

Nov. 18.

[42]

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, NOV. 22, 1897.

Return of the Symphony With Fresh Honors.

Our symphony orchestra returns from abroad with more honors than our football team, for it has won a very decided victory in New York and the people of other cities than Boston are beginning to grasp the fact that America possesses a musical organization that is the peer, and possibly the superior, of any European orchestra.

Each successive triumphal tour of our band only makes us wish the more that they might some day go to England, France and Germany, and open the eyes of those trans-Atlantic people who imagine that we are yet in our musical swaddling clothes.

At the beginning of the concert the wind still sat in the classical quarter and a Mozart symphony, the one in D major, without minuet, took up the thread of last century matters about where it had been left, two weeks ago.

One must again pay tribute to the virility with which Mr. Paur interprets Mozart; he does not try to give a naive simplicity which leans toward the infantile, as some conductors do, but brings a manly straight-forwardness, and sometimes a robustness, to bear, that gives the work an attractive strength.

One must not imagine that these old and symmetrical works are so entirely easy, either; their very simplicity constitutes a difficulty, for while in some of the modern turgid and turbid works a dozen errors might escape the general notice, in these limpid specimens of harmony and melody, every error, even the slightest, stands revealed as a flaw in a crystal.

But on this occasion the symphony went with the precision and delicacy of shading of a string quartette and the audience could not but enjoy the pure music and realize once more that the modern school does not abolish its predecessors.

After this there came a new soloist, a Spaniard, Mr. Alberto Jonas, who appeared in Paderewski's Piano Concerto in A minor. As regards the work itself, a second hearing (Paderewski himself played it in these concerts in January, 1893,) confirms the first impression; it is probably Paderewski's best composition, it is "claviermaessig," displays the instrument to excellent advantage, yet avoids the Chopin error of making of a concerto a mere piano work with accompaniment.

A true concerto, such as Beethoven's G major or E flat major, or Brahms' B flat major piano concerto, ought to be a symphony with a thread of obbligato woven into its fabric; if Paderewski does not quite attain this ideal, he at least seems to recognize it and strive for it, for the orchestra is given its just prominence, and the solo instrument frequently but reiterates, emphasizes or embellishes the orchestral thoughts.

Particularly is this the case in the romanza where the piano frequently weaves fioritura around the themes of woodwind or strings.

The work is full of fine contrasts, the melancholy of some of the orchestral touches of the first movement, the sweetness of the second, and the bravura of the finale, are effective foils to each other; the cadenza of the first movement is also a proper development and not too great a display of virtuosity; the solemn character of the second theme of the finale is a dignified touch in the Schumann manner; altogether one feels more than ever that Paderewski has restrained the feelings of the solo pianist and allowed the musician to rule in the structure of the work; it indicates that when the craze over the blonde hair and picturesque personality has passed away Paderewski, although not a Brahms or a Schumenn, will be found to be something more than the mere "curled darling" of society.

Mr. Alberto Jonas was a delightful surprise; coming here without any "reclame," unpuffed and almost unheralded, he proved himself a sterling player with a tendency towards the romantic school. He sometimes lacked in massive power, as for example, in the great double octave passages in the first movement, which were slightly blurred, but his touch was very expressive, and he gave the sentiment of the composition with true poetic instinct.

There was a modesty and artistic earnestness in his interpretation that deserves all praise; perhaps he saved his strength for the bravura ending, for this was commendably strong and virile. If the work had more interest when the composer himself played it, this was none the less the finer interpretation, for the orchestral part was distinctly better on Saturday than when it was heard before, and soloist and conductor worked together admirably. Abundant enthusiasm followed the close and the pianist was recalled many times.

The Dvorak Suite in D major, Op. 39, followed, and was very pleasant to hear; it was "Suite music" that would have made Shakespeare himself "merry." One does not need to bring forth the heavy artillery of rigid criticism against such a pretty suite; it was not deep music but it was enjoyable, and it showed Dvorak at his freest and best in orchestration.

Just a suspicion of Bizet's style was evident in the carillon-like organ-points of the first movement, recalling similar effects in the "Suite Arlesienne." The harmonization of the "Sousedska" (Minuet) was as sensuous as Goldmark. The Romanze with its dialogue between flute and English horn was of pensive beauty and exceedingly well-played. Only the finale seemed a little noisy and blatant, and the constant reiteration of figures (which had been characteristic of the work from its very first movement) became a little tiresome, but, as a whole, it was refreshing to have a relapse to "cakes and ale" and "ginger hot i' the mouth" after our prolonged fit of classical virtue.

Possibly it was to avoid shocking Boston ears that the overture to "Le Part du Diable" received its English appellation of "Carlo Broschi"; when ——rosch in New York gives "The ——nation of Faust" they print the whole matter in full and Boston would not be shocked if the devil received his portion in this particular title.

It was splendidly played, the ensemble was perfect, the muted strings and the horns covered themselves with glory, and the overture, which is a mere "omelette souffiee" of music, is not served up with such daintiness once in a decade.

Louis C. Elson.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CII., NO. 144.
SUNDAY, NOVEMBER 21, 1897.

THE SYMPHONY CONCERT.

Soloist Last Evening Was Mr. Alberto Jonas.

Performed a Paderewski Concerto on the Pianoforte and Made a Splendid Impression—Opening Number Was a Mozart Symphony, and Was Brilliantly Rendered.

The programme for last evening's concert by the Boston Symphony orchestra in Music Hall was:

Symphony, No. 7, in D	Mozart
Concerto for pianoforte, op. 17	Paderewski
Suite for orchestra in D, op. 39	Dvorak
Overture, "Le Part du Diable"	Auber

Mr. Alberto Jonas was the soloist.

The Mozart symphony is a perennial delight, and in many respects deserves a place by the side of his last three great ones. The first allegro is surpassingly fine in the beauty of its themes, its exquisite coloring and the finish of its workmanship, while the slow movement is among the most charming andantes the composer ever conceived. The whole work is full of grace and flooded with sunshine. It was interpreted by Mr. Paur with keen sympathy and played by the orchestra with incomparable grace of style and perfection of technique.

The Dvorak suite is chiefly interesting for its orchestration. Its themes are not very pregnant with meaning nor striking in any way except, perhaps, their national color; and the best that can be said of the work as a whole is that it is in the composer's better and more thoughtful vein. Of its performance only superlatives of praise are called for. The romanza especially was given very beautifully.

The Paderewski concerto does not grow upon more familiar acquaintance. It is carefully, even skilfully, put together, but it says very little that was really worth the saying. On a first hearing it was somewhat of a surprise, and one was stirred into giving the composer credit for doing more than was expected from him, but it does not wear well, and now seems thin, vague and perfunctory, without depth of thought, breadth of sentiment or sincerity.

The solo part is little else than so many difficult exercises in technique, original enough in one sense, and dazzling enough in another, but of little, if any, real musical value. It makes immense exactions on the performer. These were wholly met by Mr. Jonas, who has remarkably flexible and apparently tireless fingers, and is decidedly an artist well worth the hearing; so admirable a player, in fact, as to excite a regret that he was not heard in a concerto less persistently monotonous in the piano part, and that afforded him a wider scope for variety in style and in expression. His technique is brilliant, fluent and delightfully clean-cut. He plays with ease, and without unnecessary display, with faultless finish of finger work and with unquestionable taste. His touch is clear and musical, his style is distinctly artistic, his manner at the piano is quiet and unassuming. In his effort of last evening he had little opportunity to show more than mere virtuosity, but it was of a high order. If the performance as a whole was somewhat dry, it may be attributed to the dryness of the task he had undertaken. It was an error in judgment to have chosen such a work for a debut; but so well did he go through the ordeal that it aroused a desire to hear him again under better conditions. The impression he made was wholly favorable. He was applauded with tremendous heartiness, and recalled four times.

The programme for the next concert is: Serenade, Brahms; aria, "Jeanne d'Arc," Tschaikowsky; "Gaelic" symphony, Mrs. H. H. A. Beach; aria from "Rienzi," Wagner; selections from "The Damnation of Faust," Berlioz. Miss Gertrude May Stein is to be the soloist.

There was a tremendous crowd at the symphony rehearsal Friday afternoon. Every one seemed anxious to hear the orchestra again, after being one week without a concert. The prevalence of ermine as coat trimming was very noticeable. One beautiful green velvet blouse jacket, with revers faced with this most becoming of all furs, attracted much admiration. Among the subscribers there were noted Mrs. R. C. Hooper, Mrs. Bayard Thayer, Mrs. Henry Weston, Mrs. Allan Curtis, Mrs. Edgar Pierce, Mrs. W. C. Winslow, Mrs. J. H. Beal, Miss Hunt, Miss Hattie Williams, Miss Alice Parker, Miss Goodwin, Mrs. J. C. Phillips, Mr. Eugene Greenleaf and Mr. Elliot W. Pratt.

Boston Sunday Globe.
SUNDAY, NOV. 21, 1897.

Alberto Jonas, Soloist at Symphony Concert.

The fifth of this season's symphony rehearsals and concerts was given in Music hall, Friday afternoon and last evening. The usual large gatherings of representative music-loving Bostonians were present, and expressed approval of the performance of the following program:

Symphony No. 46, Wolfgang Mozart; concerto for pianoforte, Ignaz J. Paderewski; suite in D major, Antonin Dvorak; overture to "Carlo Broschi," Auber.

Mr Alberto Jonas, a young Spanish pianist, who had not before been heard in Boston, was the soloist. The name of Jonas is not famous in the list of pianists of the day, but with customary courtesy the symphony audiences greeted the player cordially, and gave his performance kindly consideration. Mr Jonas made his first appearance in this country with the Damrosch orchestra, in New York, a year ago, and subsequently gave several recitals, which received approval from New Yorkers. Evidently Mr Jonas is not in the possession of a press agent, otherwise we should have heard much more regarding him.

Mr Jonas made a favorable impression on the Symphony audience. Without granting him rank among the greatest players, who have recently been heard here, he deserves to be welcomed as a thorough artist, a player of intelligence, of sensitive and romantic musical feeling and one who has more than common technical ability. Delicacy and brilliancy of execution are the most notable features of Mr Jonas' playing. He is not a powerful player, but his lack of muscular force is not unwelcome in these days, when piano pounders flourish so amazingly. He has an agreeable personality, and there is a refreshing absence of affectation and self-consciousness in his playing. He is plainly a musician who desires that recognition of his artistic ability shall not be dependent upon any eccentricity of manner or personality.

His performance of the Paderewski concerto was very creditable, but the impression was gained that he would be heard to better advantage without the support of an orchestra. Director Paur was very considerate last evening, but in the forte passages the solo instrument could not cope satisfactorily with the band. The Paderewski concerto was a good selection for Mr Jonas, in that it affords excellent opportunity for display of fluent technique and it was in the finale movement, remarkable for exacting and showy piano pyrotechnics, that Mr Jonas most distinguished himself.

Mr Paur gave a sympathetic and thoroughly enjoyable reading of the Mozart symphony. The five numbers of the Dvorak suite were played with charming effect and won cordially appreciative applause from the audience. Especially delightful was the graceful performance of the minuet and the brilliant finale was given with superb effect. Auber's melodious overture, "Carlo Broschi," could not have been played with better results.

Miss Gertrude May Stein will be the soloist at the next concert, and the program will be as follows: Serenade, Brahms; aria, "Jeanne d'Arc," Tschaikowsky; symphony, Mrs H. H. A. Beach; aria from "Rienzi," Wagner; selections from "The Damnation of Faust," Berlioz.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
SUNDAY MORNING, NOVEMBER 21, 1897.

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THE SYMPHONY CONCERT.

The Boston Symphony Orchestra gave the fifth concert of the season last evening in Music Hall. The orchestral selections included Mozart's symphony in D, No. 46, Dvorak's suite in D, op. 39, and the overture to "La Part du Diable" of Auber. Mr. Alberto Jonas, pianist, was the soloist in the concerto for pianoforte and orchestra, by Paderewski, op. 17, in A minor.

The Mozart symphony, No. 46, is one of three in the key of D, each one "without minuet." This symphony also has a slow introduction to the first movement, a peculiarity not found in many of the symphonies of this composer. It is full of all sorts of contrapuntal and other devices which Mozart knew so well how to employ, and there are places strongly dramatic in character. It is Mozart all through, and the work had an admirable reading by Mr. Paur.

Mr. Jonas made an extremely favorable impression by his excellent performance of the Paderewski concerto. He is a pianist of a high order intellectually, and his technical proficiency was equal to the demand in every way. This concerto seems to be a work which will not lend itself to various interpretations. It has been played here by Mrs. Rive-King, by Paderewski, and now by Mr. Jonas. It has many beauties, and is a work highly modern and original, but it is such a reflex of the unique personality of its composer, that it loses much of its charm by treatment in other hands. There are other concertos that can bear a many-sided view; they seem to lose nothing by being played by pianists of widely varying temperament. But the Paderewski concerto seems not to be of this sort. It is one sided, not many sided. Mr. Jonas is a pianist that we shall all hope to hear again—but in some other work, let it be said.

At the concert and rehearsal of next week Mrs. Beach's "Gaelic symphony," also selections from Berlioz's "Damnation of Ftust" and "Serenade" by Brahms, will be the orchestral selections. Miss Gertrude May Stein will be the soloist in selections from Wagner and Tschaikowsky.

Boston Journal.
SUNDAY, NOVEMBER 21, 1897.

MR. ALBERTO JONAS

Plays the Concerto for Piano by the Ingenious Mr. Paderewski at the Fifth Symphony Concert.

The program of the fifth Symphony concert last evening in Music Hall, Mr. Paur conductor, was as follows:

Symphony No. 46 in D major (K. 504)	Mozart
Concerto in A minor, Op. 17	Paderewski
Suite in D Major, Op. 39	Dvorak
Overture, "Part du Diable"	Auber

If Mr. Jonás had not appeared here for the first time as a pianist, this concert might justly be dismissed with a few lines. There was no new piece produced. Mr. Paur still persists in calling Auber's "Part du Diable" "Carlo Broschi," although in Germany—if he must have a German title—the opera is much better known as "Des Teufel's Antheil," but Mr. Paur evidently does not believe in mentioning the devil to polite ears.

We regret to see that Mr. Paur allows the title "Damnation of Faust" to appear on the program of next Saturday. Why does he not soften the horrid word? "The Darnation of Faust" might be regarded as a tribute to New England dialect.

* * *

The Symphony and the Suite are familiar here. They are pleasant, amiable pieces, and should be played occasionally; for there's no use in going in for thunder and guns and all that twenty-four concerts in the season. There are charming passages in the Suite, which was written when Dvorak was irresponsible, before he was a purveyor of occasional pieces, or a head of a conservatory, or a buyer of gold bricks in the shape of true Congo-Iroquois folk-songs. The spontaneity and the freedom from anxiety make this work the more delightful. No, Madam; this suito is not great music; you are right, as ever; but it is pleasant to hear, and it was written honestly.

* * *

The story of the career of Mr. Jonás is told today in the magazine supplement. Some may say that he was unfortunate in his selection last night, because Mr. Paderéwski himself has played the concerto in Music Hall; and some, no doubt, will go so far as to speak of "presumption," for to them Mr. Paderewski is not a mere mortal, nor is he subject to human infirmities such as perspiration or the craving for food or drink. I myself should have preferred to hear Mr. Jonás in some other concerto, because I fail to recognize any great inherent merit in Mr. Paderewski's concerto. I admit that it is much more interesting and much better made than his Polish Fantasia, which is an audacious mixture of dullness and clap-trap. But such is the authority, such is the hypnotic force of the Polish pianist that when he plays his own pieces you are fortunate if you are not persuaded into thinking at the time that they are mirifick machines.

Mr. Jonás made a favorable impression. Perhaps the distinguishing feature of his performance was its elegance. His extremely well-developed technic did not take you by the throat and compel you to cry out, "Remarkable!" Yet it was constantly in evidence through clearness, accuracy, and a peculiar crispness that was neither hard nor brittle. The technic made no boisterous bid for attention; nor was it unduly modest. It was frank, brilliant, individual, and above all, elegant. And in this concerto it is so easy to be extravagant, pyrotechnical, greedy of applause! Mr. Jonás played with the modesty of the true musician, nor was the audience unappreciative of his worth. And yet I wish Mr. Jonás had played some other concerto.

Philip Hale.

Boston Transcript
TUESDAY, NOVEMBER 23, 1897

THE SYMPHONY CONCERTS.

To the Editor of the Transcript:

I should like to add a few words in corroboration of the letter of a correspondent in last Saturday's Transcript regarding the management of the Symphony concerts. I have heard very many flippant remarks made on this subject, to the effect that people of small means are unable to attend these concerts on account of the high prices asked for the course tickets. These statements, however, seem somewhat inconsistent to one who sees these same fault-finding people spending money on needless fripperies within a short time—say two months—to pay for a season ticket in a part of the hall where, though they may not form conspicuous figures, yet in a locality where their ears will be delighted, and their their hearts uplifted by the finished playing of our great orchestra. And for listening to an orchestra of this size there is not a poor seat in Music Hall. Until the present season there have been many seats in the back part of the hall that did not receive a bid, when they could have been bought for less than ten dollars. Surely if we are enthusiastic lovers of music we can, with quite a moderate income, lay aside (as many do) a small sum from time to time during the year with which to obtain the inspiration that will make us better, nobler men and women. An entire winter's feast of the highest and purest in art is worth making some little sacrifice for. We ought to be eternally grateful to the cultivated gentleman who has made this privilege possible for us.

H. E. WATERMAN.

in the Symphony

Fresh Honors.

Our symphony orchestra returns from abroad with more honors than our football team, for it has won a very decided victory in New York and the people of other cities than Boston are beginning to grasp the fact that America possesses a musical organization that is the peer, and possibly the superior, of any European orchestra.

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One must again pay tribute to the virility with which Mr. Paur interprets Mozart; he does not try to give a naive simplicity which leans toward the infantile, as some conductors do, but brings a manly straight-forwardness, and sometimes a robustness, to bear, that gives the work an attractive strength.

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A true concerto, such as Beethoven's G major or E flat major, or Brahms' B flat major piano concerto, ought to be a symphony with a thread of obbligato woven into its fabric; if Paderewski does not quite attain this ideal, he at least seems to recognize it and strive for it, for the orchestra is given its just prominence, and the solo instrument frequently but reiterates, emphasizes or embellishes the orchestral thoughts.

Particularly is this the case in the romanza where the piano frequently weaves floritura around the themes of woodwind or strings.

The work is full of fine contrasts, the melancholy of some of the orchestral touches of the first movement, the sweetness of the second, and the bravura of the finale, are effective foils to each other; the cadenza of the first movement is also a proper development and not too great a display of virtuosity; the solemn character of the second theme of the finale is a dignified touch in the Schumann manner; altogether one feels more than ever that Paderewski has restrained the feelings of the solo pianist and allowed the musician to rule in the structure of the work; it indicates that when the craze over the blonde hair and picturesque personality has passed away Paderewski, although not a Brahms or a Schumenn, will be found to be something more than the mere "curled darling" of society.

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There was a modesty and artistic earnestness in his interpretation that deserves all praise; perhaps he saved his strength for the bravura ending, for this was commendably strong and virile. If the work had more interest when the composer himself played it, this was none the less the finer interpretation, for the orchestral part was distinctly better on Saturday than when it was heard before, and soloist and conductor worked together admirably. Abundant enthusiasm followed the close and the pianist was recalled many times.

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[illegible] York gives "The [illegible] of Faust" they print the whole matter in full and Boston would not be shocked if the devil received his portion in this particular title.

It was splendidly played, the ensemble was perfect, the muted strings and the horns covered themselves with glory, and the overture, which is a mere "omelette soufflee" of music, is not served up with such daintiness once in a decade.

Louis C. Elson.

Boston Transcript

MONDAY, NOVEMBER 22, 1897

Music Hall: Boston Symphony Orchestra

The fifth Symphony concert was given in the Music Hall, last Saturday evening, the programme being as follows:

Mozart: Symphony No. 46, in D major.
Paderewski: Concerto for Pianoforte, in A minor, opus 17.
Dvorak: Suite in D major, opus 39.
Auber: Overture to "La Part du Diable."
Mr. Alberto Jonas was the pianist.

The Mozart symphony "without Minuet" is one of the most beautiful of the set; it is hard to see how it is inferior to the more famous "Parisian." The andante is a perfect gem in its way. It might be well to look still further among Mozart's forty-nine symphonies; no doubt many of them are in nowise worth giving, but there must also be treasures among them that would repay the search. Mozart has been too long represented in the symphonic field by the last three great ones, the E-flat major, G minor, and "Jupiter"; and the burden of relieving the monotony of too often repeated performances of these might well be shared by others beside the two without Minuet in D major. The performance last Saturday was excellent.

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Boston Courier.

SUNDAY MORNING, NOV. 21, 1897.

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THE BOSTON TIMES

BOSTON, SUNDAY, NOV. 21, 1897.

THE SYMPHONY CONCERTS.

The season of the Boston Symphony orchestra is proving a very prosperous one, and the patrons are enjoying some of the best concerts which have been known in the history of this Boston institution.

Miss Gertrude May Stein will be the soloist this week at the Friday afternoon rehearsal and the Saturday evening concert.

The programme will be:

Serenade	Brahms
Aria, "Jeanne d'Arc"	Tschaikowsky
Symphony	Mrs. H. H. A Beach
Aria from "Rienzi"	Wagner
Selections from "The Damnation of Faust"	Berlioz

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, NOVEMBER 24, 1897.

The program of the fifth Symphony concert last night in Music Hall, Mr. Paur conductor, was as follows:

Symphony No. 46 in D major (K. 504)	Mozart
Concerto in A minor, op. 17	Paderewski
Suite in D major, op. 39	Dvorák
Overture, Part du Diable	Auber

This concert was to me dull. The symphony has more than historical interest, but the orchestra did not play it with sufficient care. Academic beauty demands faultless academic technic. However, you may rate Mozart in the list of great composers; you must admit that his works require absolute finish in the performance. Modern symphonic poems and rhapsodies, full of thunder and guns and all that, admit of dropped notes and occasional roughness in outburst, but a symphony or a chamber piece by Mozart is a sensitive plant, that does not brook coarse touch.

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Now Mr. Jonás, who made his first appearance in Boston last night, is a pianist of indisputable talent. He plays with an authority that is the more convincing on account of his modesty. After hearing him in this concerto I should say that elegance was his distinguishing characteristic; but I should like to hear him in compositions of a more intimate nature, and I hope he will be persuaded to give a recital here. He may well plume himself on his reception last night, for there was warm appreciation of his worth.

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What is the true reason of Mr. Ysaye's non-appearance at a Symphony concert here this season? There are many rumors.

PHILIP HALE.

On the following evening Emil Paur's Boston Symphony Orchestra opened its season in Music Hall with the following program:

Symphony No. 3, F major, op. 90	Brahms
Two movements from concerto for violin and orchestra, A minor, op. 28	Goldmark
Rhapsody for orchestra, España	Chabrier
Invitation to the Dance, op. 65	Weber

Arranged for orchestra by Felix Weingartner.

This is the thirteenth season of the Boston Orchestra's series of concerts in Baltimore. During that period the improvement in the playing of this band has developed from year to year, until one realizes that criticism of its work becomes disarmed. The influence as an educator that this orchestra has exercised upon the musical taste of this community should not be underestimated. Its performances during these thirteen years cover the literature of the old and modern school of the best in orchestral music, and if time and space permitted it would be interesting to follow the varied programs that have been rendered. As a matter of fact, Baltimore has, in the main, had no other opportunity of hearing a first-class orchestra, and it is but natural that the performances of other organizations must necessarily be measured by the high standard set by the Boston Orchestra.

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The new orchestration of "Invitation to the Dance," by Weingartner, is an improvement over any of the former arrangements heretofore heard. The next concert December 15.

EVENING

Return of the Symphony With Fresh Honors.

Our symphony orchestra returns from abroad with more honors than our football team, for it has won a very decided victory in New York and the people of other cities than Boston are beginning to grasp the fact that America possesses a musical organization that is the peer, and possibly the superior, of any European orchestra.

Each successive triumphal tour of our band only makes us wish the more that they might some day go to England, France and Germany, and open the eyes of those trans-Atlantic people who imagine that we are yet in our musical swaddling clothes.

At the beginning of the concert the wind still sat in the classical quarter and a Mozart symphony, the one in D major, without minuet, took up the thread of last century matters about where it had been left, two weeks ago.

One must again pay tribute to the virility with which Mr. Paur interprets Mozart; he does not try to give a naive simplicity which leans toward the infantile, as some conductors do, but brings a manly straight-forwardness, and sometimes a robustness, to bear, that gives the work an attractive strength.

One must not imagine that these old and symmetrical works are so entirely easy, either; their very simplicity constitutes a difficulty, for while in some of the modern turgid and turbid works a dozen errors might escape the general notice, in these limpid specimens of harmony and melody, every error, even the slightest, stands revealed as a flaw in a crystal.

But on this occasion the symphony went with the precision and delicacy of shading of a string quartette and the audience could not but enjoy the pure music and realize once more that the modern school does not abolish its predecessors.

After this there came a new soloist, a Spaniard, Mr. Alberto Jonas, who appeared in Paderewski's Piano Concerto in A minor. As regards the work itself, a second hearing (Paderewski himself played it in these concerts in January, 1893,) confirms the first impression; it is probably Paderewsii's best composition, it is "clavier-maessig," displays the instrument to excellent advantage, yet avoids the Chopin error of making of a concerto a mere piano work with accompaniment.

A true concerto, such as Beethoven's G major or E flat major, or Brahms' B flat major piano concerto, ought to be a symphony with a thread of obbligato woven into its fabric; if Paderewski does not quite attain this ideal, he at least seems to recognize it and strive for it, for the orchestra is given its just prominence, and the solo instrument frequently but reiterates, emphasizes or embellishes the orchestral thoughts.

Particularly is this the case in the romanza where the piano frequently weaves fioritura around the themes of woodwind or strings.

The work is full of fine contrasts, the melancholy of some of the orchestral touches of the first movement, the sweetness of the second, and the bravura of the finale, are effective foils to each other; the cadenza of the first movement is also a proper development and not too great a display of virtuosity; the solemn character of the second theme of the finale is a dignified touch in the Schumann manner; altogether one feels more than ever that Paderewski has restrained the feelings of the solo pianist and allowed the musician to rule in the structure of the work; it indicates that when the craze over the blonde hair and picturesque personality has passed away Paderewski, although not a Brahms or a Schumenn, will be found to be something more than the mere "curled darling" of society.

Mr. Alberto Jonas was a delightful surprise; coming here without any "reclame," unpuffed and almost unheralded, he proved himself a sterling player with a tendency towards the romantic school. He sometimes lacked in massive power, as for example, in the great double octave passages in the first movement, which were slightly blurred, but his touch was very expressive, and he gave the sentiment of the composition with true poetic instinct.

There was a modesty and artistic earnestness in his interpretation that deserves all praise; perhaps he saved his strength for the bravura ending, for this was commendably strong and virile. If the work had more interest when the composer himself played it, this was none the less the finer interpretation, for the orchestral part was distinctly better on Saturday than when it was heard before, and soloist and conductor worked together admirably. Abundant enthusiasm followed the close and the pianist was recalled many times.

The Dvorak Suite in D major, Op. 39, followed, and was very pleasant to hear; it was "Suite music" that would have made Shakespeare himself "merry." One does not need to bring forth the heavy artillery of rigid criticism against such a pretty suite; it was not deep music but it was enjoyable, and it showed Dvorak at his freest and best in orchestration.

Just a suspicion of Bizet's style was evident in the carillon-like organ-points of the first movement, recalling similar effects in the "Suite Arlesienne." The harmonization of the "Sousedska" (Minuet) was as sensuous as Goldmark. The Romanze with its dialogue between flute and English horn was of pensive beauty and exceedingly well-played. Only the finale seemed a little noisy and blatant, and the constant reiteration of figures (which had been characteristic of the work from its very first movement) became a little tiresome, but, as a whole, it was refreshing to have a relapse to "cakes and ale" and "ginger hot i' the mouth" after our prolonged fit of classical virtue.

Possibly it was to avoid shocking Boston ears that the overture to "Le Part du Diable" received its English appellation of "Carlo Broschi"; when ——rosch in New York gives "The ——nation of Faust" they print the whole matter in full and Boston would not be shocked if the devil received his portion in this particular title.

It was splendidly played, the ensemble was perfect, the muted strings and the horns covered themselves with glory, and the overture, which is a mere "omelette souffiee" of music, is not served up with such daintiness once in a decade.

Louis C. Elson.

Boston Transcript

MONDAY, NOVEMBER 22, 1897

Music Hall: Boston Symphony Orchestra

The fifth Symphony concert was given in the Music Hall last Saturday evening, the programme being as follows:

Mozart: Symphony No. 46, in D major.
Paderewski: Concerto for Pianoforte, in A minor, opus 17.
Dvorak: Suite in D major, opus 39.
Auber: Overture to "La Part du Diable."
Mr. Alberto Jonas was the pianist.

The Mozart symphony "without Minuet" is one of the most beautiful of the set; it is hard to see how it is inferior to the more famous "Parisian." The andante is a perfect gem in its way. It might be well to look still further among Mozart's forty-nine symphonies; no doubt many of them are in nowise worth giving, but there must also be treasures among them that would repay the search. Mozart has been too long represented in the symphonic field by the last three great ones, the E-flat major, G minor, and "Jupiter"; and the burden of relieving the monotony of too often repeated performances of these might well be shared by others beside the two without Minuet in D major. The performance last Saturday was excellent.

One is rather in doubt about the value of Dvorak's D major suite; there are charming things in it, but a good deal of it seems rather dull. For matter of that, one could not help suspecting that some parts of the work might be made to sound quite differently from the way they sounded last Saturday evening. The Sousedska Minuet, for instance, lacked its characteristic pungency of rhythmic lilt; and what a mistake to take the Presto Furiant at a mildly ambling allegretto! One wondered whether the word Furiant had lost all its etymological meaning in passing into the Czech language. But the charming Romanze was delightfully played.

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The next programme is: Brahms serenade; Tshaikovsky aria, "Jeanne d'Arc;" Mrs. H. H. A. Beach, symphony in E minor, "Gaelic," opus 32; Wagner, scena, "Gerechter Gott!" and aria, "In seiner Blüthe bleicht mein Leben," from "Rienzi;" Berlioz, three selections from "La Damnation de Faust," opus 24. Miss Gertrude May Stein will be the singer.

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It is usually not at all a happy thing for a soloist, especially if he chanches to be a piano player, to have to follow with his concerto a symphony as the opening number. But for once the first work did not displace and injure the succeeding number. For Mozart's forty-sixth symphony—one of the several which have no minuet—is so refreshing, so independent, and really so uplifting, in spite of some passing severities of manner and some unusual rudeness of accent, that it leaves the listener quite free and unprejudiced, ready to entertain what succeeds according to its quality and kind.

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Aria from "Rienzi"	Wagner
Selections from "The Damnation of Faust"	Berlioz

THE MUSICAL COURIER.

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Symphony No. 46 in D major (K. 504)	Mozart
Concerto in A minor, op. 17	Paderewski
Suite in D major, op. 39	Dvorák
Overture, Part du Diable	Auber

This concert was to me dull. The symphony has more than historical interest, but the orchestra did not play it with sufficient care. Academic beauty demands faultless academic technic. However, you may rate Mozart in the list of great composers; you must admit that his works require absolute finish in the performance. Modern symphonic poems and rhapsodies, full of thunder and guns and all that, admit of dropped notes and occasional roughness in outburst, but a symphony or a chamber piece by Mozart is a sensitive plant, that does not brook coarse touch.

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PHILIP HALE.

On the following evening Emil Paur's Boston Symphony Orchestra opened its season in Music Hall with the following program:

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Rhapsody for orchestra, España	Chabrier
Invitation to the Dance, op. 65 Arranged for orchestra by Felix Weingartner.	Weber

This is the thirteenth season of the Boston Orchestra's series of concerts in Baltimore. During that period the improvement in the playing of this band has developed from year to year, until one realizes that criticism of its work becomes disarmed. The influence as an educator that this orchestra has exercised upon the musical taste of this community should not be underestimated. Its performances during these thirteen years cover the literature of the old and modern school of the best in orchestral music, and if time and space permitted it would be interesting to follow the varied programs that have been rendered. As a matter of fact, Baltimore has, in the main, had no other opportunity of hearing a first-class orchestra, and it is but natural that the performances of other organizations must necessarily be measured by the high standard set by the Boston Orchestra.

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The new orchestration of "Invitation to the Dance," by Weingartner, is an improvement over any of the former arrangements heretofore heard. The next concert December 15.

THE AMERICAN HEBREW.
213-215 EAST 44TH STREET,
TELEPHONE, 243 38. NEW YORK.

The following appeared in
THE AMERICAN HEBREW of Nov 26

The Boston Symphony Orchestra opened its 12th New York season at the Metropolitan Opera House on Thursday, Nov. 11th. First on the programme was Brahm's Symphony No. 3 (F. Major) which was rendered in a manner commensurate with the beauty of the work. The second number was Schumann's Concerto for piano. The manner and ease with which Mr. Rafael Joseffy overcame the difficulties of this piece astonished all, and he was not allowed to go before playing one of Brahm's inter mezzi for an encore. Grieg's suite, "Peter Gynt," was next given by the orchestra and the last part of the suite had to be repeated before the audience would stop applauding. Mr. Paur acceded to the repetition with evident reluctance. The concluding number of the programme, Chabrier's "Espana" Rhapsody for Orchestra, hardly reaches the same standard as the compositions that preceded it, but was brilliantly rendered.

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VOL. CII., NO. 151.

SUNDAY, NOVEMBER 28, 1897.

THE SYMPHONY CONCERT.

Miss Gertrude May Stein the Soloist of Last Evening's Programme.

For the sixth Boston Symphony orchestra concert in Music Hall last evening the programme was:

Serenade No. 1 in D major, op. 11....Brahms
Recitative, "Ja, So Will 's Gott!".......Tschaikowsky
Aria, "Lebt Wohl, Ihr Berge," from "Die Jungfrau von Orleans"...Tschaikowsky
Symphony No. 5 in E minor, "From the New World," op. 95...............Dvorak
Scena, "Gerechter Gott!"............Wagner
Aria, "In Seiner Bluthe," from "Rienzi," Wagner
Menuet des Feu-Follets, from "La Damnation de Faust," op. 24............Berlioz
Valse des Sylphes, from "La Damnation de Faust," op. 24...................Berlioz
Marche Hongroise, from "La Damnation de Faust," op. 24....................Berlioz

The soloist was Miss Gertrude May Stein. The Brahms serenade had not been heard here in some years. In it there is little of the later Brahms. It appeals at once to the understanding by its transparent clearness, and has an easy grace and flow that do not characterize the great bulk of his music.

The opening movement abounds in beauty of theme and of orchestration; the minuets have a delightful charm of simplicity and delicacy, and the closing movement is, for Brahms, almost piquant. Still, there are moments in the serenade that are conducive to somnolence in the hearer, and the work is inordinately long, its performance taking three-quarters of an hour. It was read by Mr. Paur with elaborate care and sympathy, and was beautifully played.

The Dvorak symphony continues to wear well, and, on the whole, is, perhaps, the composer's most pleasing and satisfying work in its kind. It has always been among the orchestra's successes, and its presentation last evening was no exception to the rule.

The Tsckaikowsky aria from his "Joan of Arc," an opera, by the way, which proved a failure, affords the soloist ample opportunity to show her gifts as a dramatic singer; is strong and effective without being particularly interesting on the concert stage.

Miss Stein, who was cordially received and was in excellent voice, declaimed the recitative broadly and with fine emphasis, and gave the aria in a thoroughly impressive manner, displaying artistic intelligence of a marked order, admirable power and a depth of passion of which she had not before given evidence here.

The same virtues were manifested in the meretricious Wagner aria. In both selections she sang with a frankness, a vigor of style, a convincing sincerity and a large appreciation of underlying sentiment of the music that can hardly be overpraised. She was tremendously applauded, and recalled again and again after each effort, and her success was immediate and decisive.

For the next concert the selections are: Indian suite, E. A. Macdowell; Concerto No. 2, for pianoforte, by the same composer, who is to be the soloist of the evening, and Beethoven's Symphony, No. 5.

The Symphony rehearsal Friday afternoon was a perfect jam. The afternoon was so warm that it brought out lightweight costumes again. Both Mrs. Montgomery Sears and Mrs. E. D. Jordan, who are rarely absent from their seats, looked delightfully cool in white silk blouses. Mrs. Sears wore with hers a black skirt and open coat, a large picture hat and a silver gray feather boa. Mrs. Jordan's costume was a brown cloth skirt and coat trimmed with otter, and she wore a smart scarlet velvet toque with black plumes. Miss Gertrude May Stein, the contralto from New York, was the soloist. She was in a bright salmon silk gown, the kilted skirt trimmed with rows of white lace insertion over black. The front of the bodice was of black and white lace and velvet. Her round hat was of black velvet with black plumes. She is a very pretty woman.

[illegible]
Established 1813.
The Official Paper of the State.
The Official Paper of the City.

MONDAY MORNING, NOV. 29, 1897.

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It was an interesting programme, albeit somewhat too long, that was given in Music Hall on Saturday evening. It began with Brahms' Serenade for full orchestra, the first of the two which he wrote in 1860-1. This work, therefore, represented the earlier Brahms, the Brahms who was swayed by Schubert and Haydn, the composer who had not yet evolved the intricate developments and thematic treatment of the C minor symphony or the gloom of the "Vier Ernste Lieder."

Yet there is figure treatment enough in the first movement, and there is an excess of sombre thought in the Adagio; one would scarcely care to be awakened by such a serenade at night. We may remember, however, that in its application to orchestral music, the term "Serenade" has been employed simply to designate a free suite, and one need not always expect to find amatory or nocturnal characteristics in its measures.

In this composition Brahms makes abundant use of flutes, clarinettes and bassoons, and the horns also have prominent work to do; the wind instruments have more opportunities given them than the strings, and, on this occasion, they bore off the honors; the horn and clarinette in the beginning of the work, the flute and clarinette responses in the Adagio, the peculiar bassoon bass in the first Minuet, the performance of these and many other touches proved how much our band of wind instruments have gained in recent years. It was pleasant to note also how enthusiastically the work was received by the audience; Brahms is not regarded as a musical ascetic or a tonal bore in Boston.

Now followed the vocalist of the concert, Miss Gertrude May Stein. She appeared in this concert in two interesting numbers, the first being the farewell aria of Joan of Arc in Tschaikowsky's opera of that name.

It may be remembered that the Russian's opera has not been a success; almost all the Russian composers seem to be orchestral by nature (Glinka to the contrary notwithstanding), and Tschaikowsky was no exception. The accompaniment is often overladen and the climaxes are largely orchestral ones. Miss Stein's noble breadth of style enabled her to cope successfully with the orchestral burden, and she awakened much enthusiasm in this number.

Her second number was a grand scena by Wagner (who spent all his later life abolishing grand scenas and holding them up to ridicule) and it had especial interest as showing the Wagnerian starting-point. Even in so conventional a form the energy and grandeur which were inherent in the composer occasionally burst forth.

Miss Stein sang this with such dramatic fervor that the audience was aroused to great enthusiasm and the resultant applause was only a well-merited tribute. It may not be generally known that Miss Stein was a pupil of a Boston teacher,—Mr. Charles A. White.

The orchestral work in this number shows a different Wagner from the one who conquered the operatic world; there is here much that is blatant, much that is stilted, and the performance, too, was a trifle marred towards the close.

Yet it is in some degree educational to hear such a work and note the buds which are afterwards to grow into a rich harvest. It might be worth the while of some tenor to resurrect the mad scene of King Arindel in "The Fairies" (which the present writer once had the felicity of hearing, in Munich), where a young Wagner appears who is a diluted Donizetti.

Dvorak's "American Symphony" came in the centre of the programme. We were glad to hear it again. The work ought to be heard over and over again to be thoroughly appreciated; it is one of the greatest and most important musical tributes ever paid to our country, and while one cannot say that it is characteristically American, it indicates a path along which our composers may travel with profit.

Some of the figures used in the first, third and last movements are definitely of plantation flavor. The Largo, which is the most beautiful movement of the whole symphony, is the least native. If Shakespeare put a sea-coast in Bohemia Dvorak certainly put some American negroes there, in this slow movement.

The performance was in "King Cambyses vein," very much bolder, heavier, and more capricious than has ever been accorded to the work before, at least in these concerts. It is right enough that a conductor should have the privilege of his own moods; we have heard Rubinstein play the "Moonlight sonata" with everything from a crescent to a full moon shining over it, and we are glad to see our conductor vary his own readings sometimes; an artist is not a manufacturer, and ought not always to deliver the same wares.

But the regular recurrence of the work places the critic in the same position towards it as he is forced to assume towards the annual performance of the "Messiah," he is forced either to give it short shrift, or to imitate history, and repeat himself. The adagio was beautifully interpreted, the plaintive English horn melody seemed to have more than its ordinary charm and the final shading here was simply marvellous.

The scherzo with its Ninth-Symphony reminiscence and its effective march trio (a march in triple rhythm, such as was used in mediaeval times and such as Schumann used at the end of his "Carnaval") also was especially attractive. The first and last movements were very highly spiced, as if the negroes were working upon a pepper, instead of a cotton plantation, but the brilliancy was exciting nevertheless.

The concert ended with three selections from Berlioz's "Damnation de Faust." All of these were given with a heavy hand, much less attractively and delicately than we have heard them. The "Menuet des Feu-Follets" was not daintily erratic but a succession of very sharp contrasts that suggested prosaic torchlight parades rather than "Will-o'-the Wisps."

The Waltz of the Sylphs was rather ponderous—for Sylphs, and the final Rakoczy March, one of the grandest crescendos in the whole repertoire was little else but noisy; it might have pictured a scene in the present Austro-Hungarian diet, but it was scarcely a true interpretation of Berlioz's awe-inspiring treatment of the Hungarian revolutionary music.

But the excellent work of the Brahms Serenade and the Dvorak Symphony makes one reluctant to mention a shortcoming in Berlioz. Louis C. Elson.

[illegible] NOVEMBER 28, 1897.

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Serenade No. 1, in D major, Op. 11....Brahms
Recitative, "Ja, so will's Gott!" and Aria, "Lebt wohl, ihr Berge," from "Die Jungfrau von Orleans"..Tschaikowsky
Symphony No. 5, in E minor, "from the New World," Op. 95..............Dvorak
Scena, "Gerechter Gott!" and Aria, "In seiner Bluthe," from "Reinzi".......Wagner
a. Minuet of Will-o'-the-Wisps; b. Waltz of Sylphs; c. Rakoczy March; from "The Damnation of Faust".. Berlioz

Miss Stein is not a stranger in Boston, but last night she appeared for the first time in this city at a Symphony concert. I have written somewhat at length about the career of this woman of passionate voice in the supplement published today. And after hearing her in the arias of Tschaikowsky and Wagner. I find nothing to modify or retract. Her voice is one of surprising range and sumptuous beauty; and each tone is warm with womanhood. Skillfully taught, musically alert, she does not tear passion to tatters; she knows the value of repose, of suggestion; she prepares her climax so that the outburst is inevitable, irresistible.

I confess I do not care for the "Rienzi" aria, but I listened with pleasure to Miss Stein's voice; and Mr. Paur evidently was enwrapped by the atmosphere of the singer, for there was an awkward hitch that came near ruining the very close.

The aria by Tschaikowsky had the advantage of novelty, but I think it would be much more effective in its scenic setting. In 1878 Tschaikowsky went to Paris, where, as Kashkin tells us, he was much preoccupied with the subject of Joan of Arc, and studied all that French writers said about her. The opera was written during the winter of '79-'80. Produced Feb. 23, 1881, at St. Petersburg, it was far from being a success. Nicholas Rubinstein, a warm friend and helpful critic of the composer, considered it as "a retrograde step from such works as 'Vakoula' and 'Eugene Oniègen.' He believed that he saw in it a desire to win the public favor, and added that a mediocre talent might succeed in this respect, but Tschaikowsky—never."

* * *

The Brahms serenade has not been played here for some years. First produced in Vienna, Dec. 7, 1862, under Herbeck, it was coolly received. There was talk of want of freshness and warmth. The two scherzos were omitted last night, and thus the piece seemed more unendurable. To me the opening movement and the menuetto are the finest portions of the work; the latter is very delightful music, exquisit is unaffected simplicity, spontaneous thought, and haunting melody. The Congo Symphony—with its negro-minstrel olio effects of angels singing in the distance to aged contrabands—was played with great fire, force and sweetness. The program was too long—for surburbanites and newspaper men.

Philip Hale.

SATURDAY EVENING
Gazette

BOSTON, SUNDAY MORNING, NOV. 28.

The Symphony Concert.

The sixth concert of the Symphony Orchestra was given in Music Hall last night. The programme was:

Serenade, No. 1 D major..............Brahms
Recitative and aria from "Die Jungfrau von Orleans" ....Tschaikowsky
Symphony No. 5, E minor.............Dvorak
Scena and aria from "Rienzi".........Wagner
Menuet des Feu-Follets, Valse des Sylphs et Marche hongroise from "La Damnation de Faust" .... Berlioz
Soloist, Miss Gertrude May Stein.

The Brahms Serenade was well worth the rehearing, for despite its somewhat dismal length, it is a characteristic and elaborate work, full of charming ideas, strong, forcible and graceful, and developed with cold, severe and elaborate ingenuity and learning. What effect a serenade of this kind would have on a warm-blooded, impulsive woman it would be interesting to speculate, but titles in music are apt to be misleading, and the rose of Brahm's music by any other name would smell as sweet. The Serenade does not appeal to the heart, but it is fully satisfying to the intellect, keeping it on the alert with a thousand and one fanciful designs. It was pleasant listening again to the Dvorak symphony, for here the familiar title gave a stimulus and a large field of choice to an active imagination, and one could see the restless, roving Indian or the Stephen Foster negro, or inhale the odor of limitless prairies according to one's fancy. The music is of the good, solid wearing kind, that will be the better when it has outlasted its explanatory title. A master hand only could have produced it, and it appeals to the heart as well as to the head. The Berlioz selections were interpreted with rare beauty, grace and spirit by Mr. Paur and his orchestra, and it was pleasant and instructive to have specimens of French and German genius on the same programme. As fashion has turned in his direction, it is now allowable to admire Berlioz without being considered odd or perverse, or of having the admiration taken as evidence of disrespect to the classic German composers.

The soloist of the evening was Miss Gertrude Stein, and she is an artist well worth the hearing. Her fine voice and fine method were heard with admirable effect in the Tschaikowsky selections which she sang in large, dignified style, and with impressive, passionate feeling. The "Rienzi" selections were sung with equal dramatic force. feeling and convincing power, and gave ample evidence that Miss Stein is an artist as well as a singer.

The programme for the next concert is Beethoven's Symphony No. 5, Indian Suite and Pianoforte Concerto No. 2, by Mr. E. A. MacDowell, who is also the soloist.

Boston Courier.

SUNDAY MORNING, NOV. 28, 1897.

Vehemence predominated in the sixth symphony programme. Mrs. Beach's symphony, which had been promised, was withdrawn; and to make the measure good, Mr. Paur inserted instead of it, Dvorak's "From the New World," and four movements from the first Serenade of Brahm's opus 11. The opening allegro of this latter work is loud enough to wake up the whole block; and if all the six movements were performed, a midsummer night would be all too brief for them, as a witty woman remarked. That allegro and the adagio consumed nearly half an hour between them, and the former appeared as prolix as it was noisy, although the treatment was clear enough and often lightly interesting. The two little minuets, for clarinets, flute, bassoon and a few strings, were truly charming, and the rondo finale was thoroughly animated and entirely unreserved in speaking out its mind in vigorous phrases. The Dvorak symphony and the usual fairy dances and Rakoczy march, from "The Damnation of Faust," which ended the concert, are familiar enough, but commanded applause (especially the first) for the light thrown by the performance upon many minor points which we do not remember to have heard so brightly shown.

It was a hard programme for a singer to hold up against, for almost any single voice must sound weak and bodiless at first against the concluding clamors of Brahms and Dvorak. But Miss Stein has strength, resonancy, enthusiasm and ardor, and her composers were Tschaikowsky, in the scene from his "Maid of Orleans" wherein Joan bids farewell to her home, and Wagner, in Adriano's perturbed and excited scene from "Rienzi." The first of these is not only gloomy; it is labored and often overloaded with orchestration which usurps the place which Joan should occupy or surrounds her with an atmosphere quite afar from that of the peaceful joys and simple griefs of Domremy and its peasant maid. Miss Stein sang with earnestness, breadth and mastery, and indicated so decisively and directly the dramatic values of the scenes that one could readily comprehend how she has been sought for an operatic engagement in Germany.

The next programme will have a pronounced MacDowell flavor, as his Indian suite and his second pianoforte concerto will be played, with himself as the soloist. The only other composer admitted is Beethoven, with his fifth symphony.

Boston Sunday Globe.

SUNDAY, NOV. 28, 1897.

FORTY-FOUR PAGES.

Sixth Symphony Concert.

The orchestral numbers of the sixth symphony program comprised Brahms' serenade in D major, Dvorak's "New World" symphony and a minuet, waltz and the "Rakoczy" march from Berlioz "Damnation of Faust." Miss Gertrude May Stein had for her solo numbers a recitative and aria from Tchaikovsky's "Maid of Orleans," and an excerpt from Wagner's opera "Rienzi." Brahms' serenade is less familiar to the general public than are his symphonies, and, although the former work is of a very elaborate nature, to many musicians the deviations from the symphonic form of writing does not necessitate a change from the title given to the latter style of compositions. Possibly a suggestion of dryness in some portions in the earlier movements makes the serenade uninteresting at times, but there are innumerable moments of great beauty in the work in which the composer's fancy is given scope unbiased by his somewhat severe methods of musical expression.

The intricate changes in rhythm in the first movement, the elaborate development of the final theme in the third part, the grotesque scoring of the fourth movement and the scherzo, trio and rondo of the later portions are beautiful examples of the master's conception and illustration, and these were most sympathetically interpreted by the orchestra. The conversations in the fourth movement were exquisite bits of detached instrumentation and the more somber themes were given with due impressiveness.

Miss Stein sang the Joan aria from "Maid of Orleans" very effectively and without an undue sentimentality in the pastoral apostrophes of the opening phrases. Her voice has a beautiful quality and the tones are rich and very true to pitch. The more dramatic Rienzi selection, although less pleasing in its general interpretation, was sung commendably. Miss Stein was most cordially received and her selections were greeted with hearty applause.

The "New World" symphony, by Dvorak, awakened a great deal of discussion when it was first performed, about four years ago, and an analysis of the composition is not necessary now. The orchestra performed the work skilfully and in the spirit intended by the writer and really made classic that which is known as negro melody. The minuet, waltz and march, by Berlioz, were played in a spirited vein, the Rakoczy musical fusilade being most vigorously presented.

Mr E. A. MacDowell will be the soloist this week. The program will comprise his "Indian Suite" and concerto No. 2, for pianoforte, and Beethoven's fifth symphony.

THE BOSTON TIMES

BOSTON, SUNDAY, NOV. 28, 1897.

SYMPHONY CONCERT.

Mr. E. A. MacDowell will be the soloist at this week's Symphony rehearsal and concert in Music hall on Friday afternoon and Saturday evening, and the programme will contain two of his compositions.

The programme will be:

Indian Suite......................E. A. MacDowell
Concerto for pianoforte, No. 2......................E. A. MacDowell
Symphony No. 5......................Beethoven

[45]

THE AMERICAN HEBREW,
213-215 EAST 44TH STREET,
TELEPHONE, 243 38. NEW YORK.

The following appeared in
THE AMERICAN HEBREW of Nov. 26

The Boston Symphony Orchestra opened its 12th New York season at the Metropolitan Opera House on Thursday, Nov. 11th. First on the programme was Brahm's Symphony No. 3 (F. Major) which was rendered in a manner commensurate with the beauty of the work. The second number was Schumann's Concerto for piano. The manner and ease with which Mr. Rafael Joseffy overcame the difficulties of this piece astonished all, and he was not allowed to go before playing one of Brahm's inter mezzi for an encore. Grieg's suite, "Peter Gynt," was next given by the orchestra and the last part of the suite had to be repeated before the audience would stop applauding. Mr. Paur acceded to the repetition with evident reluctance. The concluding number of the programme, Chabrier's "Espana" Rhapsody for Orchestra, hardly reaches the same standard as the compositions that preceded it, but was brilliantly rendered.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CII., NO. 151.
SUNDAY, NOVEMBER 28, 1897.

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Miss Gertrude May Stein the Soloist of Last Evening's Programme.

For the sixth Boston Symphony orchestra concert in Music Hall last evening the programme was:

Serenade No. 1, in D major, op. 11....Brahms
Recitative, "Ja, So Will 's Gott!"....... Tschaikowsky
Aria, "Lebt Wohl, Ihr Berge," from "Die Jungfrau von Orleans"...Tschaikowsky
Symphony No. 5, in E minor, "From the New World," op. 95.................Dvorak
Scena, "Gerechter Gott!".............Wagner
Aria, "In Seiner Bluthe," from "Rienzi," Wagner
Menuet des Feu-Follets, from "La Damnation de Faust," op. 24............Berlioz
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Marche Hongroise, from "La Damnation de Faust," op. 24....................Berlioz

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The opening movement abounds in beauty of theme and of orchestration; the minuets have a delightful charm of simplicity and delicacy, and the closing movement is, for Brahms, almost piquant. Still, there are moments in the serenade that are conducive to somnolence in the hearer, and the work is inordinately long, its performance taking three-quarters of an hour. It was read by Mr. Paur with elaborate care and sympathy, and was beautifully played.

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The Tsckaikowsky aria from his "Joan of Arc," an opera, by the way, which proved a failure, affords the soloist ample opportunity to show her gifts as a dramatic singer; is strong and effective without being particularly interesting on the concert stage.

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The same virtues were manifested in the meretricious Wagner aria. In both selections she sang with a frankness, a vigor of style, a convincing sincerity and a large appreciation of underlying sentiment of the music that can hardly be overpraised. She was tremendously applauded and recalled again and again after each effort, and her success was immediate and decisive.

For the next concert the selections are: Indian suite, E. A. Macdowell; Concerto No. 2, for pianoforte, by the same composer, who is to be the soloist of the evening, and Beethoven's Symphony, No. 5.

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In this composition Brahms makes abundant use of flutes, clarinettes and bassoons, and the horns also have prominent work to do; the wind instruments have more opportunities given them than the strings, and, on this occasion, they bore off the honors; the horn and clarinette in the beginning of the work, the flute and clarinette responses in the Adagio, the peculiar bassoon bass in the first Minuet, the performance of these and many other touches proved how much our band of wind instruments have gained in recent years. It was pleasant to note also how enthusiastically the work was received by the audience; Brahms is not regarded as a musical ascetic or a tonal bore in Boston.

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Miss Stein is not a stranger in Boston, but last night she appeared for the first time in this city at a Symphony concert. I have written somewhat at length about the career of this woman of passionate voice in the supplement published today. And after hearing her in the arias of Tschaikowsky and Wagner, I find nothing to modify or retract. Her voice is one of surprising range and sumptuous beauty; and each tone is warm with womanhood. Skillfully taught, musically alert, she does not tear passion to tatters; she knows the value of repose, of suggestion; she prepares her climax so that the outburst is inevitable, irresistible.

I confess I do not care for the "Rienzi" aria, but I listened with pleasure to Miss Stein's voice; and Mr. Paur evidently was enwrapped by the atmosphere of the singer, for there was an awkward hitch that came near ruining the very close.

The aria by Tschaikowsky had the advantage of novelty, but I think it would be much more effective in its scenic setting. In 1878 Tschaikowsky went to Paris, where, as Kashkin tells us, he was much preoccupied with the subject of Joan of Arc, and studied all that French writers said about her. . The opera was written during the winter of '79-'80. Produced Feb. 23, 1881, at St. Petersburg, it was far from being a success. Nicholas Rubinstein, a warm friend and helpful critic of the composer, considered it as "a retrograde step from such works as 'Vakoula' and 'Eugene Oniègen.' He believed that he saw in it a desire to win the public favor, and added that a mediocre talent might succeed in this respect, but Tschaikowsky—never."

* * *

The Brahms serenade has not been played here for some years. First produced in Vienna, Dec. 7, 1862, under Herbeck, it was coolly received. There was talk of want of freshness and warmth. The two scherzos were omitted last night, and thus the piece seemed more unendurable. To me the opening movement and the menuetto are the finest portions of the work; the latter is very delightful music, exquisit is unaffected simplicity, spontaneous thought, and haunting melody. The Congo Symphony—with its negro-minstrel olio effects of angels singing in the distance to aged contrabands—was played with great fire, force and sweetness. The program was too long—for surburbanites and newspaper men.

Philip Hale.

SATURDAY EVENING
Gazette
BOSTON, SUNDAY MORNING, NOV. 28.

The Symphony Concert.

The sixth concert of the Symphony Orchestra was given in Music Hall last night. The programme was:

Serenade, No. 1 D major.............Brahms
Recitative and aria from "Die Jungfrau von Orleans" ....Tschaikowsky
Symphony No. 5, E minor.............Dvorak
Scena and aria from "Rienzi".........Wagner
Menuet des Feu-Follets, Valse des Sylphs et Marche hongroise from "La Damnation de Faust" .... Berlioz
Soloist, Miss Gertrude May Stein.

The Brahms Serenade was well worth the rehearing, for despite its somewhat dismal length, it is a characteristic and elaborate work, full of charming ideas, strong, forcible and graceful, and developed with cold, severe and elaborate ingenuity and learning. What effect a serenade of this kind would have on a warm-blooded, impulsive woman it would be interesting to speculate, but titles in music are apt to be misleading, and the rose of Brahm's music by any other name would smell as sweet. The Serenade does not appeal to the heart, but it is fully satisfying to the intellect, keeping it on the alert with a thousand and one fanciful designs. It was pleasant listening again to the Dvorak symphony, for here the familiar title gave a stimulus and a large field of choice to an active imagination, and one could see the restless, roving Indian or the Stephen Foster negro, or inhale the odor of limitless prairies according to one's fancy. The music is of the good, solid wearing kind, that will be the better when it has outlasted its explanatory title. A master hand only could have produced it, and it appeals to the heart as well as to the head. The Berlioz selections were interpreted with rare beauty, grace and spirit by Mr. Paur and his orchestra, and it was pleasant and instructive to have specimens of French and German genius on the same programme. As fashion has turned in his direction, it is now allowable to admire Berlioz without being considered odd or perverse, or of having the admiration taken as evidence of disrespect to the classic German composers.

The soloist of the evening was Miss Gertrude Stein, and she is an artist well worth the hearing. Her fine voice and fine method were heard with admirable effect in the Tschaikowsky selections which she sang in large, dignified style, and with impressive, passionate feeling. The "Rienzi" selections were sung with equal dramatic force, feeling and convincing power, and gave ample evidence that Miss Stein is an artist as well as a singer.

The programme for the next concert is Beethoven's Symphony No. 5, Indian Suite and Pianoforte Concerto No. 2, by Mr. E. A. MacDowell, who is also the soloist.

Boston Courier.
SUNDAY MORNING, NOV. 28, 1897.

Vehemence predominated in the sixth symphony programme. Mrs. Beach's symphony, which had been promised, was withdrawn; and to make the measure good, Mr. Paur inserted instead of it, Dvorak's "From the New World," and four movements from the first Serenade of Brahm's opus 11. The opening allegro of this latter work is loud enough to wake up the whole block; and if all the six movements were performed, a midsummer night would be all too brief for them, as a witty woman remarked. That allegro and the adagio consumed nearly half an hour between them, and the former appeared as prolix as it was noisy, although the treatment was clear enough and often lightly interesting. The two little minuets, for clarinets, flute, bassoon and a few strings, were truly charming, and the rondo finale was thoroughly animated and entirely unreserved in speaking out its mind in vigorous phrases. The Dvorak symphony and the usual fairy dances and Rakoczy march, from "The Damnation of Faust," which ended the concert, are familiar enough, but commanded applause (especially the first) for the light thrown by the performance upon many minor points which we do not remember to have heard so brightly shown.

It was a hard programme for a singer to hold up against, for almost any single voice must sound weak and bodiless at first against the concluding clamors of Brahms and Dvorak. But Miss Stein has strength, resonancy, enthusiasm and ardor, and her composers were Tschaikowsky, in the scene from his "Maid of Orleans" wherein Joan bids farewell to her home, and Wagner, in Adriano's perturbed and excited scene from "Rienzi." The first of these is not only gloomy; it is labored and often overloaded with orchestration which usurps the place which Joan should occupy or surrounds her with an atmosphere quite afar from that of the peaceful joys and simple griefs of Domremy and its peasant maid. Miss Stein sang with earnestness, breadth and mastery, and indicated so decisively and directly the dramatic values of the scenes that one could readily comprehend how she has been sought for an operatic engagement in Germany.

The next programme will have a pronounced MacDowell flavor, as his Indian suite and his second pianoforte concerto will be played, with himself as the soloist. The only other composer admitted is Beethoven, with his fifth symphony.

Boston Sunday Globe.
SUNDAY, NOV. 28, 1897.
FORTY-FOUR PAGES.

Sixth Symphony Concert.

The orchestral numbers of the sixth symphony program comprised Brahms' serenade in D major, Dvorak's "New World" symphony and a minuet, waltz and the "Rakoczy" march from Berlioz' "Damnation of Faust." Miss Gertrude May Stein had for her solo numbers a recitative and aria from Tchaikovsky's "Maid of Orleans," and an excerpt from Wagner's opera "Rienzi." Brahms' serenade is less familiar to the general public than are his symphonies, and, although the former work is of a very elaborate nature, to many musicians the deviations from the symphonic form of writing does not necessitate a change from the title given to the latter style of compositions. Possibly a suggestion of dryness in some portions in the earlier movements makes the serenade uninteresting at times, but there are innumerable moments of great beauty in the work in which the composer's fancy is given scope unbiased by his somewhat severe methods of musical expression.

The intricate changes in rhythm in the first movement, the elaborate development of the final theme in the third part, the grotesque scoring of the fourth movement and the scherzo, trio and rondo of the later portions are beautiful examples of the master's conception and illustration, and these were most sympathetically interpreted by the orchestra. The conversations in the fourth movement were exquisite bits of detached instrumentation and the more somber themes were given with due impressiveness.

Miss Stein sang the Joan aria from "Maid of Orleans" very effectively and without an undue sentimentality in the pastoral apostrophes of the opening phrases. Her voice has a beautiful quality and the tones are rich and very true to pitch. The more dramatic Rienzi selection, although less pleasing in its general interpretation, was sung commendably. Miss Stein was most cordially received and her selections were greeted with hearty applause.

The "New World" symphony, by Dvorak, awakened a great deal of discussion when it was first performed, about four years ago, and an analysis of the composition is not necessary now. The orchestra performed the work skilfully and in the spirit intended by the writer and really made classic that which is known as negro melody. The minuet, waltz and march, by Berlioz, were played in a spirited vein, the Rakoczy musical fusilade being most vigorously presented.

Mr E. A. MacDowell will be the soloist this week. The program will comprise his "Indian Suite" and concerto No. 2, for pianoforte, and Beethoven's fifth symphony.

THE BOSTON TIMES
BOSTON, SUNDAY, NOV. 28, 1897.

SYMPHONY CONCERT.

Mr. E. A. MacDowell will be the soloist at this week's Symphony rehearsal and concert in Music hall on Friday afternoon and Saturday evening, and the programme will contain two of his compositions.

The programme will be:

Indian Suite.................E. A. MacDowell
Concerto for pianoforte, No. 2.........E. A. MacDowell
Symphony No. 5...........................Beethoven

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
SUNDAY MORNING, NOVEMBER 28, 1897.

THE SYMPHONY CONCERT.

The sixth concert of the Boston Symphony Orchestra was given in Music Hall last evening. The orchestral selections were Brahms's Serenade in D, op. 11; Dvorak's Symphony No. 5, "From the New World," and the Rakoczy March, Minuet of Will-o'-the-Wisps, and Waltz of Sylphs, from Berlioz's "Damnation of Faust." Miss Gertrude May Stein was the soloist. Her selections were a recitative and aria from Tschaikowsky's opera, "Maid of Orleans," and a scene and aria from Wagner's opera "Rienzi."

The Brahms' Serenade in D was given at a Symphony concert, under Mr. Henschel, in 1882. This is believed to be the only performance in Boston, previous to the one last evening. It is to all intent a new work to those who heard it. This serenade was one of the first compositions of Brahms' to be heard in England, and it practically introduced the serious side of this composer to us in this country. The work is rather long, and in five movements, of which four were played.

It is interesting as an example of Brahms's early style, and because our musical public is much better acquainted with the master's later compositions than with the earlier. Thus here is a chance for comparison. There is much to admire in all the movements, especially the first and fourth, and the finale is a spirited rondo. But it is undoubtedly true that many will be unable to find this serenade very enjoyable, for excellent reasons. It is more for the student of music than for the average listener. The performance was fully adequate in all respects, and the same can be said as to the performance of the Dvorak symphony. It seems to improve every time it is heard. The work is abundant in melody, brilliant as to coloring, and the ingenuity of the trained musician is always apparent. It is many-sided and may represent many things to those who listen to its performance. But the fact remains that there is a wonderful unity of spirit in the whole work, and there is a constant growth towards a powerful and logical conclusion.

The selections from the "Damnation of Faust" are excellent to hear, after a symphony, and Berlioz is at his best in such as these. And how beautifully they were played! Nothing could seem finer.

Miss Stein made a most favorable impression, and her singing was in all respects highly artistic and enjoyable. Recalls were numerous.

At the next rehearsal and concert, Mr. E. A. MacDowell will play his own concerto No. 2 for pianoforte and orchestra. His "Indian Suite" will also be performed, and, together with Beethoven's fifty symphony in C minor, these make up the programme.

The Boston Traveler
PUBLISHED BY THE
BOSTON TRAVELER CO.,
ORREY E. WARDNER, President.
MONDAY, NOVEMBER 29, 1897.

The Symphony.

eventeenth season Boston Symphony Orchestra; sixth concenrt. Miss Gertrude May Stein, soloist. The programme:

erenade No. 1, in D major, op. 11......Brahms
ecitative, "Ja, So Will 's Gott!" Aria, "Lebt Wohl, Ihr Berge," from "Die Jungfrau von Orleans".......Tschaikowsky
ymphony No. 5, in E minor, "From the New World"........................Dvorak
cena, "Gerechter Gott!" Aria, "In Seiner Bluthe," from "Rienzi" ....Wagner
enuet des Feu-Follets, Valse des Sylphes, Marche Hongroise, from "La Damnation de Faust"....................Berlioz

The Brahms serenade is over-long, but it has any moments of rare beauty and Brahmsesque elicacy and tenderness. It was read by Mr. Paur with his invariable sympathy with this composer, and played with the usual virtuosity. Miss Stein sang with a noble breadth and intelligence that shows her constant improvement n her art. The Teschaikowsky aria from his 'Maid of Orleans," is neither very striking nor ttractive. Nor is the weak aria of 'Rienzi" alculated to inspire any respect for the early Wagner. But both selections were admirably iven by Miss Stein.

The Dvorak "New World" symphony is as much a delight as ever, and is certain to go into the future as the composer's best large work. Whether it stands the test of "American" motives or not—and it does not in many respects—it is wonderfully melodious, beautifully orchestrated and interesting from start to finish. Its playing was superb.

The three selections from "The Damnation of Faust" proved anew what a consummate master of clear and telling orchestration was Berlioz. The most magnificent and exciting effects are obtained, but there is never a blur on the ear, never the slightest suspicion of muddiness in all the tumult. The "Waltz of the Sylphs" remains as the most airy and fantastic little piece of orchestral lace-work ever given to the world. The trio of gems was given marvellously.

WILDER D. QUINT.

Boston Transcript
MONDAY, NOVEMBER 29, 1897

Music Hall: Boston Symphony Orchestra

The programme of the sixth symphony concert, given in Music Hall last Saturday evening, was:

Brahms: Serenade No. 1, in D major, opus 11 (four movements).
Tchaikovsky: Recitative, "Ja, so will's Gott!" and aria, "Lebt wohl, ihr Berge," from "Die Jungfrau von Orleans."
Dvorak: Symphony No. 5, in E minor, "From the New World," opus 95.
Wagner: Scena, "Gerechter Gott!" and aria, "Im seiner Blüthe," from "Rienzi."
Berlioz:
a. Menuet des Feu-Follets, } From "La Damnation de Faust," opus 24.
b. Valse des Sylphes,
c. Marche Hongroise,
Miss Gertrude May Stein was the singer.

The most interesting programme of the season, so far, as it seemed to us; though perhaps a little over-long. What it would have been, had all six movements of the Brahms serenade been played, need not be calculated; and yet one wishes that this serenade might have been placed on a programme which would have admitted of its being given entire. So delightful a work had best not be dismembered, even though omitting a movement or two do not harm it so much as if it had been a symphony. The four movements given—Allegro molto; Adagio non-troppo; Menuetti I. and II.; Rondo, Allegro—were admirably read and played. If we mistake not, this serenade was the first orchestral work by Brahms ever played in Boston—way back in the old Harvard Musical days; it was then heard without any of the terror engendered by the C minor symphony a few years later. Now it sounds fresher and more beautiful than ever.

Dvorak's American symphony seems finer and finer, the more one hears it. When the work was first brought out here, a good deal in it seemed rather cheap and flimsy; but better acquaintance has revealed its true character as an intrinsically poetic work, full of imagination and containing much of exquisite musical beauty. We are not yet quite reconciled to a moment or two of quasi-inarticulate fury in the last movement, moments that seem musically ugly and merely theatrical in expression; but, for the most part, the symphony is singularly beautiful. It should be said, however, that the style of performance has greatly improved with each successive repetition; the playing last Saturday was as near perfection as could well be desired. It were hard to imagine the symphony being more finely and sympathetically read than it was by Mr. Paur on this occasion.

Berlioz's tricksy will-o'-the-wisp minuet, too, was admirably played and made a superb effect; how capitally the whole orchestra kept its head and heels while whistling that Presto burlesque of Méphisto's serenade! It is good to hear a genuine Presto once in a while. The Waltz of Sylphs, on the other hand, seemed to lack something of its native airy grace and winsomeness; and the Rakoczy March made hardly any effect. It was played all to nonchalantly!

Miss Stein showed herself as a dramatic singer of unusually high quality: She has voice, method, fire, and noble breadth of style. Here is a singer who has something to say to you, and something worth hearing! Moreover, she has a certain large dignity of expressiveness that is essentially tragic, far removed from the more everyday passionateness of most singers of "temperament" today. It was this breadth of style and nobility of feeling that saved the Tchaikovsky aria from seeming wholly commonplace and unworthy of the text—which latter is only so far altered from Schiller's as to make it fit the music, originally written to Russian words.

There is a good deal to like in Adriano's aria in "Rienza;" the melodic pharse has a distinction not too often found in Wagner's earlier works. That stroke, too, of leading back to the return of the theme in the tonic (G major) by a ritornello on the same phrase in B-flat major is not devoid of subtlety. However well Wagner's cuts in the aria—made after the first performances of the opera in Dresden—are calculated to improve it as a scene in the opera, it seems to us that one of them weakens it as a concert-piece. The original closing vivace movement may be thought conventional and commonplace, but it does bring the whole aria to a well-prepared and stirring musical close. Omitting this movement, and letting the aria end after the Maestoso, brings it to one of those "quick exit" conclusions which are particularly dangerous in dramatic concert arias. The well-nigh countless failure on the part of admirable singers to make the close of Bethoven's "Ah! perfido!" effective are good earnest of this danger. Wagner's aria, as it now stands, seems to us quite as perilous; unless you can see Adriano rush bodily off the stage after the last "Mein heilig Amt!" the sudden ending has no sense. Miss Stein sang the aria superbly, in a way to show forth its full meaning. She was warmly applauded and recalled after both her selections.

The next programme is: MacDowell, suite No. 2, in E minor, "Indian," opus 48; McDowell, pianoforte concerto No. 2; Beethoven, symphony No. 5, in C minor, opus 67. Mr. Edward MacDowell will be the pianist.

PROVIDENCE JOURNAL
THURSDAY, DECEMBER 2, 1897.

Symphony Concert.

The Boston Symphony Orchestra was heard in Infantry Hall last evening for the second time this season. There was another large and enthusiastic audience. It seems good to see the hall well filled at the concerts of this unequalled organization. Many new faces are to be seen in the audience this season, while the old guard, faithful through so many years, is always in evidence. The applause is cordial and spontaneous and nearly always discriminating, showing that the bulk of the listeners are there for the music's sake and not merely because it is the correct thing to go to the Symphony concert. Last night there was no special drawing card in the shape of renowned prima donna or world-famous solo player, but the audience was as large, if indeed not larger, than usual, and at one point a most determined effort was made to get that unprocurable thing at a Symphony concert, an encore. The programme included the following numbers:

Symphony No. 5, in E minor, "From the New World," op. 95........Antonin Dvorak
I. Adagio (E minor).
Allegro molto (E minor).
II. Largo (D-flat major).
III. Scherzo: Molto vivace (E minor).
IV. Allegro con fuoco (E minor).
Two movements from Concerto for violin, in E minor, op. 64. Felix Mendelssohn-Bartholdy
II. Andante (C major).
III. Allegretto non troppo (E minor).
Allegro molto vivace (E major).
a. Minuet of Will-o'-the-Wisps.
b. Waltz of Sylphs.
c. Rakoczy March.
From "The Damnation of Faust," op. 24.. ....Hector Berlioz
Italian Capriccio, for orchestra, op. 45..... ....Peter Tchaikovsky
(First time.)

The programme must be called a modern one, for neither Mendelssohn or Berlioz, though men of a couple of generations ago, are far enough away from us in point of time to be ranked among the elders, even if the style of their music would admit of any different classification. But a "modern" programme may be made to present almost any desired degree of contrast, as was conclusively shown in the numbers played last night.

Dvorak's symphony "From the New World" is a work that was written for a purpose. The endless discussion aroused at its first production four years ago has left no one interested in musical affairs ignorant as to what that purpose was. Dr. Dvorak proposed to show American composers that they were in error in thinking that this country offered nothing in the way of characteristic thematic material. After a diligent comparison of popular ballads, Indian and negro melodies, he fixed upon the latter as—or, at least, as the nearest approach to—the American folk-song, and wrote this symphony to illustrate and justify his choice. The listener who, possessed of this much information, goes to hear this work expecting to recognize the familiar strains of the "Suwannee River" or "Old Black Joe," is doomed to disappointment. For, in spite of the fact that these and similar songs are popularly supposed to be negro melodies, they are nothing of the sort. They are only psuedo-negro tunes, brought into vogue by the old-time popular "nigger minstrel" troupes, and no nearer the real article than the burnt-corked faces of their authors.

Dvorak went to the Southern plantations for his themes, which are in kind like unto the weird melodies sung through the North by the various bands of "Jubilee singers." Almost without exception they are based on a sort of pentatonic scale, and in no case do they conform to the modern style of tonality. They are characteristic enough, there is no doubt of that, but of what? Dvorak says of America, because he found them here, but it will take more than the fiat of a composer, however great, to make this a fact. Really they are no more characteristic of America than they are of Africa, or Norway, or Ireland, or Wales, where their counterparts can readily be found either in present use or in the ancient and traditionally preserved melodies. The discussion thus provoked is practically without end.

Of more present interest is the question of what Dvorak did with his thematic material after he procured it. Anything from the pen of the great Bohemian composer is entitled to respectful consideration. But it must be owned that the symphony, as a whole, bears the ear-marks of its educational purpose. It was written to order and cannot help showing it. Moreover, the themes seem puerile when forced upon the attention by constant repetition and the process of "working out." They do not fit easily into the clothes with which modern tonality and instrumentation invest them. The most interesting number of the symphony is the scherzo, which is bright and full of originality, and at the same time presents almost nothing of the peculiar "American" flavor so painstakingly imparted to the other movements. The work, as a whole, is characterized by the forceful and original genius of the greatest living composer, but it is not spontaneous.

The charming music from Berlioz's "Damnation of Faust" was given with wonderful brilliancy and delicacy of execution. It was here that the attempt to coax an encore from Mr. Paur was made. The final number by Tchaikovsky, the novelty of the programme, was in that composer's familiar style, highly colored as to instrumentation and full of broad and striking contrast. It was enjoyable and superbly played by the band, as indeed was the whole programme.

The soloist was Mr. Isador Schnitzler, one of the first violins of the orchestra and a most excellent player. He gave a brilliant rendering of Mendelssohn's familiar work, showing finished technical ability and artistic sense. He was loudly and deservedly applauded.

The next concert of the Symphony series will be given on Wednesday evening, Dec. 29.

THE WASHINGTON POST
SUNDAY, NOVEMBER 7,

BOSTON SYMPHONY ORCHESTRA.

An Enjoyable Programme Announced for Next Tuesday's Concert.

It has grown to be an accepted fact in the cities visited by the Boston Symphony Orchestra that the lovers of the best in music are largely dependent upon this organization. Everybody interested in the success of these concerts will be in attendance at the Lafayette Square Opera House next Tuesday afternoon at 4:15 o'clock, when the following attractive programme will be rendered:

Brahms.............................Academic overture
Schumann....................Concerto for pianoforte
Haydn.............. ....
Symphony in C major, "L'Ours" ("The Bear.")
(First time at these concerts.)
Chabrier........Rhapsody, for orchestra, "Espana."
(First time at these concerts.)
Weber.....................'Invitation to the Dance'
Arranged for orchestra by Felix Weingartner.
(First time at these concerts.)

This list of works to be performed appeals to the devotees of both the old and new schools in music. For old masters we have Schumann and Haydn, and for new, Brahms, Chabrier, and Weber. Although there is among the majority of the patrons of the orchestra everywhere a sentiment, which of late years has grown almost to a conviction, that, after all, the orchestra is the attraction, still the management cater to all tastes by furnishing soloists in every way worthy to appear with this organization. Of Mr. Joseffy and his faultless rendering of the Schumann concerto, nothing further need be said. Those inclined to criticise the average programme as ultra classic will rejoice in the fact that the last two numbers on the programme are waltzes, orchestrated and elaborated to an extent to make them worthy of an appearance on a Symphony programme. Chabrier's beautiful rhapsody for orchestra, "Espana," will readily be recognized by a majority of the patrons of these concerts, although the prediction is ventured that such a rendering of the familiar melody they had never heard before. Those who recall Weber's exquisite "Invitation to the Dance," with its charming orchestration by Berlioz, which was played at these concerts last year, will have an excellent opportunity to hear the same beautiful theme orchestrated in an entirely unique and brilliant manner by Weingartner, who ranks to-day as one of the leading orchestral conductors in Europe.

Season tickets for the five matinees and single tickets for the first matinee, next Tuesday afternoon, are now on sale at the box office of the Lafayette Square Opera House.

E WASHINGTON POST,

BOSTON SYMPHONY ORCHESTRA.

The First Concert of the Season to Be Given Next Tuesday Afternoon.

Next Tuesday afternoon at the Lafayette Square Opera House the Boston Symphony Orchestra begins its thirteenth season in this city.

The usual method at all theaters is to book an attraction for less than a week or more, and local managers are disinclined to break a week by giving even such a strong organization as the Boston Symphony Orchestra a single night. This fact and the lack of a suitable audience room in this city outside the theaters will explain the selection of matinees instead of evenings. In deference to the large patronage from the government departments the hour for beginning the concerts has been fixed at a quarter past 4. So many evenings are taken up by the social requirements of a Washington season, it is hoped by the management that the selection of matinees will prove acceptable to a majority of the patrons.

The concert next Tuesday afternoon will be 1,511th performance by the orchestra, and the fifty-third in Washington. This enormous number of concerts in sixteen years will go far toward explaining the almost perfect ensemble of this now famous organization. Everybody interested in the cause of good music will be gratified to learn of the orchestra's promising outlook for the season, not only at home, but in every city visited, and notably in Philadelphia, where, in the Academy of Music, seating over 3,000 people, less than fifty seats remained unsold for the season. This is probably the most phenomenal sale of season tickets ever known in Philadelphia. It is interesting to note that the programme of the first concert, which will be shortly announced, contains three selections which will have their first performance in this city. Joseffy will be the soloist.

THE NEWS.
DAILY AND WEEKLY.
Providence, Rhode Island.
WEDNESDAY, DECEMBER 1, 1897.

The Symphony Concert.

The second concert by the Boston Symphony Orchestra will delight a large audience in Infantry hall this evening, because the program will provoke the full vigor of the superb orchestra. It will include:

Dvorak—Symphony No. 5, "From the New World."

Mendelssohn—Two movements from Concerto for violin.

Berlioz—(a) Minuet of Will-o'-the-Wisps, (b) Waltz of Sylphs. (c) Rakoczy March, from "The Damnation of Faust."

Tchaikovsky—Italian Capriccio, for orchestra (first time).

"From the New World" made a deep impression when it was heard at a symphony concert a couple of years ago, and it will come like a welcome friend this evening. The Italian Capriccio, which will be heard for the first time here, will also be a charming addition to memory and call to mind its gifted composer, but recently dead. The soloist for the evening will be Mr. I. Schnitzler, one of the first violinists of the orchestra, who is regarded as a powerful and brilliant artist. Altogether the concert promises to be a rare musical treat.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, DECEMBER 1, 1897.

The program of the sixth Symphony concert, given last night in Music Hall, was as follows:

Serenade No. 1, in D major, op. 11 .... Brahms
Recitative, Ja, so will 's Gott! and aria, Lebt wohl, ihr Berge, from Die Jungfrau von Orleans .... Tschaikowsky
Symphony No. 5, in E minor, From the New World, op. 95 ... Dvorák
Scena, Gerechter Gott! and aria, In seiner Blüthe, from Rienzi .... Wagner
Menuet des Feu-Follets ..
Valse des Sylphes .... } La Damnation de Faust .... Berlioz
Marche Hongroise ......

Miss Gertrude May Stein sang for the first time at a Symphony concert in Boston; and the Tschaikowsky aria was a novelty. I admired the singer more than the aria, although the latter would no doubt gain if it were heard in its proper place. The opera was not a success when it was performed at St. Petersburg, February 23, 1881, and Nicholas Rubinstein said that he considered it a retrogade step from such works as "Vakoula" and "Eugene Onegin." "He believed that he saw in it a desire to win the public favor, and added that a mediocre talent might succeed in this respect, but Tschaikowsky—never." And yet the composer was mightily interested in the story of the famous hysterical maiden who dreamed dreams and saw visions, and when he was in Paris in 1878 he studied the books of French writers concerning her.

* * *

I tried to remember any opera entitled Joan of Arc that won great renown; or any scena or orchestral piece suggested by her that is world famous. No composer has apparently struck twelve with this name. Dear Lord, as Vance Thompson would say, the material! Here is an incomplete catalogue:

OPERAS.

"Giovanna d'Arco," by Andreozzi, Vicenza, 1789.

"Jeanne d'Arc à Orleans," by Rudolph Kreutzer, Paris, May 10, 1790. His first opera.

"Mädchen von Orleans," Volckert, Vienna, 1817.

"Jeanne d'Arc à Orleans," Carafa, Paris Opéra Comique, March 10, 1821.

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"Jeanne d'Arc," by Louis Lacombe, composed for a festival at Orleans, but not performed there.

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Reeve (London, 1798), Brambilla, Lichenthal and Vigano (Milan, August 15, 1821), Gallenberg (Vienna, February, 1821).

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MISCELLANEOUS.

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Coronation march by H. Geisler (four hands, 1825); Franz Mair (four hands 1867); Von Dertzen (two hands).

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The Coronation monologue "Die Waffen ruhn" has been set to music by C. Schulz (1801), J. F. Reichardt, Andreas Romberg (1810, with orchestra).

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I have no doubt that there are many other works which were inspired by Joan. I shall thank anyone for supplementary information. I do not believe so full a list has been drawn up before this, and now that I have ransacked shelves and bored men of statistical minds I begin to think the game was not worth the candle.

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Miss Stein gave great pleasure by the luscious richness and surprising range of her voice, the strength of her interpretation and the ease of her technic. Her growth has been a steady one ever since she was a choir singer in Albany nobly discontented. She has won her success honorably and righteously.

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Seldom has this orchestra been heard in a higher state of tonal beauty and splendor than last night in Dvorák's "Congo Symphony." I understand that the work was played without rehearsal. This fact may account for the supreme excellence of the performance. More and more am I convinced that Dvorák wrote the slow movement after seeing "Uncle Tom's Cabin" or Milt G. Barlowe "in his great impersonation of the aged contraband." Mr. Paur and the orchestra should use burnt cork at the next performance of this pleasing work. PHILIP HALE.

THE NEWS.
DAILY AND WEEKLY.
Providence, Rhode Island.

THURSDAY, DECEMBER 2, 1897.

SYMPHONY CONCERT.

Brilliant Audience Listened With Unfeigned Delight.

Dvorak's Symphony "From the New World," Arlis ically Rendered.

The second concert of the season by the Boston Symphony Orchestra in Infantry hall last evening attracted the usual brilliant audience of music lovers who listened with unfeigned delight to the following program embracing considerable of what is termed modern or new music:

Antonin Dvorak, Symphony No. 5, in E minor, "From the New World," Op. 95.
I. Adagio (E minor)
Allegro molto (E minor)
II. Largo (D-flat major)
III. Scherzo; Molto vivace (E minor)
IV. Aellgro con fuoco (E minor)
Felix Mendelssohn-Bartholdy, two movements from Concerto for violin, in E minor, Op. 64.
II. Andantee (C major)
III. Allegretto non troppo (E minor)
Allegro molto vivace (E major)
Hector Berlioz, a. Minuet of Will-o'-the-Wisps, b. Waltz of Sylphs, c. Rakokczy March, from "The Damnation of Faust," Op. 24; Peter Tchaikovsky, Italian Capriccio, for orchestrr, Op. 45.

The beauty of the new is that it once was old. Perhaps this might be applied to Dvorak's Symphony which began the concert. The Bohemian composer, admitted to be the greatest now living, when he came to this country to direct the energies of the National Conservatory of Music in New York, had something to say about the possibilities for characteristic music in the new world, and to the reviewers he imparted his secret, which was to the effect that plantation melodies of the South were the hope of the new music, especially in North America.

This excited a great deal of comment and it was pointed out that so-called plantation melodies were not the product of the negro but an evolution, an output of white man's brains who blacked up to entertain the public with characteristics of the colored man in slavery days. This was undoubtedly true and the composer's mistake was a natural one because the European, the modern composer, had absorbed the idea that the weird melodies emanated from the darkey "way down in Dixey."

Uncouth tourists, suddenly rich, from the west, running over the old country, maintained the impression that the people of this country were still Indians, and Americans abroad, who knew better, constantly came in contact with Europeans who believed that the inhabitants of the United States were yet buffalo hunters and strutted about in war paint and feathers. Of course, they were on the wrong scent.

The greater composer, however, stuck to his original idea and the symphony was written in the summer of 1893, not a great while after he had established himself in this country. It is maintained that its thematic material is made up largely of negro melodies from Southern plantations, but the work does not suggest this to trained ears. There is really no lingering recollection of "Way Down in Dixey" and the Southern darkey is not suggested in the symphony with anything like the vigor that he is presented in the present popular wave of "coon" song strikingly represented by "I Love Yer, Ma Honey, Yes I Do," and Ther're Other Coons as Warm as You."

The symphony, however, does strongly suggest "Yankee Doodle" with variations in the scherzo movement, which by the way is the most interesting part of the work. Dvorak went deeper in his task than the accepted scheme of plantation melodies, commonly understood, and produced music that would stand for any country. Of course, it is good music, but it does not represent the highest type, even considering the purpose of the composer to be original, a mark he did not attain in this symphony. In the hands of a musical band of the best standard, forgetting the pinnacle of art and skill attained by the matchless Boston organization, "From the New World" would prove tiresome because of its repetition. It may be said in passing, that anything worthy, or unworthy for that matter, of a place on the program presented by this company of artists, would be interesting and instructive whether from tone or visual music. The native symphony, for so it may be called because it was written in America, especially for Americans, was superbly played by the much beloved orchestra and it won its share of admiration and praise from the fine and discriminating audience.

The selections from Berlioz "The Damnation of Faust," were more familiar and they were rendered in top-notch method. It is the most popular of the works by this brilliant master and that fact stands unquestioned at the present time. It was first presented in Paris in 1846 and it was not considered a success. Subsequently its originality and beauty impressed the world and while there may be a few objectors the musical verdict is that its place has been fairly won. The impressive characteristic of this work is brightness against a background of darkness and the contrast is charming. The characterists were wonderfully illuminated by the orchestra, and the dainty waltz was rendered so beautifully that the enthusiasm of the audience came near getting a repetition of the number. Conductor Paur, who appeared to be much pleased, bowed half a dozen times and then went on with the final orchestral number.

The Tchaikovsky Italian Capriccio, heard for the first time in this city, excited considerable interest, first because it was new and second because of the author who is much admired by the general music public. There was no disappointment because the new work was in the composer's most characteristic vein, brilliant as to color and impressively striking in wonderful contrasts. It required the skill of musicians of the first rank to convey its full power and it was rendered magnificently. That peculiar feeling, mutely saying, this is the best that can possibly be done, touched every one.

Mr. I. Schnitzler, the soloist and a member of the first violin energy of the orchestra, demonstrated that he was a violinist of great capacity and he rendered Mendelssohn's familiar concerto with beautiful effect. The third movement which is exceedingly elaborate and brilliant was played with remarkable precision and skill and the player appeared to be master of his instrument and his work.

The next musical banquet by the Boston Symphony orchestra will take place in Infantry hall, Wednesday evening, December 29. This will make two concerts in December. If they came every week the pleasure of a large number of citizens would be materially increased.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, DECEMBER 1, 1897.

The program of the sixth Symphony concert, given last night in Music Hall, was as follows:

Serenade No. 1, in D major, op. 11....................Brahms
Recitative, Ja, so will 's Gott! and aria, Lebt wohl, ihr Berge, from Die Jungfrau von Orleans..........Tschaikowsky
Symphony No. 5, in E minor, From the New World, op. 95...Dvorák
Scena, Gerechter Gott! and aria, In seiner Blüthe, from Rienzi....................Wagner
Menuet des Feu-Follets.. }
Valse des Sylphes........ } La Damnation de Faust..........Berlioz
Marche Hongroise....... }

Miss Gertrude May Stein sang for the first time at a Symphony concert in Boston; and the Tschaikowsky aria was a novelty. I admired the singer more than the aria, although the latter would no doubt gain if it were heard in its proper place. The opera was not a success when it was performed at St. Petersburg, February 23, 1881, and Nicholas Rubinstein said that he considered it a retrogade step from such works as "Vakoula" and "Eugene Onegin." "He believed that he saw in it a desire to win the public favor, and added that a mediocre talent might succeed in this respect, but Tschaikowsky—never." And yet the composer was mightily interested in the story of the famous hysterical maiden who dreamed dreams and saw visions, and when he was in Paris in 1878 he studied the books of French writers concerning her.

* * *

I tried to remember any opera entitled Joan of Arc that won great renown; or any scena or orchestral piece suggested by her that is world famous. No composer has apparently struck twelve with this name. Dear Lord, as Vance Thompson would say, the material! Here is an incomplete catalogue:

OPERAS.

"Giovanna d'Arco," by Andreozzi, Vicenza, 1789.

"Jeanne d'Arc à Orleans," by Rudolph Kreutzer, Paris, May 10, 1790. His first opera.

"Mädchen von Orleans," Volckert, Vienna, 1817.

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The greater composer, however, stuck to his original idea and the symphony was written in the summer of 1893, not a great while after he had established himself in this country. It is maintained that its thematic material is made up largely of negro melodies from Southern plantations, but the work does not suggest this to trained ears. There is really no lingering recollection of "Way Down in Dixey" and the Southern darkey is not suggested in the symphony with anything like the vigor that he is presented in the present popular wave of "coon" song strikingly represented by "I Love Yer, Ma Honey, Yes I Do," and Ther're Other Coons as Warm as You."

The symphony, however, does strongly suggest "Yankee Doodle" with variations in the scherzo movement, which by the way is the most interesting part of the work. Dvorak went deeper in his task than the accepted scheme of plantation melodies, commonly understood, and produced music that would stand for any country. Of course, it is good music, but it does not represent the highest type, even considering the purpose of the composer to be original, a mark he did not attain in this symphony. In the hands of a musical band of the best standard, forgetting the pinnacle of art and skill attained by the matchless Boston organization, "From the New World" would prove tiresome because of its repetition. It may be said in passing, that anything worthy, or unworthy for that matter, of a place on the program presented by this company of artists, would be interesting and instructive whether from tone or visual music. The native symphony, for so it may be called because it was written in America, especially for Americans, was superbly played by the much beloved orchestra and it won its share of admiration and praise from the fine and discriminating audience.

The selections from Berlioz "The Damnation of Faust," were more familiar and they were rendered in top-notch method. It is the most popular of the works by this brilliant master and that fact stands unquestioned at the present time. It was first presented in Paris in 1846 and it was not considered a success. Subsequently its originality and beauty impressed the world and while there may be a few objectors the musical verdict is that its place has been fairly won. The impressive characteristic of this work is brightness against a background of darkness and the contrast is charming. The characterists were wonderfully illuminated by the orchestra, and the dainty waltz was rendered so beautifully that the enthusiasm of the audience came near getting a repetition of the number. Conductor Paur, who appeared to be much pleased, bowed half a dozen times and then went on with the final orchestral number.

The Tchaikovsky Italian Capriccio, heard for the first time in this city, excited considerable interest, first because it was new, and second because of its author who is much admired by the general music public. There was no disappointment because the new work was in the composer's most characteristic vein, brilliant as to color and impressively striking in wonderful contrasts. It required the skill of musicians of the first rank to convey its full power and it was rendered magnificently. That peculiar feeling, mutely saying, this is the best that can possibly be done, touched everyone.

Mr. I. Schnitzler, the soloist and a member of the first violin energy of the orchestra, demonstrated that he was a violinist of great capacity and he rendered Mendelssohn's familiar concerto with beautiful effect. The third movement which is exceedingly elaborate and brilliant was played with remarkable precision and skill and the player appeared to be master of his instrument and his work.

The next musical banquet by the Boston Symphony orchestra will take place in Infantry hall, Wednesday evening, December 29. This will make two concerts in December. If they came every week the pleasure of a large number of citizens would be materially increased.

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, DEC. 6, 1897.

McDowell's Indian Suite—Great Work of the Symphony.

At the seventh concert of this season's programme of the Symphony, a large and enthusiastic audience was in evidence. The McDowell numbers were evidently the attraction of the evening, and as far as the good will of his auditors was concerned, it is safe to say that the pianist-composer had no doubts, in view of the many demands for his recall, as shown by the vigorous and prolonged applause, which apparently overwhelmed him. These recalls did not, however, have their desired effect of inducing the composer to return to the piano, for he merely bowed generously but with evident modesty, at each recall, and then withdrew.

Director Paur was generous to American music in the selection of the programme, as out of the three numbers the first was the Indian suite of McDowell and the second the McDowell concerto in D minor, with the composer at the piano.

It is due in this connection also to say that the present director of the orchestra has shown a broadness and an international courtesy in his selections of concert pieces that prove him to be free from prejudices of any kind. That very impartiality has gone far towards making him so popular and so admittedly and strikingly successful in his leadership of the orchestra.

Of the Indian suite, it is to be said that nothing developed to change the criticism that was made in these columns about 20 months ago, on the occasion of the first presentation of that work by the orchestra. The fact of the matter is that it is doubtful if Beethoven himself could have accomplished the task which Mr. McDowell apparently set himself. It may be inferred that the composer's idea was to write that still undiscovered work—the great American symphony. Therefore he chose themes which all must admit are American—unless indeed they were brought over from Asia with the first migration of the aborigines.

Logically, Mr. McDowell was correct. From a musical standpoint he was wrong. The very essence of Indian music is its absolute monotony, gained by the constant, incessant repetition of a short musical theme. Cases in point are abundant. The Cherokee ball song "Higanuyahi;" the "Waich ee" of the Vancouvers; the war song "Ige, ige, ige honi he" of the Iroquois Indians, or any of the chants still used by the Pueblo Indians, afford a study of different themes, but they are practically identical in this respect: that they are melodic only in a technical sense, and they gain whatever effect they may produce simply by their monotonous iteration and reiteration.

Mr. McDowell has taken these themes and has treated them correctly, so far as the rules of the schools go. He has handled them gracefully, prettily, soberly and sometimes dramatically; but he has wrought something which is as different from Indian music as the English sparrow is different from the eagle.

His work probably stands the test of harmonic rules: but it is not American in any real sense, beyond the fact that the composer was born in New York. Outside of the opening chords in each movement (with the exception of some small part in the "dirge" the effect would have been unchanged and the title might have been more fitting if he had called the symphony "In the Fenway," or "Among the Everglades."

In the second number, however, Mr. McDowell was generally and often brilliantly successful. In the concerto he has made no such distinctive test for his music, which was graceful, pleasant, and sometimes remarkably impressive.

In his work at the piano there was so much to praise and so little to criticise that the long and vehement applause which followed may be characterized as well and fairly earned. Beyond a tendency to such extreme force in lower notes of the keyboard as sometimes to obscure slightly the brilliancy of the following notes of the upper keyboard, his technic was admirable throughout.

Each of the McDowell numbers presented had been given in Boston by the orchestra once before; the concerto about 8½ years ago and the Indian suite in the early part of last year. They had not been presented together, however, until last night. They were both well received, and the piano-work of the composer evidently took his audience by storm.

As has been said, the demands for his recall followed one another in such tumultuous fashion that there could be no doubt as to the pleasure and enthusiasm of his audience.

Regarding the work of the orchestra in the two McDowell numbers, as well as in the Fifth Beethoven Symphony, in C minor, it was absolutely artistic throughout, and might almost be called faultless. It may be doubted whether ever before, in recent years at least, has the symphony been given by any orchestra in a manner so closely approaching absolute perfection.

After such a rendering, it may easily come to be a general inquiry why this symphony, though heard now and then in a somewhat perfunctory fashion, is not among the most popular of the Beethoven symphonies. Its effects, from the standpoint of musical theory or from that of the mere pleasure of the listener, are wonderful. It is a great musical work; and the artistic performance of the orchestra gave the gem in a fit setting.

Every music-lover of Boston who was numbered among the large audience in Music Hall must have felt not only a keen sense of personal enjoyment, but also a little thrill of local pride, over the thoroughly sympathetic and masterly rendition of the symphony.

Boston Journal.
SUNDAY, DECEMBER 5, 1897.

MR. MACDOWELL

As Pianist and Composer at the Seventh Symphony Concert Last Night in Music Hall, Emil Paur Conductor.

The program of the Seventh Symphony concert was as follows:

Suite No. 2, in E minor, "Indian," Op. 48.......MacDowell
Concerto for Pianoforte, No. 2, in D minor, Op. 23.......MacDowell
Symphony No. 5, in C minor......Beethoven

It is often stated that Mr. MacDowell's "Indian Suite" was inspired in a measure by the popular success of Dvořák's so-called American symphony. When this Suite was played in Chicago Nov. 13, Mr. Arthur Mees, whose program-books are at the same time scholarly, sane and interesting, fell into this error, and wrote that "Mr. MacDowell was undoubtedly influenced in turning to aboriginal American melodies by Dvořák's counsel, precept and example."

Now as a matter of fact Mr. MacDowell had almost finished the Suite before Mr. Dvořák landed at New York.

⁂

I have discussed the Indian Suite twice at least in the Journal at considerable length, and I do not think it necessary to go over the same ground again.

Yet the temptation to speak of the fresh beauties in the detail revealed at each repeated hearing is strong, for the imaginative strength and the superb workmanship are not to be fully appreciated after one hearing. It is not a work that will be popular at once; I doubt if it will ever be popular in the common meaning of the term, for it is free from everything that is meretricious; it is without any taint of sentimentalism; it is without forced bizarrerie, and it avoids any panoramic detail that is dear to the superficial. But I know of few more remarkable pages of music than the unutterably sinister interruption in the movement entitled "In War Time," and the dirge that might well serve for the final In Memoriam of a once mighty race. In many respects, as in the higher qualities, as depth of thought and sustained flight of imagination, I place this work among the noblest compositions of modern times.

⁂

The concerto in D minor is also more or less familiar here, but I have never heard it played with so much dash and splendor as at the performance last night.

Early in November of this year Teresa Carreno played it in Berlin with overwhelming success. The scherzo was encored, a rare occurrence in that city. And so great was the enthusiasm excited by the work, as well as by Mrs. Carreno's performance, that we find the critics of Berlin wondering why this concerto has been overlooked by players of the first rank, when, as Mr. Lessmann puts it, "there is not a superfluity of musically important and 'pianistically' interesting compositions of this species."

I do not hesitate to say that this concerto must be given a very high place in the literature of the piano. Its construction is logical and admirable from beginning to end. The granitic solidity of the introduction combined with the rare beauty of following passages in the same movement; the grace, the charm, the elegance of the scherzo with its refreshing and impressive contrasts; the fiery finale; the brilliance of the piano part and the sumptuousness of the orchestration; and above all the amazing spontaneity of the work, which leads the hearer to think it was conceived at white heat, stamp the composer as a man of supreme talent, just as the Indian suite stamps him as a genius.

⁂

The performance of these works was dazzling and memorable. Mr. Paur led with the warmest appreciation, and the happiest results. The orchestra in ensemble and solo was worthy of its highest reputation. Mr. MacDowell played with commanding virility, extreme elegance, and irresistible dash.

A night long to be remembered!

⁂

You smile perhaps, and say, "But why this enthusiasm?"

I am enthusiastic over the triumph of a great composer, who has worked steadily and courageously in the face of discouragement; who has never courted by trickery or device the favor of the public; who never fawned upon those who might help him; who in his art has kept himself pure and unspotted.

I say in the magazine of today that I believe Mr. MacDowell is one of the greatest composers now living. I do not say "American composers;" for I include all composers in this statement, and in Art there should be no parochialism or chauvinism.

My belief is only riveted by the performance of last night, one that Mr. Paur, as well as Mr. MacDowell, may well remember with pride in years to come.

Philip Hale.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CII., NO. 158.
SUNDAY, DECEMBER 5, 1897.

THE SYMPHONY CONCERT.

Large Audience Present at the Seventh of the Season.

Mr. Edward MacDowell, the Soloist, Proves a Success as a Composer and a Pianist—Mr. Paur and the Orchestra Give Faultless Support—A Beethoven Symphony.

Last evening the seventh concert of the season by the Boston Symphony orchestra was given in Music Hall, the programme being:

Suite No. 2, in E minor, "Indian"........ E. MacDowell
Concerto for piano, No. 2, in D minor.... E. MacDowell
Symphony No. 5, in C minor.........Beethoven

Mr. Edward MacDowell was the soloist.

A very large audience was in attendance. The "Indian" suite, with its rich, often piquant and always effective orchestration, and its peculiar and exhaustively developed themes, has become a standard work, and has taken a place in the repertories of the leading orchestras here and abroad. It is steadily attractive and interesting in the beauty and contrasts of tone color, of its instrumentation, and for the mastery it shows over the resources of the modern orchestra. The third movement, "In War Time," and the fifth, "Village Festival," are perhaps the best portions of the work; but the whole is full of character, power and admirable musicianship, and it wears remarkably well. Mr. Paur and his artists did it full justice, and gave what may be confidently proclaimed the most thorough and convincing interpretation that the suite has obtained here. It seemed to take a strong hold on the sympathies of the audience, which applauded vigorously, and would not be satisfied until the composer came forward and bowed his acknowledgments.

The Beethoven symphony was brilliantly and finely read by Mr. Paur, without departing to any radical extent from conventionality. It is true that in the opening phrase, and on its every repetition, Fate knocked at the door with something overmuch of slow deliberation; but the exaggeration was not as excessive and as disturbing as it has been under the lead of more innovating conductors. The interpretation of this phrase has been so much and so thoroughly debated that it is quite unnecessary to resume the dispute, but as it has been disproved that Beethoven ever made the much-quoted remark about Fate thus knocking at the door, and as there is no authority in the score for beginning with a breach of the time indication, allegro con brio, and as, moreover, Beethoven was scrupulously particular in marking all the effects he intended and was savagely intolerant of any departure from his markings, and, finally, as this retarding of the time is purely a modern device, which it would not be difficult to demonstrate is an interruption that mars rather than improves the passage, especially in its formal repetition every time it reappears, the argument would seem to lie in favor of the older, and doubtless the correct, traditional method.

It was a pleasure to hear Mr. MacDowell's fine concert again, particularly the delightfully original and sparkling second movement. It was played by the composer with immense spirit, and a vigorous rhythmical accent that was fairly stirring. The performance was remarkable in its sincerity, its frank, artistic earnestness and its sustained virility. His success was very great, as was indicated by the tempest of plaudits that was thundered at him and by the four wild recalls to which he was compelled to respond.

Mr. Paur and the orchestra afforded him faultless support.

The programme for the next concert is: Suite "Scheherazade," Rimsky-Korsakoff; concerto for violin, Gustav Strube; symphony, "In the Woods," Raff. Mr. Franz Kneisel is to be the soloist.

Gazette
ESTABLISHED 1813.
BOSTON, SUNDAY MORNING, DEC. 12.

The Symphony Orchestra.

The seventh Concert of the season was given by the Symphony Orchestra in Music Hall last night. The programme was:

Suite No. 2, E minor, op. 48...E. MacDowell
Concerto for Pianoforte No. 2, D minor.... E. MacDowell
Symphony No. 5, C minor..........Beethoven
Soloist, Mr. Edward MacDowell.

But little is called for in the way of criticism for this concert, the works given, both those by Mr. MacDowell and Mr. Beethoven are well known by this time, though in the way of opus numbers the latter composer has the advantage of the former. The end-of-the-century musician, however, is not as recklessly lavish as his predecessors in this matter; instead of spreading his ideas over wide space in operas, symphonies, quintets, quartets, trios, piano pieces, etc., like Mozart, he concentrates his ideas into an occasional suite or an odd concerto or so, and thus saves his publisher and the future historian of music from much trouble. The modern romanticist differentiates himself from the classic composer by doing little and doing it in a laborious manner.

The "Indian" suite is a charming little work, but several hearings of it do not correct the first feeling that it is somewhat "choppy" in ideas, which are hinted at rather than developed; it is the work of an undoubted artist, but one who believes that the mysticism brought about by setting down ideas obscurely is the same thing as the mysticism born of deep spiritual insight. The fine concerto was finely played by the composer, who was greeted with warm enthusiasm.

The programme for the next concert is suite "Scheherazade" Rimsky-Korsakoff; concerto for violin, Strube; symphony, "In the Woods," Raff. Mr. Franz Kneisel will be the soloist.

Boston Courier.
SUNDAY MORNING, DEC. 5, 1897.

The seventh symphony programme began with Mr. E. A. MacDowell's "Indian" suite, in which Mr. Krehbiel, writing a long article in the New York Tribune, seemed to discover chiefly an exploitation of themes taken in modified form from legendary melodies of the North Western tribes. But the composer evidently regards his work as (not unlike Longfellow's "Hiawatha" in its way) an attempt to intimate his particular feeling for various typical moods of aboriginal life. He now names his movements thus: "Legend," "Love Song," "In War Time, Dirge," "Village Festival." And each section is therefore distinctly assigned to just such an exposition as we felt we recognized in it at the first performance, a season ago. The reading by the orchestra was much better than the original one, and the suite evidently made a profoundly favorable impression. There were calls for the author, but his appearance was reserved until he came forward, a moment later, to take the solo part in his own second pianoforte concerto.

Even had the programme not named the authorship, this would have revealed itself in the close kinship with the suite which was displayed in many hints of feeling and in the scheme of tone-color in the first movement. The concerto has obtained a merited place among standard works of the time for its breadth, nobility, force and ardor of expression, and for its learned and elaborate scoring in the emphatic and highly charged modern manner. It has its merrier moments and it sometimes implies rather than announces a passing emotion of softer nature. The orchestra evidently enjoyed it and played with enthusiasm to eminent effect. Mr. MacDowell is a man whose personal equation has a touch of genius in it, and whose individuality in thought and art is unquestionable. He always writes piquantly and positively, even if not always clearly and convincingly. His power cannot go unfelt. It is too dominant for that. So, too, in his playing there is a forcefulness which often comes near overstepping the lines of beauty in tone and persuasion in statement. He bears a heavy hand over the instrument, and too often massiveness of style degenerates into muscularity. It is true that his concerto is scored so strongly that in keeping a performance up to the full orchestral possibilities, even the superb Steinway sonority is driven beyond its capacity for purity. It would be better to diminish the voluminousness of many long passages and lower the scale of sound, rather than to produce the almost unavoidable feeling that pianist and band are trying to drown each other out. In Mr. MacDowell's playing there were distinctness, energy, insistence and luminousness and speed; but one felt a lack of temperateness and grace.

Beethoven's fifth symphony—so cool, quieting, refreshing and bland after the restless, heated mood of the concerto—ended the programme in a reading which was conservative in spirit and delicately developed in detail.

The next programme names only three numbers—Rimsky-Korsakoff's "Scheherazade" suite, Raff's "Wood" symphony, and Mr. Strube's violin concerto, written for Mr. Kneisel, and to be played by him here, as it was when first performed at the Worcester Festival in September last.

Boston Sunday Globe.
SUNDAY, DEC. 5, 1897.

Mr MacDowell Plays with Symphony Orchestra.

Mr Edward A. MacDowell was the soloist at last week's symphony concerts. The program was made up of his "Indian" suite and D minor concerto for pianoforte and Beethoven's fifth symphony. The young American composer was received with the heartiest of welcomes when he came upon the stage, and the applause and recalls with which he was greeted at the close of his concerto was sufficiently demonstrative to have disturbed the equipoise of a less modest performer than the artist who has so long been identified with the best musical interests of Boston and who now is lost to us, as it were, in the west.

His "Indian" suite was first given at these concerts in February, 1896. The score is dedicated to the Boston symphony orchestra and Mr Emil Paur, and the first performance here was from manuscript. Mr MacDowell's thematic material was suggested by Indian melodies, but his tone pictures are not barbaric to the extent of roughness, and the originality of treatment shown in the different movements entitles him to rank with the foremost writers of the higher class of music. The quaint rhythms and melodies, with the underlying suggestions of an aboriginal origin, were splendidly interpreted by the orchestra, a sympathy existing between the men and the composer which accentuated the enjoyment of the performance.

Mr MacDowell's second piano concerto, while not as full of bizarre effects as his first, contains several melodic innovations well adapted to display his grand powers as executant as well as composer. The cadenza in the first part and the subsequent rippling passage work, were rendered with wonderful nerve and clearness, the solo instrument standing out in good relief against the orchestral background. Mr MacDowell's finger work in the second movement was as delicate and crisp as the most fastidious critic could reasonably desire, the beautiful dance themes and their developments being played with a brilliancy and daintiness that fairly charmed his auditors. The last movement which is of a more dramatic nature than the others, was interpreted in magnificent style, the elaborations of the themes deserving special commendation.

Beethoven's fifth symphony was well played by the orchestra. Mr Franz Kneisel will be the soloist at this week's concerts. The program will be as follows: Suite "Scheherazade," Rimsky-Korsakoff; concerto for violin, Strube; symphony, "In the Woods," Raff.

BOSTON DAILY ADVERTISER.
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The Official Paper of the State.
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MONDAY MORNING, DEC. 6, 1897.

McDowell's Indian Suite—Great Work of the Symphony.

At the seventh concert of this season's programme of the Symphony, a large and enthusiastic audience was in evidence. The McDowell numbers were evidently the attraction of the evening, and as far as the good will of his auditors was concerned, it is safe to say that the pianist-composer had no doubts, in view of the many demands for his recall, as shown by the vigorous and prolonged applause, which apparently overwhelmed him. These recalls did not, however, have their desired effect of inducing the composer to return to the piano, for he merely bowed generously but with evident modesty, at each recall, and then withdrew.

Director Paur was generous to American music in the selection of the programme, as out of the three numbers the first was the Indian suite of McDowell and the second the McDowell concerto in D minor, with the composer at the piano.

It is due in this connection also to say that the present director of the orchestra has shown a broadness and an international courtesy in his selections of concert pieces that prove him to be free from prejudices of any kind. That very impartiality has gone far towards making him so popular and so admittedly and strikingly successful in his leadership of the orchestra.

Of the Indian suite, it is to be said that nothing developed to change the criticism that was made in these columns about 20 months ago, on the occasion of the first presentation of that work by the orchestra. The fact of the matter is that it is doubtful if Beethoven himself could have accomplished the task which Mr. McDowell apparently set himself. It may be inferred that the composer's idea was to write that still undiscovered work—the great American symphony. Therefore he chose themes which all must admit are American—unless indeed they were brought over from Asia with the first migration of the aborigines.

Logically, Mr. McDowell was correct. From a musical standpoint he was wrong. The very essence of Indian music is its absolute monotony, gained by the constant, incessant repetition of a short musical theme. Cases in point are abundant. The Cherokee ball song "Higanuyahi;" the "Waich ee" of the Vancouvers; the war song "Ige, ige, ige honi he" of the Iroquois Indians, or any of the chants still used by the Pueblo Indians, afford a study of different themes, but they are practically identical in this respect: that they are melodic only in a technical sense, and they gain whatever effect they may produce simply by their monotonous iteration and reiteration.

Mr. McDowell has taken these themes and has treated them correctly, so far as the rules of the schools go. He has handled them gracefully, prettily, soberly and sometimes dramatically; but he has wrought something which is as different from Indian music as the English sparrow is different from the eagle.

His work probably stands the test of harmonic rules; but it is not American in any real sense, beyond the fact that the composer was born in New York. Outside of the opening chords in each movement (with the exception of some small part in the "dirge" the effect would have been unchanged and the title might have been more fitting if he had called the symphony "In the Fenway," or "Among the Everglades."

In the second number, however, Mr. McDowell was generally and often brilliantly successful. In the concerto he has made no such distinctive test for his music, which was graceful, pleasant, and sometimes remarkably impressive.

In his work at the piano there was so much to praise and so little to criticise that the long and vehement applause which followed may be characterized as well and fairly earned. Beyond a tendency to such extreme force in lower notes of the keyboard as sometimes to obscure slightly the brilliancy of the following notes of the upper keyboard, his technic was admirable throughout.

Each of the McDowell numbers presented had been given in Boston by the orchestra once before; the concerto about 8½ years ago and the Indian suite in the early part of last year. They had not been presented together, however, until last night. They were both well received, and the piano-work of the composer evidently took his audience by storm.

As has been said, the demands for his recall followed one another in such tumultuous fashion that there could be no doubt as to the pleasure and enthusiasm of his audience.

Regarding the work of the orchestra in the two McDowell numbers, as well as in the Fifth Beethoven Symphony, in C minor, it was absolutely artistic throughout, and might almost be called faultless. It may be doubted whether ever before, in recent years at least, has the symphony been given by any orchestra in a manner so closely approaching absolute perfection.

After such a rendering, it may easily come to be a general inquiry why this symphony, though heard now and then in a somewhat perfunctory fashion, is not among the most popular of the Beethoven symphonies. Its effects, from the standpoint of musical theory or from that of the mere pleasure of the listener, are wonderful. It is a great musical work; and the artistic performance of the orchestra gave the gem in a fit setting.

Every music-lover of Boston who was numbered among the large audience in Music Hall must have felt not only a keen sense of personal enjoyment, but also a little thrill of local pride, over the thoroughly sympathetic and masterly rendition of the symphony.

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The program of the Seventh Symphony concert was as follows:

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Concerto for Pianoforte, No. 2, in D minor, Op. 23..........MacDowell
Symphony No. 5, in C minor......Beethoven

It is often stated that Mr. MacDowell's "Indian Suite" was inspired in a measure by the popular success of Dvořák's so-called American symphony. When this Suite was played in Chicago Nov. 13, Mr. Arthur Mees, whose program-books are at the same time scholarly, sane and interesting, fell into this error, and wrote that "Mr. MacDowell was undoubtedly influenced in turning to aboriginal American melodies by Dvořák's counsel, precept and example."

Now as a matter of fact Mr. MacDowell had almost finished the Suite before Mr. Dvořák landed at New York.

⁂

I have discussed the Indian Suite twice at least in the Journal at considerable length, and I do not think it necessary to go over the same ground again.

Yet the temptation to speak of the fresh beauties in the detail revealed at each repeated hearing is strong, for the imaginative strength and the superb workmanship are not to be fully appreciated after one hearing. It is not a work that will be popular at once; I doubt if it will ever be popular in the common meaning of the term, for it is free from everything that is meretricious; it is without any taint of sentimentalism; it is without forced bizarrerie, and it avoids any panoramic detail that is dear to the superficial. But I know of few more remarkable pages of music than the unutterably sinister interruption in the movement entitled "In War Time," and the dirge that might well serve for the final In Memoriam of a once mighty race. In many respects, as in the higher qualities, as depth of thought and sustained flight of imagination, I place this work among the noblest compositions of modern times.

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The concerto in D minor is also more or less familiar here, but I have never heard it played with so much dash and splendor as at the performance last night.

Early in November of this year Teresa Carreno played it in Berlin with overwhelming success. The scherzo was encored, a rare occurrence in that city. And so great was the enthusiasm excited by the work, as well as by Mrs. Carreno's performance, that we find the critics of Berlin wondering why this concerto has been overlooked by players of the first rank, when, as Mr. Lessmann puts it, "there is not a superfluity of musically important and 'pianistically' interesting compositions of this species."

I do not hesitate to say that this concerto must be given a very high place in the literature of the piano. Its construction is logical and admirable from beginning to end. The granitic solidity of the introduction combined with the rare beauty of following passages in the same movement; the grace, the charm, the elegance of the scherzo with its refreshing and impressive contrasts; the fiery finale; the brilliance of the piano part and the sumptuousness of the orchestration; and above all the amazing spontaneity of the work, which leads the hearer to think it was conceived at white heat. stamp the composer as a man of supreme talent, just as the Indian suite stamps him as a genius.

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The performance of these works was dazzling and memorable. Mr. Paur led with the warmest appreciation, and the happiest results. The orchestra in ensemble and solo was worthy of its highest reputation. Mr. MacDowell played with commanding virility, extreme elegance, and irresistible dash.

A night long to be remembered!

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Mr. Edward MacDowell, the Soloist, Proves a Success as a Composer and a Pianist—Mr. Paur and the Orchestra Give Faultless Support—A Beethoven Symphony.

Last evening the seventh concert of the season by the Boston Symphony orchestra was given in Music Hall, the programme being:

Suite No. 2, in E minor, "Indian"........E. MacDowell
Concerto for piano, No. 2, in D minor....E. MacDowell
Symphony No. 5, in C minor.........Beethoven

Mr. Edward MacDowell was the soloist.

A very large audience was in attendance. The "Indian" suite, with its rich, often piquant and always effective orchestration, and its peculiar and exhaustively developed themes, has become a standard work, and has taken a place in the repertories of the leading orchestras here and abroad. It is steadily attractive and interesting in the beauty and contrasts of tone color, of its instrumentation, and for the mastery it shows over the resources of the modern orchestra. The third movement, "In War Time," and the fifth, "Village Festival," are perhaps the best portions of the work; but the whole is full of character, power and admirable musicianship, and it wears remarkably well. Mr. Paur and his artists did it full justice, and gave what may be confidently proclaimed the most thorough and convincing interpretation that the suite has obtained here. It seemed to take a strong hold on the sympathies of the audience, which applauded vigorously, and would not be satisfied until the composer came forward and bowed his acknowledgments.

The Beethoven symphony was brilliantly and finely read by Mr. Paur, without departing to any radical extent from conventionality. It is true that in the opening phrase, and on its every repetition. Fate knocked at the door with something overmuch of slow deliberation; but the exaggeration was not as excessive and as disturbing as it has been under the lead of more innovating conductors. The interpretation of this phrase has been so much and so thoroughly debated that it is quite unnecessary to resume the dispute, but as it has been disproved that Beethoven ever made the much-quoted remark about Fate thus knocking at the door, and as there is no authority in the score for beginning with a breach of the time indication, allegro con brio, and as, moreover, Beethoven was scrupulously particular in marking all the effects he intended and was savagely intolerant of any departure from his markings, and, finally, as this retarding of the time is purely a modern device, which it would not be difficult to demonstrate is an interruption that mars rather than improves the passage, especially in its formal repetition every time it reappears, the argument would seem to lie in favor of the older, and doubtless the correct, traditional method.

It was a pleasure to hear Mr. MacDowell's fine concert again, particularly the delightfully original and sparkling second movement. It was played by the composer with immense spirit, and a vigorous rhythmical accent that was fairly stirring. The performance was remarkable in its sincerity, its frank, artistic earnestness and its sustained virility. His success was very great, as was indicated by the tempest of plaudits that was thundered at him and by the four wild recalls to which he was compelled to respond.

Mr. Paur and the orchestra afforded him faultless support.

The programme for the next concert is: Suite "Scheherazade," Rimsky-Korsakoff; concerto for violin, Gustav Strube; symphony, "In the Woods," Raff. Mr. Franz Kneisel is to be the soloist.

Gazette
ESTABLISHED 1813.
BOSTON, SUNDAY MORNING, DEC. 12.

The Symphony Orchestra.

The seventh Concert of the season was given by the Symphony Orchestra in Music Hall last night. The programme was:

Suite No. 2, E minor, op. 48...E. MacDowell
Concerto for Pianoforte No. 2, D minor....E. MacDowell
Symphony No. 5, C minor..........Beethoven
Soloist, Mr. Edward MacDowell.

But little is called for in the way of criticism for this concert, the works given, both those by Mr. MacDowell and Mr. Beethoven are well known by this time, though in the way of opus numbers the latter composer has the advantage of the former. The end-of-the-century musician, however, is not as recklessly lavish as his predecessors in this matter; instead of spreading his ideas over wide space in operas, symphonies, quintets, quartets, trios, piano pieces, etc., like Mozart, he concentrates his ideas into an occasional suite or an odd concerto or so, and thus saves his publisher and the future historian of music from much trouble. The modern romanticist differentiates himself from the classic composer by doing little and doing it in a laborious manner.

The "Indian" suite is a charming little work, but several hearings of it do not correct the first feeling that it is somewhat "choppy" in ideas, which are hinted at rather than developed; it is the work of an undoubted artist, but one who believes that the mysticism brought about by setting down ideas obscurely is the same thing as the mysticism born of deep spiritual insight. The fine concerto was finely played by the composer, who was greeted with warm enthusiasm.

The programme for the next concert is suite "Scheherazade" Rimsky-Korsakoff; concerto for violin, Strube; symphony, "In the Woods," Raff. Mr. Franz Kneisel will be the soloist.

Boston Courier.
SUNDAY MORNING, DEC. 5, 1897.

The seventh symphony programme began with Mr. E. A. MacDowell's "Indian" suite, in which Mr. Krehbiel, writing a long article in the New York Tribune, seemed to discover chiefly an exploitation of themes taken in modified form from legendary melodies of the North Western tribes. But the composer evidently regards his work as (not unlike Longfellow's "Hiawatha" in its way) an attempt to intimate his particular feeling for various typical moods of aboriginal life. He now names his movements thus: "Legend," "Love Song," "In War Time, Dirge," "Village Festival." And each section is therefore distinctly assigned to just such an exposition as we felt we recognized in it at the first performance, a season ago. The reading by the orchestra was much better than the original one, and the suite evidently made a profoundly favorable impression. There were calls for the author, but his appearance was reserved until he came forward, a moment later, to take the solo part in his own second pianoforte concerto.

Even had the programme not named the authorship, this would have revealed itself in the close kinship with the suite which was displayed in many hints of feeling and in the scheme of tone-color in the first movement. The concerto has obtained a merited place among standard works of the time for its breadth, nobility, force and ardor of expression, and for its learned and elaborate scoring in the emphatic and highly charged modern manner. It has its merrier moments and it sometimes implies rather than announces a passing emotion of softer nature. The orchestra evidently enjoyed it and played with enthusiasm to eminent effect. Mr. MacDowell is a man whose personal equation has a touch of genius in it, and whose individuality in thought and art is unquestionable. He always writes piquantly and positively, even if not always clearly and convincingly. His power cannot go unfelt. It is too dominant for that. So, too, in his playing there is a forcefulness which often comes near overstepping the lines of beauty in tone and persuasion in statement. He bears a heavy hand over the instrument, and too often massiveness of style degenerates into muscularity. It is true that his concerto is scored so strongly that in keeping a performance up to the full orchestral possibilities, even the superb Steinway sonority is driven beyond its capacity for purity. It would be better to diminish the voluminousness of many long passages and lower the scale of sound, rather than to produce the almost unavoidable feeling that pianist and band are trying to drown each other out. In Mr. MacDowell's playing there were distinctness, energy, insistence and luminousness and speed; but one felt a lack of temperateness and grace.

Beethoven's fifth symphony—so cool, quieting, refreshing and bland after the restless, heated mood of the concerto—ended the programme in a reading which was conservative in spirit and delicately developed in detail.

The next programme names only three numbers—Rimsky-Korsakoff's "Scheherazade" suite, Raff's "Wood" symphony, and Mr. Strube's violin concerto, written for Mr. Kneisel, and to be played by him here, as it was when first performed at the Worcester Festival in September last.

Boston Sunday Globe.
SUNDAY, DEC. 5, 1897.

Mr MacDowell Plays with Symphony Orchestra.

Mr Edward A. MacDowell was the soloist at last week's symphony concerts. The program was made up of his "Indian" suite and D minor concerto for pianoforte and Beethoven's fifth symphony. The young American composer was received with the heartiest of welcomes when he came upon the stage, and the applause and recalls with which he was greeted at the close of his concerto was sufficiently demonstrative to have disturbed the equipoise of a less modest performer than the artist who has so long been identified with the best musical interests of Boston and who now is lost to us, as it were, in the west.

His "Indian" suite was first given at these concerts in February, 1896. The score is dedicated to the Boston symphony orchestra and Mr Emil Paur, and the first performance here was from manuscript. Mr MacDowell's thematic material was suggested by Indian melodies, but his tone pictures are not barbaric to the extent of roughness, and the originality of treatment shown in the different movements entitles him to rank with the foremost writers of the higher class of music. The quaint rhythms and melodies, with the underlying suggestions of an aboriginal origin, were splendidly interpreted by the orchestra, a sympathy existing between the men and the composer which accentuated the enjoyment of the performance.

Mr MacDowell's second piano concerto, while not as full of bizarre effects as his first, contains several melodic innovations well adapted to display his grand powers as executant as well as composer. The cadenza in the first part and the subsequent rippling passage work, were rendered with wonderful nerve and clearness, the solo instrument standing out in good relief against the orchestral background. Mr MacDowell's finger work in the second movement was as delicate and crisp as the most fastidious critic could reasonably desire, the beautiful dance themes and their developments being played with a brilliancy and daintiness that fairly charmed his auditors. The last movement which is of a more dramatic nature than the others, was interpreted in magnificent style, the elaborations of the themes deserving special commendation.

Beethoven's fifth symphony was well played by the orchestra. Mr Franz Kneisel will be the soloist at this week's concerts. The program will be as follows: Suite "Scheherazade," Rimsky-Korsakoff; concerto for violin, Strube; symphony, "In the Woods," Raff.

Boston Transcript

MONDAY, DECEMBER 6, 1897

Music Hall: Boston Symphony Orchestra

The programme of the seventh symphony concert, given in the Music Hall last Saturday evening, was as follows:

MacDowell: Suite No. 2, in E minor, "Indian," opus 48.
MacDowell: Concerto for Pianoforte, No. 2, in D minor, opus 23.
Beethoven: Symphony No. 5, in C minor, opus 67.
Mr. Edward MacDowell was the pianist.

A McDowell evening, with the fifth symphony to join the audience in singing "Io triumphe!" at the end! As for ourselves, we own that it is a rare pleasure to have to do with a composer whom we are beginning to understand. It took us some time to see daylight in Mr. MacDowell's writing; at first he was wholly incomprehensible to us—like Brahms and Schumann, not to go back to Beethoven's eighth symphony. Light began to dawn upon us with the "Sonata tragica;" it was "glad, confident morning" with the "King Arthur" sonata. Clouds came again with "Hamlet and Ophelia" and the "Indian" suite; but with the D minor concerto it is now the full blaze of noon. As in all such cases, the process has been an arduous one, but none the less delightful; challenging genius on the composer's side, willing acceptance of the challenge on ours, made the task of understanding a labor of love. And now we have our reward!

We have twice before spoken of the "Indian" suite, so let us now keep most of our words for the concerto—the work which, when first we heard it some years ago, seemed the most perplexing of all, and now seems the finest. It is a curious feeling one has, when one begins to understand a hitherto incomprehensible composition; all seems so clear, such plain sailing, that one wonders where the obscurity was found at first. It seems almost as if the composition itself must have changed, and not the listener. Last Saturday evening—to be sure, we had had a good day's study of the score before the concert—this D minor concerto of Mr. MacDowell's seemed a thing of perfect clarity, symmetry of form, and freshness of melodic invention. More than this, a thing of high, entrancing poetic imaginativeness. With what genial ease Mr. MacDowell has here allowed himself to be new and unconventional, yet with no impertinent slap in the face of the old! In the formal planning out of his work he has bound himself to the strict letter of no traditional law; but the structure of the composition is so based upon the essence of traditional formal principles that one can almost believe that the gist of these principles will be eternal in music, that no wholly new ones will ever be discovered. Here is true originality: not a wanton subversion of the old and a frantic premeditated voyage in search of the north pole of the new; but a free, instinctive application of the old in a new way. Without going into further speculative generalities, let us say at once that this D-minor concerto of Mr. MacDowell's seems to us now one of the most entirely fine productions of its sort in our day.

His playing of the work was a marvel of virtuoso brilliancy, warm beauty of feeling and compelling mastery. There was something in the man's whole presence and bearing—modest, self-concentrated, almost as if he wished, in his heart of heart, that the audience were out of the way—that brought one immediately into touch with him. One could not but feel the sure magnetism of his command over the accompanying orchestra and its conductor; he was like Bülow, who, as was once said of him, "played the pianoforte part and all, when he played a concerto." Everything went just right; he himself must have been all but satisfied. It is not often that one feels himself so palpably in the immediate atmosphere of genius. Only one point in Mr. MacDowell, as a pianist, still disturbs us—the more so, perhaps, in that it seems quite irreconcilable with all else in him: this is the dry hardness of his touch in all but rapid-running passages. That a man so poetic in temperament, so sensitive to beauty of tone-color, one whose bodily movements are all so curvilinear, a man without an apparent sharp corner to him, should play cantilena and strong chords so dryly, so angularly, is hard to understand. But in rapid-running passages his touch recoups itself; here he has a crisp brilliancy of "jeu perlé" such as we have never heard excelled: he seems to strike sparks from the instrument! That a thorough artist should show both totality of conception and due elaborateness in detail-work, while playing his own composition, is not surprising. Both composition and performer carried everything before them last Saturday. One is proud of belonging to the same race and nation as Mr. MacDowell.

The "great fifth" was, upon the whole, magnificently played. We do not like that portentous broadening-out of the characteristic figure in the first movement every time it leads up to a "hold;" we abominate that super-sentimental toying with the rhythm in the Andante. We think, too, that the whole first movement ought to go faster. But these are matters of individual opinion and feeling. Suffice it that Mr. Paur carried out his idea of the work with compelling force and brilliancy, and that the orchestra played superbly. It is long since we have heard the C minor symphony with so much pleasure.

The next programme is: Rimsky-Korsakoff, symphonic suite, "Scheherazade," opus 35; Gustav Strube, concerto for violin, in A minor, opus 13 (MS., first time in Boston); Raff, symphony No. 3, in F. major, "Im Walde," opus 153. Mr. Franz Kneisel will be the violinist.

The Boston Traveler
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MONDAY, DECEMBER 6, 1897.

The Symphony.

Seventeenth season Boston Symphony Orchestra; seventh concert. Mr. MacDowell, soloist. The programme:

"Indian" suite in E minor.....MacDowell
Concerto for pianoforte in D minor. ....MacDowell
Symphony No. 5 in C minor....Beethoven

There was a great deal of MacDowell in the concert, but fortunately the great merit of that composer and his large and wholesome variety of inspiration prevented any feeling of satiety. On the other hand, the event was a fine and memorable one. The "Indian" suite gains in beauty and richness with each hearing; it loses more and more its bizarre qualities; it becomes the appealing farewell cry of a disappearing people. This suite will live long in musical annals, I doubt not,—perhaps as long as Dvorak's admirable "New World" symphony.

The concerto is a noble work that has won deserved recognition abroad. With never a trivial or flimsy phrase, it appeals to the heart and mind at once, and stamps itself as the product of a master in music. Mr. MacDowell played it with great solidity and dignity, if lacking somewhat in technical grace and charm.

The noble Fifth Symphony was played with eminent brilliancy by Mr. Paur's men. Its reading was in the calmer vein calmer than that gorgeous performance of Mr. Nikisch, I mean—but there was enough stir and passion in the last glorious movement to furnish the requisite thrills of emotion.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, DECEMBER 5, 1897.
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THE SYMPHONY CONCERT.

The seventh in the series of concerts by the Boston Symphony Orchestra was given in Music Hall last evening. The programme consisted of E. A. MacDowell's "Indian" suite No. 2, Op. 48, and his pianoforte concerto No. 2 in D minor, Op. 23, also Beethoven's Symphony No. 5 in C minor, Op. 67.

Mr. E. A. MacDowell was the soloist. This concert was interesting and important as well. Mr. MacDowell, from his long residence in this city, is well known to our musical public, both as a composer and pianist, and his excellence in both respects is fully appreciated.

The pianoforte concerto, which was admirably performed by the composer, is a work of which there can be no doubt, for it is one of the best of its class written in recent years. In places it is suggestive of St. Saens's G minor concerto, but for all that it is full of originality. Recent proof of its excellence is the fact that it was played recently in Berlin by Mme. Carreno with great success. It is truly among the best of Mr. MacDowell's compositions. The composer received a warm welcome, and his reception was a worthy tribute to his excellence as a composer and pianist. The orchestra did finely in both these numbers.

Next week the soloist is to be Mr. Kneisel, and he will play a new violin concerto by Mr. Gustav Strube, who is a member of the orchestra. The other selections as announced are Raff's "Im Walde" symphony and Rimsky-Korsahoff's symphonic suite, "Scheherazade."

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, DECEMBER 12, 1897.

THE SYMPHONY CONCERT.

The programme of the eighth concert of the Boston Symphony Orchestra in Music Hall last evening included Rinsky-Korsakoff's symphonic suite, "Scheherazade," Op. 35; concerto for violin and orchestra in G major (manuscript) of Gustav Strube, and Raff's symphony No. 3 in F, "In the Woods," Op. 153. Mr. Franz Kneisel was the soloist.

Mr. Kneisel gave a highly finished performance of the violin concerto of Mr. Strube, which was conducted by the composer. The work is dedicated to Mr. Kneisel, and it had its first performance at these concerts. It is not easy to judge much of such a work at a first hearing, but the first impressions given are that it is well written, with a thorough knowledge of the possibilities of the violin.

There will be no rehearsal and concert next week. As Christmas will fall upon Saturday of the week following, the rehearsal will be given on Wednesday afternoon, the 22d, and the concert on Thursday evening, the 23d. The next programme includes Beethoven''s symphony No. 2 in D, Bizet's suite L'Arlesienne, No. 1, and other works by Bach, Grieg and Humperdinck. No soloist is anounced.

SUNDAY HERALD.
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SUNDAY, DECEMBER 12, 1897.

THE SYMPHONY CONCERT.

First Performance in Boston of Mr. Strube's Concerto.

A Fine Work, Reflecting Great Credit on the Young Composer—Splendidly Played by Mr. Franz Kneisel — Korsakoff's Brilliant Suite Given Again.

Last evening the eighth concert by the Boston Symphony orchestra was given in Music Hall, with this programme:

Symphonic suite, "Scheherazade"......... Rinsky-Korsakoff
Concerto for violin in G, op. 13..Gustav Strube
Symphony No. 8, "In the Woods".........Raff

Mr. Franz Kneisel was the soloist.

The Korsakoff suite, which was heard at the concerts last season, did not arouse any more enthusiasm on a second hearing than it did on a first. It is strange music, full of oriental languor and warmth in its gentler themes, and in the orchestral color imparted to them, and they vary all the way in flavor from the faintly sugary to the thickly syrupy, attaining now and then to the more solidly caramelic. This saccarhine quality at last palls on the palate, and as the brief themes are repeated again and again through the whole four movements, they at length impart an almost irritating monotony to the work.

In this suite Korsakoff treats a theme as a cat does a rat, playing with it, worrying it, letting it escape for a moment, only to pounce on it again, the only difference in treatment being that he never kills it. The work is opulent in tone colors of the most gorgeous hues. It foams over with clever instrumentation, often of peculiarly striking originality. The composer's skill in making much out of very little is really extraordinary, but it is toujours perdrix.

As a whole, it suggests an operatic ballet on a huge scale; effective enough in all regards, but as empty as a soapbubble, and with all the iridescence of that fragile thing. The rhythms are piquant, and from time to time a dash of paprika is provided by way of contrast to the sugar; the pretty merges into the ugly; but there is overmuch of "damnable iteration," and when at the close of the feast the scraps are gathered and presented in a warmed-up form, one feels a sensation of uncomfortable repletion. It is an immensely ingenious bit of glowing and artistically-made patchwork—a species of sumptuous "crazy-quilt."

It was brilliantly and splendidly read and played, and the rare virtuosity of the orchestra was displayed at its highest point.

Mr. Strube's concerto had its first performance at the latest Worcester festival, at which time a consideration of its great worth was fully recognized in these columns. On a second hearing it wholly sustained the fine impression it then made. As the work of a young composer, it may be justly commended in every way. It is charming in its themes and the musicianly skill with which they are treated.

Not the least of its merits is that it is merely a medium for the soloist to exemplify the deftness of his fingers, but is a well-planned composition in which the orchestra and the solo instrument are of equal importance, and the orchestration is always thoughtful, effective and able. The adagio is very beautiful, and its treatment, in purity of taste, grace of sentiment, artistic discretion and tender dignity, would reflect credit on any composer.

The concerto is brimful of talent, and is a valuable addition to the scanty list of really good modern works in its kind. Such faults as it may have arise out of the exuberance of youth; but they are easily condoned, for they never offend refined taste, nor descend to weakness, and are rather a sign of too much than of too little inspiration.

Mr. Kneisel, to whom the concerto is dedicated, played it con amore and with that exquisite finish of style, purity of intonation, mastery of technique and perfect refinement of taste that always make his performance so wholly delightful.

Nothing could be more fascinating than the largeness, the warmth and the depth of sincere feeling with which he read the adagio, nor more brilliant than his playing of the other movements, especially the finale, which was given with a dainty piquancy in its quieter moments, and a vigorous emphasis and fire in its more florid that should have made the composer, to whom Mr. Paur with kind consideration resigned the task of conducting the work, completely happy.

The cadenza written by Mr. Kneisel for the finale was in admirable keeping with the spirit of the movement, and the themes were recalled with equal skill and judgment and at just the proper length, and were, moreover, used in a thoroughly musicianly manner. Mr. Kneisel and Mr. Strube were received with great cordiality, and at the close of the concerto there was a tempest of plaudits for composer and soloist, who were recalled three or four times with immense enthusiasm. The success of both was emphatic.

The symphony, probably the best in the long line of achievements in its kind by Raff, has been made familiar here through numerous performances, and its rendering on this occasion need not be dwelt on further than to state that it was worthy in every way of the conductor and the orchestra.

There will be no public rehearsal and concert this week. The following week, as Saturday is Christmas day, the public rehearsal will be on Wednesday afternoon, Dec. 22, and the concert on Thursday evening, Dec. 23. The programme on these occasions will be: Symphony No. 2, Beethoven; Pastorale, Bach; Two Norwegian Melodies, Grieg; Suite "L'Arleseenne," No. 1, Bizet; overture, "Hansel and Gretel," Humperdinck.

Boston Journal.

SUNDAY, DECEMBER 12, 1897.

STRUBE AND KNEISEL.

Composer and Virtuoso at the Eighth Symphony Concert in Music Hall Last Evening, Emil Paur Conductor.

The program of the 8th Symphony concert was as follows:

"Scheherazade" ....Rimsky-Korsakoff
Concerto for violin, G major, Op. 13....Strube
Symphony, "Im Walde"....................Raff

Mr. Gustav Strube's violin concerto (ms.), dedicated to Mr. Franz Kneisel, and adorned with a cadenza by that eminent violinist, was first performed by Mr. Kneisel at the Worcester Festival of this year, Sept. 22. The work was then reviewed at length in the Journal. Since the first performance, Mr. Strube has revised the finale extensively, has in fact practically rewritten it, and has strengthened the tuttis throughout. The concerto is improved thereby. At Worcester the orchestral background in the finale was rather vague, rhythmically indistinct and halting and pale in color. As it stands today the concerto is an admirable work one that gives pleasure to amateur and musician, and one that must be grateful to violinists.

For this music is tuneful and at the same time firmly built; it is fresh without deliberate endeavor; it is original, but without eccentricity or youthful desire to startle. Mr. Strube knows what he wishes to say, says it, and, having said it, makes modestly his exit, not staying awkwardly to pump your hand or indulge in remarks that would be more appropriate as a deathbed farewell. Ah, men and brethren, the art of knowing when to stop is a precious gift, appreciated by an audience.

The adagio, which is connected with the first movement, is thougful and frankly beautiful; to me it is the finest portion of the work, although the first movement is charming by reason of its spontaneous melody and sure but unostentatious workmanship in the development. The orchestration is discreet and therefore effective. Each instrument when introduced in solo or imitation has something to say, has an excuse for its appearance.

When Mr. Kneisel played this concerto at Worcester I spoke of his labor of love, his appreciation of the genuine talent of his colleague in the orchestra. He again last night showed the utmost care and interest, and surely the composer, who conducted, must have been proud of his interpreter. I have written a few words in the magazine supplement of today about Mr. Kneisel's career in Vienna, Berlin and Boston. I have not discussed his rare artistic gifts at length, because they are so well konwn and admired so honestly by all that to vex the language of eulogy might seem impertinent to his admirers and to the modesty of the man himself. Think for a moment of the activity of this violinist! Think of the number of works that he has introduced as soloist and as quartet leader! His conscientiousness, his fidelity to the composer, his gift of divining the intention of the composer, are as conspicuous as his eminent qualities as a virtuoso. That Mr. Kneisel played Mr. Strube's concerto—that he will play it again in New York—is a higher compliment to Mr. Strube than any that can be paid by a hearer. And when it is said the work was played by Mr. Kneisel you know at once the interpretation was all that Mr. Strube could desire.

Player and composer were applauded and recalled heartily and frequently.

⁂

It may seem ungracious to complain, for there was very much in this concert to give pleasure; but, surely the program was arranged unwisely, and the concert was too long.

Rimsky-Korsakoff's Symphonic Suite "Scheherazade," performed here last spring, has many trying passages for solo violin. To put this work immediately before a violin concerto was a mistake; for the element of freshness in hearing the solo violin in a concerto was impossible; the effect had been discounted. An overture would have been more to the purpose.

A second hearing of the suite confirms the impression made in April. 'Tis a gorgeous work, interesting throughout, on account of the wildness of imagination as well as the supreme individuality displayed in the orchestration. The composer built on Berlioz rather than on Wagner; but he has produced effects that would have excited the amazement of Berlioz himself. Rimsky-Korsakoff, an officer of marines, knows his ocean, and compared to his musical storm, that of Wagner in "The Flying Dutchman," or that of Rubinstein, the symphonist, seems a squall sweeping across a mill-pond. The only pages that are to be put by the side of Rimsky-Korsakoff's are those of Paul Gilson, the Belgian, whose symphonic poem was mutilated cruelly here by Mr. Nikisch.

Do you find the liking of the Oriental tunes an acquired taste? To me they were a relief after so many concerts this season where smug, complacent Occidentalism prevailed. But this work of the Russian with a terrible name does not rest solely upon the character of his tunes; it rests upon imagination, sentiment, virility, workmanship, and in these qualities I put "Scheherazade" far above "Thus Spake Zarathustra" by Mr. Richard Strauss, metaphysician in music. Nor do I know of any German now living who approaches this Russian in his mastery of orchestration.

⁂

The "Im Walde" symphony is a work of extreme beauty. "If you should leave the hall during the performance," a musician once said, "walk around the block and return, you would find something to charm you, no matter which page of the score was about to be turned." And this musician spoke the truth.

Philip Hale.

Boston Transcript

MONDAY, DECEMBER 13, 1897

Music Hall: Boston Symphony Orchestra

The Boston Symphony Orchestra gave its eighth symphony concert in Music Hall last Saturday evening, the programme being as follows:

Rimsky-Korsakoff: Symphonic Suite, "Scheherazade," opus 35.
Gustav Strube: Concerto for Violin, in G major (MS.), opus 13.
(Cadenza by Mr. Franz Kneisel.)
(First time in Boston.)
Raff: Symphony No. 3, in F major, "Im Walde," opus 153.

Mr. Franz Kneisel was the violinist.

Yes, Mr. Kneisel was the violinist in more than the ordinary sense; he played the very prominent and important solo violin part in the "Scheherazade," he played the principal part in Mr. Strube's new concerto; had Richard Strauss's "Zarathustra" been substituted for Raff's "Im Walde," nothing would have been wanting to make it a Kneisel concert all through. But no one has ever had too much of Mr. Kneisel yet.

When Rimsky-Korsakoff's "Scheherazade" made its resounding success last season, we, who enjoyed the new work as much as anybody, had a feeling—not unnatural, when a wholly new work in a new style seems to hit the bull's-eye at once—that all this delight might be too good to be true, too splendid to last. But this renewed hearing goes far to reassure us; the work seems as brilliant, poetic and imaginative as ever, and gives well-nigh convincing evidence of genuineness. As pure music it can be compared with very little that we have ever had here before; what beauty it has, of melodic outline, form, development, color, is wholly individual and its own. Think what it means, in the way of originality, for a composer in this last part of the nineteenth century to come forward with an entirely new style of orchestration! Yes, it certainly does seem as if this "Scheherazade" had really come to stay with us.

With Raff's "Im Walde," on the other hand, one is in doubt whether it be not packing up to go. If so, it stands ill with Raff, for the "Im Walde" is surely the one of his symphonies which can best hold up its head nowadays, the only one which has the faintest hope of a future. The "Lenore" has gone the way of all flesh; and as for the others, who even thinks of them now? If the "Im Walde" goes, Raff dies all over in the orchestral field. Remember the days when Raff was new here; how very new he seemed, how "zukünftig!" The classicists would none of him; the come-outers hailed him as the rising sun, as the man to make romanticism gleam and glow in pure music, as Wagner was making her glow and gleam in the music-drama. He was the man to give Mendelssohn his quietus, and put an end to pedantry. Fond hopes! It seems as if the classicists were right, for once. Mendelssohn lives more vigorously in the orchestral repertory today than Raff; it was reserved for Brahms, not for Raff, to uphold the standard of pure music against the Wagnerian invasion. Hardly another so prominent composer in all history has had so short a day as he.

As for the "Im Walde," however, we still have our doubts. Even admitting that the work has arrived at a questionable stage, this stage is not worse than questionable. The symphony makes very different impressions at different times. When last we heard it here, it seemed young, fresh and vigorous; now it seems for the most part pretty old and wrinkled—almost like the "Lenore." That morning dawn and sunrise in the last movement, with that sentimentally beautiful return of the theme from the first movement at the close, seems admirably poetic and enchanting as ever. But the rest sounds far weaker; the "Wild Hunt" appears like slightly improved Liszt, the "Largo" trivial and salon-like. "The Dance of Dryads," charming, if you will, but a trifle light as air. The first movement shines by its workmanship more than by anything else.

The manner in which both suite and symphony were played was simply superb; the performance of these two works was a triumph for conductor and orchestra. It was a concert to invite a stranger to.

Of Mr. Strube's concerto we are not sure, after but a single hearing; and we are free to own that this uncertainty of ours speaks more strongly for the work than against it. As we have already hinted, the works that please and satisfy at the first onset seldom have much in them. Of one thing, however, we are quite sure; the concerto is not in the least "Kapellmeistermusik," it shows no mere conventional ambling along well-beaten paths where there are no flowers left to pluck. Mr. Strube treats musical form as a means of expression that should be adapted to the idea to be expressed, not as a Procrustes bed to which all ideas should be made to fit, with more or less of violence. He treats it freely, but not iconoclastically. We found many moments of delight in the work, frequent evidences of freshness of invention, imaginative poetry of feeling, skill in treatment. Nothing sounded worn and trite. The hang-together of the thing still eludes us; but insight into this may well come with time. Mr. Kneisel's playing of it was superb at every point, the playing of a complete master. Happy the city that has such an one to do its violin-playing for it! To listen to Mr. Kneisel is to have a fine example of complete confidence not deceived. Mr. Strube conducted his own work with aplomb and authority. Both composer and performer were repeatedly recalled with the warmest enthusiasm.

The next programme—for Wednesday afternoon, Dec. 22, and Thursday evening, Dec. 23 (there will be no rehearsal nor concert this week)—is: Beethoven, symphony No. 2, in D major, opus 36; Bach, Pastorale from the "Christmas Oratorio;" Grieg, two Norwegian melodies; Bizet, suite No. 1 from "L'Arlésienne;" Humperdinck, overture to "Hänsel und Gretel."

SYMPHONY ORCHESTRA.

Joseffy to Be the Soloist on Wednesday Night at Music Hall.

Joseffy will be the soloist at the concert of the Boston Symphony Orchestra at Music Hall next Wednesday night. Mr. Emil Paur will conduct. The programme will be as follows:

Raff—Symphony No. 3, "In the Woods." Part I.—In the Daytime. Impressions and Sensations. Part II.—At Twilight. (a) Revery, (b) Dance of the Dryads. Part III.—At Night. Silent rustling of the woods at night. Entrance and exit of the Wild Hunt with Frau Holle (Hulda) and Wotan. Daybreak.

Schumann—Concerto for Pianoforte, in A minor, Op. 54.

Grieg—Suite, "Peer Gynt." Daybreak. The Death of Aase. Anitra's Dance. The Hall of the Mountain King. The Imps are chasing "Peer Gynt."

Auber—Overture to "Carlo Broschl."

Raff's third symphony is regarded as one of the best illustrations of symphonic musical composition. It is divided into three parts, the first of which, "In the Daytime," gives impressions and sensations. In the second movement the theme is a twilight revery, introducing the "Dance of the Dryads." The final movement opens with the silent murmuring of the woods at night. This is a mysterious fanissimo theme in the 'celli and double-basses alone, which is made the subject of the exposition of a four-part fugue of imitation, in which is described the entrance and exit of the Wild Hunt with Frau Holle (Hulda) and Wotan. This Wild Hunt is worked out with great elaboration and vigor; it swells to fortissimo, then dies away again in the distance, to make way for a picturesque orchestral picture of the gray morning dawn and sunrise.

THE SYMPHONY CONCERT

A Fine Programme Artistically Rendered—Rafael Joseffy Is the Soloist.

It may have been fortunate or unfortunate that the programme of last night's concert by the Boston Symphony Orchestra at the Music Hall led off with Joachim Raff. Taking the view that it is well to serve the best wine last, the selection was fortunate. Raff has produced some compositions that are good, and a great deal that is indifferent—a characteristic largely due to the hurry with which he wrote. But he happens to represent the transition between the old order and the new or dramatic school of music. Such a position is seldom satisfactory. His third symphony belongs to the best of his works. It contains many beauties, but the excellence is not sustained, and the entire work suffers in consequence. Hence, while the moderately large audience applauded warmly, there was no enthusiasm.

It remained for Joseffy to establish a sympathetic bond with the Schumann concerto in A minor, opus 54. This artist possesses one great virtue. His method is always dignified. Never does he yield to the temptation of subordinating clearness to mere exhibitions of technique. Mechanical skill he commands in abundance, but he refrains from parading it in an ostentatious manner to the disadvantage of the intellectual qualities. Simple and unaffected, Joseffy is none the less a true artist, and his virtuosity enabled him to capture the audience completely—a difficult achievement considering the peculiarities of the concerto, which is written almost throughout in the medium of the instrument and places limitations upon brilliancy. Joseffy has retained all of his former limpidness, and has added to its strength. When he had ended a storm of applause swept over the house. Again and again he bowed his acknowledgements, but the clapping would not subside until he had consented to play an encore, for which he chose a transcription of a Schubert song.

The balance of the programme was made up of the well-known "Peer Gynt" suite, by Grieg, and Aubert's overture to "Carlo Broschi." The former got by far the best reception. Its rhythm and melody, its daintiness and charm proved irresistible. Especially noteworthy in an artistic sense was the interpretation of the second movement, representing the death of Aase. There was in the muted notes of the violin a storm of suppressed grief and anguish. The audience seemed most impressed with the fantastical, bizarre effects of the last movement, a vivid characterization of the imps chasing "Peer Gynt."

The Auber overture seems rather light, considering the subject matter of the opera, its chief quality being gracefulness. It was well given.

Those who attend the second Boston Symphony Orchestra performance at Music Hall next Wednesday evening will be privileged once again to hear Rafael Joseffy, the pianist, whose temporary enforced retirement from the concert stage was learned with so much regret by lovers of fine piano-playing. Mr. Joseffy stands easily in the front rank of living pianists, and as the soloist of the Boston Symphony Orchestra has elicited warm praise from all the musical critics in both New York and Boston. He will play, with orchestral accompaniment, Schumann's Concerto in A minor, Opus. 54. As is well known, this work, written in 1845, has done much toward the perpetuation of the composer's fame for writings of this character.

It has been commented upon that, in spite of the enormous brilliancy of most of the work, the pianoforte part is written almost throughout in the medium of the instrument, thus gaining little strength from the heavy lower register, and little brilliancy from the upper register thereof. In the rendition by Joseffy this criticism is shorn of its strength, for a performance more beautiful in its clarity and quality of tone, its perfect comprehension of the composer's meaning, its exquisite and unfailing correct adjustment of the technics of piano-playing to the revelation of that meaning, and its respect for the character of the solo instrument, it would be hard to imagine.

There are two other gems in Wednesday night's programme which, as rendered by this finely-trained musical organization, cannot fail to elicit grtification and approval from the cultured audiences which alway attend these concerts. The first of these, and the initial number on the programme, is Raff's Third Symphony "In the Woods," Opus. 153. Raff was undoubtedly one of those geniuses to whom almost constant, and at times extreme, poverty was a real and lasting evil. He was a man of the highest, and, for his time, somewhat new, aims in art. Notwithstanding his rather fragmentary professional education, he was conspicuously a master of the technique of composition—in fact, very few of his cotemporaries possessed his enormous facility in conquering difficulties, nor his often astonishing ease of style. He was a real force in his day, and his influence upon German music and musical thought was conspicuous. This symphony, "In the Woods," is one of the best specimens of pure symphonic writing known to modern composition.

The second of the noteworthy numbers on the programme is Edward Hagernp Greig's suite, "Peer Gyut," Opus. 46. Greig, like Chopin and the Russian composers, Dvorak and Tschaikowsky, gets his inspiration from national sources. Ole Bull may be said to have discovered Greig, for it was he who, on hearing the boy of 15 play the pianoforte, insisted that he be sent at once to Leipzig. Norkraak's songs, Kjerulf's romances, Ole Bull's "Visit to the Sater," and afterward Bjornson's poems and the dramas of Henrik Ibsen have had an ineffaceable influence on Greig's music. The dramatic poem of "Peer Gynt" was written by Ibsen at the midway period of his career—in 1867. Peer Gyut is a Norwegian Faust, whose superabundance of imagination will bring him to destruction if he is not saved by a woman. The synopsis of this poem or allegory by Greig was among the greatest successes of his career as a musician.

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BOSTON SYMPHONY CONCERT.

An Appreciative Audience Greets the Famed Musicians at Music Hall.

Mr. Rafael Joseffy was the soloist last night at the concert of the Boston Orchestra in Music Hall in Schumann's concerto in A minor (opus 54). This concerto is one of Schumann's greatest and most natural works. Like all his compositions, it is noted for its originality and brilliancy. Schumann thoroughly understood the piano. He knew its limitations and its power. Mr. Joseffy's rendering of the concerto was masterly. As he worked his way into the composition, he warmed up to his work. The last two movements were played with splendid fire and brilliancy, the climax being worthy of the work. Mr. Joseffy's execution was virile, clean-cut and artistic at every point. His soul appeared to be in his work. The applause that followed was so long continued that Director Paur broke his rule, and the pianist gave an encore.

It was a dainty melody of Schubert, arranged by Listz almost in the style of a reverie. It was charmingly played.

The symphony was Raff's "Forest" Symphony, a descriptive work divided into "Daytime," "Twilight" and "Night." Music that is intended to be descriptive of impressions is not always satisfying. Raff has, however, in this symphony developed many beautiful things. Much of the orchestration is rich and of charming color. The reverie, which is a splendidly melodious movement, is the best. The symphony was superbly played.

Grieg's suit, "Peer Gynt," which is full of weird Norse thoughts, so delighted the audience that it was redemanded, but Mr. Paur declined. Curious and marvelous effects are produced with the muted strings. The "Death of Aase"—the second movement—was rendered in the nicest artistic style, and the dance movement that followed was played so beautifully that the contrast was exceedingly effective. The Boston Orchestra has reached a stage of development when it is apparently equal to any task that may be set before it. The concert closed with Auber's overture to "Carlo Broschi."

Mr. Kneisel, the concert master, was not present. Mr. Adamowski was in his place. The whole orchestra worked together with the greatest precision.

The audience was large and gave unstinted evidence of appreciation.

The Bos[illegible]ization, With Rafael Jos[illegible]oloist, Delights A [illegible] Audience.

The concerts of the Boston Symphony Orchestra have become so integral a part of the social season that failure to attend them amounts almost to a breach of social etiquette. Music Hall was filled last night with a large, brilliant audience, representing the cultivated and artistic part of Baltimore society. Many of the ladies were dressed in light gowns, which added bright bits of color to the scene. A few evening bonnets were worn, but the custom of removing hats or bonnets at all evening entertainments is steadily gaining in favor.

The programme yesterday evening consisted of the Raff "Im Walde" symphony; the Schumann piano-concerto in A minor, opus 54; Grieg's "Peer Gynt" suite, and Auber's overture to "Carlo Broschi." Mr. Rafael Joseffy was the soloist. The Raff symphony is descriptive and picturesque, yet adheres closely to classic symphonic forms. The first movement, Allegro, is called: "In the Daytime; Impressions and Sensations."

The second movement pictures a twilight revery and a dance of dryads. The dance of the wood nymphs is in scherzo form, and its orchestration is suggestive of Berlioz's Romeo and Juliet symphony. The last movement opens with a description of the silent murmuring of the woods at night, but the quiet of the night is broken by the sound of hunting horns and the entrance of Hulda and Tootan and their wild hunting train. Raff's warmth of feeling and mastery of the technique of composition have left their impress upon German musical thought, and while his "Lenore" symphony is the more popular of the two, the "Im Walde" symphony is greatly admired by musicians. The audience last night was most enthusiastic over the Largo, the twilight revery.

The Schumann piano concerto is written almost entirely in the middle register of the instrument, and with the exception of an unaccompanied cadence in the first movement there is no opportunity for brilliant work on the part of the soloist until the second movement, the intermezzo. This movement is in simple romanza form. In the latter part of it a succession or cantabile phrases by the strings, is accompanied by brilliant piano arpeggios. Mr. Joseffy's clear accurate touch, his marvelous technique and artistic interpretation have made him a favorite wherever he has played. He was recalled several times after the concerto, and finally gave what is most unusual at these concerts, a little encore.

The Peer Gynt suite has been heard several times at these concerts and loses nothing of its charm from frequent repetition. Like the Raff symphony, the suite is descriptive, but it is different in character. It is based upon Ibsen's poem of the same name, which describes the character of this Norwegian Faust.

The originality, and what Grieg himself called the "Scandinavianism" of the suite, make it a specially attractive number. The orchestra gave it much more sympathetic treatment than they gave to the Raff symphony, which was played rather coldly. There was no lack of warmth, however, in the treatment of both the concerto and the closing number, the light brilliant overture to Carlo Broschi.

THE EVENING STAR.

WASHINGTON.

SATURDAY.........December 11, 1897.

BOSTON SYMPHONY ORCHESTRA.—The Boston Symphony Orchestra will present at the Lafayette Square Theater next Tuesday afternoon one of the most attractive programs that it has ever been the good fortune of Washingtonians to hear from this most estimable musical organization. The first number, Dvorak's latest symphony, "From the New World," will doubtless excite much comment and criticism. It will be remembered that Dvoark made a special trip to this country to see if he could not find something to embody in his work and went back with the report that outside of the southern negro melodies there was absolutely nothing he could use. The symphony is, of course, based principally on these negro themes, and the orchestration worked out from them is said to be most beautiful. At any rate one fact is known, and that is that the Boston Symphony Orchestra will play the composition in the best of style, and that those who hear it will get in absolutely without flaw, so far as the orchestra is concerned. In contrast to the first number and coming under the head of the "lighter" sort of musical works, Grieg's suite, "Peer Gynt," will doubtless make a hit. The "Peer Gynt" suite is a beautiful creation, written in one of Grieg's happiest veins, and is especially adapted to contrast with a heavier symphony. Beethoven's overture, "Egmont," will close the program. This is well remembered by musicians as one of the very best overtures written. Mr. Staudigi, one of the leading bassos of the Damrosch-Ellis Opera Company, will be the soloist of the occasion. He will sing an aria from "Acis and Galatea" and a second aria from "Spohr's "Faust."

PUBLIC LEDGER

Philadelphia, Tuesday, Dec. 14, 1897.

The Boston Symphony Orchestra—"The Idol's Eye"—"The Geisha"—"The Belle of New York"—Mr. Sothern in Comedy—Vaudeville and Melodrama.

In the presence of a brilliant audience that might well have proved an inspiration to both orchestra and conductor, the Boston Symphony Orchestra last evening gave the second concert of the season's series at the Academy of Music. At the head of the programme came Dvorak's E minor ("New World") symphony, which was practically a novelty, though performed before in the Academy. Repeated hearings of this work are convincing as to one thing about it, and that is, that as an epoch-marking composition it is not promising. Dvorak, it may be remembered, became convinced that if America were to have a distinctive school of music it would have to be through the evolution of the primitive strains of the slavery negro, just as other great schools have been formed upon and built up from their respective national folksongs. Hence the "New World" symphony (E minor) as a sort of start. There are many themes from that source throughout the symphony, but the workmanship is Bohemian. It is questionable whether anyone in the audience last night felt the music of any portion of the symphony with the idea that it was American or domestic in any sense. It had much more of the Slavonic suggestion in it. Despite a great deal that seems very like fustian there is an abundance of beauty in the work, the scoring is full, rich and finely wrought, and as an example of music pure and simple it will survive on its merits. As an illustration of what may be done in the direction of creating a school of American music based upon the negro song it is practically valueless. The whole work was superbly played and conducted. Paur was compelled to acknowledge many rounds of applause in consequence, particularly after the beautiful largo (third) movement.

The rest of the orchestral programme comprised Grieg's "Peer Gynt" suite and the "Will-o'-the-Wisps" minuet, "Sylphs" waltz and "Rakoczy" march from Berlioz's "Damnation of Faust." Perhaps there is nothing in the whole range of superior programme music more familiar to Academy audiences than these. Whether or not this fact heightened their enjoyment of them last evening is a question; they were played with the perfection of technical finish, but as to whether the real value of the music was not often lost in mere virtuosity is another point.

David Bispham was the soloist of the evening, and he conformed fully to the high standard of the concert. His "Non piu Andrai," from Mozart's "Figaro," was a model of baritone solo singing, both as to his noble intonation and artistic style. He did not make so fine an impression later in an aria from Marschner's "Hans Heiling," but that was chiefly because it was not so well suited to the occasion. He sang the latter aria in the original, and, by the way, his pronunciation was occasionally a little unusual, as, for example, his "Ish liebe dish" for "Ich liebe dich." There was nothing defective about his tone and method, however, and that was the main thing.

The next concert is to be on Monday, January 17.

The Times

PHILADELPHIA, DECEMBER 14, 1897.

THE SYMPHONY CONCERT

A Large Audience to Listen to the Boston Orchestra at the Academy.

The second concert of the Boston Syyphony Orchestra at the Academy of Music attracted an audience which filled the building to repletion. The Dvorak New World symphony was first on the programme and a rehearing of it but emphasizes the pleasure which the first three movements provide, and the disappointment which the final movement brings. The climax, when it is reached, seems to be arrived at without resort to any unusual methods or novelty of either arrangement or invention, and dispels any anticipation which the previous scoring may have suggested that a realization of their insinuated beauties will be proclaimed. In short the final movement seems to lack all novelty in both instrumentation and construction, and is lacking in the inspiration which abounds throughout the previous movements and especially in the largo. The "Peer Gynt" suite of Grieg and the three selections from Berlioz's "Damnation of Faust," all familiar to concert goers, were played with wonderful precision, and were read by Mr. Paur, when the opportunity presented itself, with greater enthusiasm than has ever heretofore been noted, a memorable example of this being the Rakveyz march.

The accompaniments which were played to the songs of Mr. Bispham lacked elasticity and confined the soloist to a metrenome precision which altogether prevented the poetry one expected in his delivery. Mr. Bispham sang Mozart's ever classic "Non Piu Andrai" and Marschner's Hans Heiling aria, "In Janem Tag." The latter has been heard here but seldom, and although rather light, is a fairly pleasing example of melody. Mr. Bispham's work was characterized by manly straightforwardness and convincing tone and he was enthusiastically applauded by an audience that had evidently been brought at last to appreciate his artistic standing.

The reference to Mr. Apthorp's programme notes which refer to Dvorak's symphony being "made up largely from negro melodies from Southern plantations," is a misstatement. Dvorak has stated that he was not even thinking of negro melodies when he conceived the themes for his slow movement. The melody is not a negro tune and the only instance when Dvorak is known to have used a folk song is in the "Husitka" overture when he employed a phrase of the Hussites' Battle Hymn.

The Philadelphia Press.

TUESDAY, DECEMBER 14, 1897.

THE SYMPHONY CONCERT.

Dvorak's "New World" Symphony Interpreted—Mr. Bispham the Soloist.

If the audience at the Academy of Music last evening, that filled every available space, was not wholly satisfied with Mr. Paur's programme, it was perhaps because it got too little of the orchestra and too little of Mr. Bispham; or, perhaps so far as the orchestra is concerned, not enough variety, since the selections did not as a whole call for all those qualities that the Boston Symphony Orchestra is capable of, for, though there was much of the "lightness of the zephyr," there was not the corresponding weight of authority in full orchestra. Still, the programme was very agreeable and the perfection of execution turns even what may seem trifling into an impressive selection.

The performance of Dvorak's "New World" Symphony, which the literary accompanist declares is made up, so far as thematic material goes, "largely of negro melodies from Southern plantations," has again stirred up Mr. Krehbiel who declares with emphasis: "This is not the case. We are aware that a writer of negro songs is going about the country with the assertion that the principal subject of the slow movement of the symphony is a melody which he sent to the composer through a newspaper reporter, but we do not consider the story worth believing, even for a moment. That melody is not a negro tune, and to use folk-tunes is not the habit of Dr. Dvorak, even in his Bohemian compositions. Beside, if Dr. Dvorak is to be believed, he was not even thinking of negro life when he conceived the themes of his slow movement and worked them out."

This ought to settle the matter, but even Mr. Krehbiel will perhaps admit that in the largo, scherzo and final allegro theme are melodies and rhythms which quaintly suggest plantation songs, although in the adagio and allegro molto and elsewhere certain other melodies recall what passes for East Indian or even African themes in the operatic and programme music of the day. Whatever Dvorak intended, the symphony is so beautiful, particularly the largo, that it should become the favorite with American audiences. Naturally the orchestra gave the shading with exquisite refinement to the subtlest of pianissimos, while the color effects and the more stirring finales were given with beauty of tone and fine spirit.

In the Peer Gynt suite of Grieg, the same refinement was displayed, but the dance of goblins in the ball of mountain trolls was worked up to a fine fury. The Berlioz numbers concluded the orchestral programme, which was brief.

Mr. Bispham, without whom no concert is complete this year, was given a chance to show his humor in a jocoserie of "Figaro's" from the "Marriage of Figaro," and his love-born tendencies in a selection from Marschner's "Hans Heiling." The "Figaro" aria sung is not so well-known as Rossini's "Figaro" aria, since we hear the "Barber" oftener than we do the "Nozze," nor is it so popular as "Leporello's" solos. It has, however, all the graceful humor and tunefulness that is Mozart's, and Mr. Bispham phrased it delightfully. As he had to say "Ich Liebe Dich" over and over again in the Marschner aria, he of course, was in his element, but seemed not to be so distraught with love as is his wont. The art of the singer is, however, so restful that he is the vogue is but due reward to one who is not a stranger within the gates.

Philadelphia Inquirer

UESDAY - - - - DECEMBER 14,18

THE SYMPHONY CONCERT

A Delightful Program at the Academy Last Evening.

The second symphony concert of the season took place last night at the Academy of Music. The program was an unusual one, and was in all respects delightful. The numbers were:

"From the New World" Symphony	Dvorak
Aria from the "Marriage of Figaro"	Mozart
"Pier Gynt" Suite	Grieg
Aria from Hans Heilung	Marschner
"Damnation of Faust," three numbers	Berlioz

Soloist—Mr. David Bispham.

Dvorak's symphony has been heard here twice before. It was first given by the Damrosch Orchestra, then by the Boston Symphony Orchestra, under Nikisch, and last night by the same organization under Director Paur. With all due respect to the annotator of the program there is little in the symphony to suggest his theory that its thematic material is made up of negro melodies. In the first movement there is a theme in a minor key which might be called a negro melody, and might as well be called anything else. The symphony was written soon after Dr. Dvorak's arrival in this country, and most of it was composed in a village in Iowa. There is quite as much of prairie pastoral in it as of negro melody—probably more. The symphony is entirely in E minor, with the exception of the Largo in D flat major, and this last is the most beautiful of all. It is seldom one hears a more pleasing composition of its kind. Each hearing adds to one's appreciation of the symphony, which is not at all times equally enjoyable. The first two movements are the most delightful, and the last is the least so of all. The working out is not highly satisfactory, and the conclusion is far from convincing. Nevertheless it is the most dignified and most important composition to which this country has given birth, and it was played splendidly, saving the conclusion of the scherzo (third movement).

The "Peer Gynt" suite is one of the most fantastic of compositions. It varies in scope, theme and tempo, concluding with the most humorous number in orchestral scores. The "Faust" numbers were given with daintiness and decision.

Mr. Bispham was warmly received, as was proper in his old home. He sang with charming grace and faultless method. Recently he has had an unusual amount of work. He sang in Baltimore Thursday, in this city Saturday afternoon—both times in opera—and Saturday night had the burden of solo work in the Orpheus Club concert. Nevertheless he was in excellent voice last night, and received deserved encomiums. It was an unusually delightful concert.

The North American

PHILADELPHIA, PA.

TUESDAY, DECEMBER 14, 1897.

MUSIC AT THE ACADEMY.

The Second Concert of the Boston Symphony Orchestra.

There was the usual brilliant crowd at the Academy of Music last evening, when the Boston Symphony Orchestra, under the direction of Mr. Emil Paur, and with the valuable assistance of Mr. David Bispham, gave its second concert for the present season. An attractive programme had been prepared for the occasion, and as the playing of the orchestra is simply the perfection of orchestral performance, the evening was one of unalloyed enjoyment. The symphony was that by Antonin Dvorak in E minor, entitled "From the New World," an inspired and noble work, whose beauty and significance become more apparent and impressive at each fresh hearing. There has been much discussion as to the precise purpose sought to be attained by the composer in his score, and upon this subject a good deal has been written which he would be likely, if put to the question, promptly and emphatically to disavow. The trouble is that there are always those who insist upon precision in matters where no precision is possible or to be desired. Certainly the symphony is not, as some have insisted, an apotheosis of the negro melody, nor does it represent an attempt at the creation or embodiment of an aboriginal musical type. It is enough to accept it as an exposition in musical terms of the impression made upon a sensitive and artistic mind by an experience of life on this side of the Atlantic, an exposition full of poetry, eloquence and charm.

But, after all, the music needs no commentary. It speaks for itself, and its melting, moving, melody-breathing accents, appeal to every heart. Each of its four numbers has its own message and its own beauty, and all four are admirable; but of the four, the largo, with its deep underlying pathos and its wonderful suggestion of a hushed and darkened landscape, and the song as of a nightingale, most musical, most melancholy, is that which lingers longest in the ear. If, as is said, this was written on an Indiana prairie, the sentiment for which it stands is intelligible enough. It was equisitely rendered amid the absolute silence of an intently-listening audience. The other orchestral selections were Grieg's "Peer Gynt" suite and three numbers from Berlioz's "Damnation of Faust," all brilliantly interpreted. There was a persistent attempt to force an encore of the closing movement of the suite, which Mr. Paur very properly resisted. At these concerts no encores should be the invariable rule. Mr. Bispham sang with great good taste, splendid sonority and flexibility of voice and faultless method the "Non piu andrai" from Mozart's "Marriage of Figaro" and a melodious aria from Marschner's opera of "Hans Heiling."

The date of the third concert is January 17.

NEW YORK HERALD.

NEW YORK, FRIDAY, DECEMBER 17, 1897.

"Thus Spake Zarathustra" Produced with Success by Boston's Famous Orchestra.

The second concert of the season of the Boston Symphony Orchestra, under Mr. Emil Paur's direction, took place at the Metropolitan Opera House last night. There were two novelties on the programme—Richard Strauss' symphonic poem "Thus Spake Zarathustra" and a violin concerto by Strube, played by Mr. Franz Kneisel. Both were very favorably received.

Strauss' symphonic poem is one of the most important orchestral novelties that has been heard here in many years. It is to music what a tragedy like Ibsen's "Ghosts" is to drama. "Ghosts" is a problem play, with hopeless insanity as the tragic solution of the problem.

"Thus Spake Zarathustra" is a problem symphony, based on a philosophical treatise of the same title by Friedrich Nietzsche, the German philosopher—a few years ago a leader of modern German thought, now the inmate of a madhouse.

Nietzsche's system of philosophy attacks Christianity as an enervating religion, made for weaklings, and apotheosizes strength, physical vitality and courage. His "Thus Spake Zarathustra" (Zoroaster) is part prose-poem, part fiction, part essay, and the Zarathustra who speaks out of it is Nietzsche himself.

Strauss is a master of all the resources of modern instrumentation, and this symphonic poem is a brilliant piece of orchestration. It has a broad, noble introduction and is full of original motives which are worked out in a thoroughly effective manner. It was superbly played.

The violin concerto was a pleasant Boston Symphony family affair. Mr. Kneisel stepped from his place as concertmeister and Mr. Strube, the composer, advanced from further back in the orchestra to the conductor's desk, while Mr. Paur sat down among the violins and listened. The concerto is pretty and in places even brilliant, and was very well played.

Beethoven's fifth symphony (Beethoven was born December 16, 1770). Weingartner's orchestral arrangement of Weber's "Invitation to the Dance" and Auber's "Carlo Broschi" overture completed the programme.

The Sun.

FRIDAY, DECEMBER 17, 1897.

BOSTON SYMPHONY ORCHESTRA.

The Second Concert of Its Season Here Given Last Night.

The Boston Symphony Concert given last evening, the second of this season's series, had a somewhat important programme, certainly one that claimed deep attention on account of two works never before heard in New York. These were Johann Strauss's Symphonic Poem entitled "Thus Spake Zarathustra," and a violin concerto composed by Mr. Gustav Strube, a member of the orchestra. The concerto was sympathetically and pleasingly interpretrd by Mr. Kneisel, and had a goodly measure of success, notwithstanding the fact that Mr. Strube's work can by no means be accorded a place among any but that sort of music which is valuable from local interest alone.

It does not possess sufficient beauty to be able to delight with more than a passing and very ephemeral charm, and, although it conforms to set rules of composition and is an intelligent exposition of often formulated ideas, yet it remains only an echo of familiar phrases neatly arranged and but slightly transcribed. The opening theme of the last movement is the single point of spontaneously pretty melody. The concerto is well instrumented, showing knowledge and skill, and is agreeable to the ear. It does not, however, add to the store of musical literature one grain of weight that was not there before from what has up to this time been invented.

Of quite another calibre is the really great work by that man of undoubted genius, Johann Strauss. We use genius in the seuse of extraordinary talent, and not meaning creative power. All that Strauss has as yet done Richard Wagner had accomplished before him, and better. Strauss has not added a ray of light to the world that Wagner had not long ago illuminated it with. In Strauss's writing there is the constant show of intellectual effort which no magic veil of inspiration either decorates or hides. But in contrapuntal skill he is a giant, as he is also in fertility of thought. He is even more wonderful in his unbounded cleverness of orchestration, possessing in this regard a mixture of the qualities of Berlioz and Wagner, the two most remarkable men in this department of art that ever lived.

"Zarathustra" annihilates form and rhythm, unless the restless flow of waves in midocean can be said to have these qualities. But with what splendid effects of color does Strauss paint his tone poem, laid on his canvas in startling brilliancy and with infinite variety. Besides this he contrives to give sensations of heaviness, of lightness, of height and depth—and he is able to play upon every human feeling and emotion at will, as one would upon a cathedral organ.

Without the elucidation given in the programme pamphlet from the competent pen of H. Reimann of Berlin, scarcely any mortal could imagine just what Strauss intended to convey of intense thought and high philosophy in his involved musical themes and sentences. With this guide, however, all becomes plain—that is to say, as plain as Nietsche, whose frenzied abnormal poem Strauss has here illustrated, will allow things to become. Not every one would care to ascend to such dizzy heights of bewildering imagination as Nietsche and Strauss invite to in their work. And yet the subject—man's never-ending, ever-fruitless search for happiness and peace—is surely the most vitally absorbing one to be found. Nietsche, who has been insane, seems to linger upon the borderland separating lunacy and soundness of mind. At least his "Zarathustra" demands the contemplation of wildest imaginings to an unhealthful degree—and it is a question open to discussion whether music has not been asked to go out of its true and legitimate sphere when it is made to illustrate incoherent delirious fancies.

Mr. Kneisel and his men never showed their admirable powers of interpretation to fuller advantage than in this symphonic poem. They gave a magnificent rendering to it and to all the music of their scheme. Beethoven's Symphony No. 5 had the very spirit of the old master upon it, while Weingartner's arrangement of Weber's lovely "Invitation to the Dance" and Auber's overture had their own peculiar necessary lightness and buoyancy in ample degree.

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FRIDAY, DECEMBER 17, 1897.

The Boston Symphony Orchestra, Emil Paur conducting, gave its second concert of the season at the Metropolitan Opera House last evening. On the stage a huge wreath of green commemorated Beethoven's birth on Dec. 16, 1770, and the composer's fifth symphony was the opening number on the programme. It was finely played. The A-flat andante movement was received with almost religious earnestness by the musical audience. Two pieces of music were new. A manuscript concerto for violin by Gustav Strube, member of the orchestra, made an excellent impression. Graceful, singing melodies and judicious instrumentation were its features. Kneisel played the solo and Strube himself came from the back row of first violins to take the conductor's stand. Herr Paur meanwhile sat facing the audience and smiled good naturedly, his big, boyish head always nodding to the measures of Herr Strube. Of the second new piece, Richard Strauss's Symphonic Poem, "Thus Spake Zarathustra," the critics will talk more than the general public. It is a distressing attempt to make an opera-without-words based on a prose-poem by a German philosopher who is now in a madhouse. The orchestra did wonders and the lucid intervals of music afforded some really beautiful tone-pictures. The Wagnerian style was often apparent, and of course there was provided the usual "diagram" of motives, translated from mystical German. But "Zarathustra" was in music what in another field is called a "purple cow"; it was monstrous. The relief of Weber's "Invitation to the Dance" and Auber's overture to "Carlo Broschi" was welcomed by the intelligent and critical audience that heard last evening's concert.

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FRIDAY EVENING, DEC. 17, 1897.

THE WORLD OF MUSIC.

Richard Strauss's "Thus Spake Zarathustra" Played by the Boston Orchestra—Musical Art Society.

To what limits programme music may reach the present generation may not be able to tell, and yet Richard Strauss's tone poem, "Thus Spake Zarathustra," which the Boston Symphony Orchestra played last night in the Metropolitan Opera House for the first time in New York, gave warning that the bounds were not far away and that people could hardly listen seriously to music that encroached further on the province of literature and philosophy. A first impression, though not always of much value, is yet an index to the sensation that an average audience undergoes, some of the time at least, during every orchestral concert. It is permissible, therefore, to set down such an impression regarding a new work, provided it be understood that it is a first impression. "Thus Spake Zarathustra," then, seemed last night to sound the doom of attempts to make music go further toward the expression of things in which it has no concern. It is difficult to believe that Strauss or any other man could find a more recondite subject to inspire a composition. As was hinted at in this column on Wednesday, Nietzsche's philosophy laid powerful hands on the young composer. The analysis which was printed in the programme books last evening was such an indispensable guide to the understanding of the music that it is given, in part, herewith. It is the work of Dr. H. Riemann, the noted German musical writer, and was published originally in the programme book of the Berlin Philharmonic Orchestra in the season of 1896-97. It is translated by William F. Apthorp. Dr. Riemann says:

"Fr. Nietzsche's 'Thus spake Zarathustra' is, in language, form and contents, far more a poetic than a philosophical work. 'It is,' as Wiegand says, 'a grandiose symbolical thought-poem.' This fact, which is admitted also by other connoisseurs of Nietzsche, and indeed by the best of them, is not only a general justification of a composer's drawing incitement to a tone-creation from that work, but specifically contradicts the suspicion, openly expressed before hearing this tone-poem of Strauss's, that this new 'sensational' composition was to have to do with 'philosophy set to music,' that is, with 'musical philosophizing.'

"Nietzsche's 'Zarathustra,' which has only its name in common with the founder of the Persian religion, of whom history tells us, is the idealistic concrete presonification of Nietzsche's views on Life, his own reckless and boundless Individualism clothed in a symbolic form.

"Strauss has preceded his score with the first section of Zarathustra's preface. As it most clearly reveals Zarathustra's individuality in 'diamond splendor of speech,' let it be communicated here:

"'When Zarathustra was 30 years old, he left his home and the lake of his home and went into the mountains. Here he enjoyed his mind and his solitude, and did not tire thereof for ten years. But at last his heart changed—and one morning he rose with the dawn, stood before the sun, and spoke thus to it:

"'Thou great star! What were thy happiness, hadst thou not him upon whom thou shinest! For ten years hast thou come up here to my high place: thou wouldst have had enough of thy light and thy path, without me, my eagle, and my serpent.

"'But we awaited thee every morning, took from thee of thy superfluity and blessed thee therefor.

"'Behold, I am tired of my wisdom, like the bee that has gathered too much honey; I need hands to stretch forth. I would fain give away and divide, till the wise among men shall once more rejoice in their folly, and the poor in their riches.

"'For this I must climb down to the depths; as thou dost of evenings, when thou goest behind the sea and bringest thy light to the Nether World, thou over-rich star!

"'I must, like thee, go down, as men call it, to whom I would descend. So bless me, then, thou calm Eye, that can see an all too great happiness without envy. Bless the goblet that longs to overflow, that water may run golden therefrom and bear the reflection of thine ecstasy to the ends of the earth! Behold, this goblet would fain once more be empty, and Zarathustra would become a man again.'

"'—Thus began Zarathustra's downfall—'

"From the mountains Zarathustra goes down to men and preaches: 'I teach you the Over-man. Man is something that must be overcome. What have ye done to overcome him? * * * The Over-man is the meaning of the Earth * * * Man is a rope, made fast between the Beast and the Over-man—a rope over an abyss. A dangerous passing-over, a dangerous on-the-way, a dangerous staying-behind, a dangerous shuddering and standing-still. What is great in Man is that he is a bridge and not a purpose; what can be loved in Man is that he is a transition and a downfall. * * * What good and eivl is, that no one yet knows, unless it be he who creates! But this one is he who creates Man's goal and gives the Earth its meaning: he alone creates it that something shall be good and evil.'

The great problem that Zarathustra tries o solve in his speech is: to teach men the eification of Life; all human values must e 'transvalued,' and therewith a new order f the universe created, 'beyond good and vil.' Zarathustra himself is this 'world beond,' he is the freest of the free, ho descries in all Becoming only a yearnng after his own self and teaching, which yearning alone can overcome the 'simian' world and 'simian' Mankind, slaves of conventional tradition, and offer to Man—not the Happiness of Life, for there is no such thing—but the 'Fulness of Life,' in the joy of the senses, in the triumphant exuberance of vitality, in the pure, lofty naturalness of the Antique, in short, in the fusion of God, World and Ego. This art of life of Zarathustra's shall be shared by Mankind; herein shall Zarathustra be dissolved in Mankind and 'go down!' Thus are also to be explained the significant closing words of the fourth chapter of 'Twilight of the Idols.' 'Mid-day: the moment of the shortest shadow; the end of the longest error. The culminating point of Humanity: Incipit Zarathustra.'

"Strauss has planned out his tone-poem 'freely after Nietzsche.' Beside the already quoted portion of the preface, which is appended to the score, the composer has put captions to separate divisions of his work, borrowed from Nietzsche's book. A cursory glance at the Zarathustra captions suffices to show that he made his selections by no means from a philosophical, but rather from a purely musical point of view. It almost seems to me as if Strauss had given a far more natural and less remote—and hence an intrinsically anti-Nietzschesque—interpretation to 'Of Joys and Passions.' At all events, the composer has made Yearning the fundamental trait in his work: a struggle and wrestling after one highest ideal—such as is, in this way at least, quite foreign to Nietzsche. Then there is a Faust-like streak in the whole, and the musician feels himself the while (and because thereof!) on familiar ground. The work must therefore be looked upon as an attempt to re-echo in tones certain strong, we will even say, overwhelming psychical impressions which the composer had received from Nietzsche's Zarathustra poem. The work itself will have to stand the test of being rightly judged according to its own character, even without any Zarathustra programme (and, with all the modest reserve which my position as analyst imposes upon me, I would say, nevertheless, that it will be able to stand this test).

"An introduction of rare simplicity and grandeur opens the work. Dull, soft roll of the bass drum with tremolo of the double basses on low C and the long-sustained lowest tone of the organ, which is reinforced by the double bassoon; then in the fifth measure a solemn motive of the four trumpets, consisting of the elementary tones; fundamental, fifth and octave; then tutti in C major, with an immediate change to C minor (followed forthwith by the reverse transformation from C minor to C major). When the call of the trumpets has sounded for the third time, the orchestra closes the period with a cadence that gradually rises to a climax of elemental force. "Thus spake Zarathustra" —the Over-man, the mysterious solver of the World-riddle!"—H. Riemann.

Dr. Riemann's analysis goes on to give the captions and the corresponding themes. The captions are "Of the Dwellers in the Rear World," "Of Joys and Passions," "Of Science," and "The Convalescent," the motives attempting to express yearning and a number of other feelings, some amenable to musical treatment and some distinctly rebellious. A fugue, of more skill than beauty, and a waltz of cheap quality are part of the development. The analyst classifies twenty-one different themes, and these are combined, sometimes three or four at a time, with the technique of a master. The beginning and ending are by all odds the most valuable parts of Strauss's composition. Really impressive is that long pedal note from the organ and though the bizarre, the simply curious, preponderates to an extent that the Nietzsche text justifies, though nothing else does, yet it is conceivable that one might enjoy the work as far as the beginning of the fugue, from the point of view of pure music, and irrespective of programme books. The themes would no doubt grow less perplexing and unsatisfying after further hearing, and the structure would seem more coherent. The dissonances would probably soften into their proper places in one's perceptions, and the novelty of the orchestration would cease to cause amusement, as it did last evening. The richness of some of the motives in suggestions for development and the ingenious and altogether original ways in which Strauss extracts from them their contents, arouse admiration and respect for the composer's powers, although one may still believe that he could have exerted those powers in a more useful direction.

The fugue is not interesting, save as a feat of technique. It seems to bear little upon the rest of the tone poem, and, although it is successful enough as illustrating Zarathustra's notions about science, to which task it is assigned, it does not come nearer to proving that science and music should be mixed. The waltz is downright commonplace, and not until the end is in sight, and twelve strokes of a bell (or rather, of cymbals), have sounded, does the enjoyment begin again. The ending is a conflict between the tonalities of B major and C major, and is disconcerting, though effective. It seems to leave the questions about which Zarathustra has concerned himself as far from solution as before.

The orchestration is a step in advance of anything yet heard in New York, or, probably, anything that has yet been written, unless it be that of "Till Eulenspiegel," the "musical joke," by the same composer, which was brought forward here a year ago. If Strauss should ever throw overboard his notions as to what music can or cannot be made to express, and should have anything definite and idiomatically musical to say, he has a vocabulary that is certainly barely surpassed. But although Herr Strauss is only 33 years old, it is to be feared that there is not much hope for him. It is probably a useful undertaking to mark out musical limits already too capacious, but Strauss is a man who can ill be spared for such a job, especially by arid Germany. If Strauss had written a music drama and this sort of music had occurred in it, it is possible that the stage action might have helped carry the music, though the drama would of necessity have been extraordinary. But it is incredible that a composition that needs a programme book to make it even tolerable should live. Everything is sacrificed to gain expression.

Mr. Paur and his orchestra played "Thus Spake Zarathustra" with amazing skill. Its qualities were set forth in as favorable a light as possible. It was genuinely interesting to hear this much-discussed work.

Another novelty was on the programme in the shape of Gustave Strube's violin concerto, which was conducted by the composer, who is a member of the orchestra, and of which the solo part was played by Mr. Franz Kneisel. The concerto was finished a year ago, and was first heard at the Worcester Music Festival this fall. It is well worth hearing, for it contains sound and valuable musical ideas, and the composer has developed them with a good deal of strength and coherence. The orchestration is generally effective, although in the middle of the third movement the solo instrument seems to hang in mid-air without support. Mr. Strube conducted his concerto with good taste, and Mr. Kneisel played admirably the cadenza, his own, being more than the mere usual flourish of trumpets.

The other numbers last night were the Fifth Symphony of Beethoven, the Von Weber "Invitation to the Dance" (Weingartner's arrangement), and Auber's overture to "Carlo Broschi."

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FRIDAY, DECEMBER 17, 1897.

RADICALISM IN MUSIC.

Boston Symphony Orchestra Introduces Strauss's Extraoidinary "Thus Spake Zarathustra."

The Boston Symphony Orchestra gave its second New York concert at the Metropolitan Opera-House last evening As usual the programme was one of curious constitution. It commenced with a Beethoven symphony—the Fifth. This was followed by a violin concerto composed by a young musician who keeps his compositions in the privacy of manuscript form. Then the orchestra introduced Richard Strauss's "Thus Spake Zarathustra," the very last word in radical music; and having given to the audience one of the most extraordinary compositions ever written, to think, reflect and ponder over, disturbed the mood with Weber's "Invitation to the Dance" and one of Auber's overtures. The symphony was superbly played. Mr. Paur's reading was strictly conservative and traditional. He did not play havoc with the tempi and the spirit of the work as other conductors have recently done with Beethoven's music.

The violin concerto is by Gustav Struhe, a young German musician who has been one of the first violins in the Boston Orchestra since 1891. The opus is an admirable composition, in which the violinist-composer has plainly expressed his adoration for his instrument and his full knowledge of its possibilities. It has three movements—two allegros joined by an adagio. The adagio is exquisitely melodious. There is in the concerto, too, the feeling of an enthusiastic musician, the freshness and vitality of healthy youth and a very extensive knowledge of orchestration. Mr. Franz Kneisel, to whom the concerto is dedicated, played it with rare care, with great polish and with affection. The composer conducted, and the fraternity which exists in this model body of musicians and is one of the important factors in its pre-eminence was well exhibited by the association.

It is impossible to form a definite and fixed opinion of the Strauss composition after one hearing. It is a tremendous composition in which a man of extraordinary talent, possessing a marvellous command of orchestral detail, revelling in color effects that become gross from mere exaggeration, audacious in his desire to be original, radical in his defiance of the established in harmony, aiming at the unusual and the sensational to emphasize his points, and yet withal a true musician at heart, has sought to express in music the significance of what has been called in literature "a grandiose symbolical thought-poem."

The first impression of this symphonic poem is a mixed one. The melodic vein exploited is one of beauty; the elaboration is that of a composer who hardly knows his great strength and abuses of it. At times the color is exquisite; and then again it is laid on thick, in splashes and blots. In his treatment of the instruments Strauss has devised combinations which are sometimes strokes of genius and sometimes puerile. Genius pervades the work, but it is genius that has yet to find the proper stability.

The performance of this opus was the apotheosis of the orchestra. It has hardly its equal in its technical requirements. It can be played only by an orchestra of virtuosi such as these men from Boston.

The Evening Post.
New York, Friday, Dec. 17, 1897.

Boston Symphony Orchestra.

Mr. Emil Paur has won the distinction of being considered the most eccentric and uninteresting programme-maker of the time, and, unluckily, at last evening's metropolitan concert of the Boston Orchestra he beat his own record. Indeed, he seems to have a special grudge against quondam New York, for the programmes he arranges for the Borough of Brooklyn are usually much more tempting. There, for instance, he plays to-morrow evening a symphonic suite by the Russian, Rimsky-Korsakoff, which we should have liked to hear, and Raff's poetic and shamefully neglected Forest Symphony, while the New York programme contained Beethoven's fifth symphony (its 375,916th performance, or thereabouts), a concerto by a Boston violinist, Richard Strauss's absurd "Thus Spake Zarathustra," a Weber waltz, and an Auber overture—a most extraordinary hodge-podge.

To be made interesting at the present day, Beethoven's symphonies need to be interpreted with a great deal more nuance of expression than the Boston Orchestra bestows on them under its present leader. Bostonians, as a rule, are not educated up to expression in music (they like it mathematical and intellectual purely), but we New Yorkers are, and we miss it when we do not get it. There was, too, a curious harshness in the band's tone last evening, and in the last movement there was a passage where the orchestral groups were at sixes and sevens, so that it seemed for a moment as if some disaster would come to pass. Had such a thing happened to a New York orchestra, a great hullabaloo would have been raised in the press; but when it happens to the Boston folk, not a word is said. We are very polite, don't you know, to visitors.

The violin concerto was by Mr. Gustav Strube, a member of the Boston Orchestra. It was a welcome relief from the dreary round of the five or six conventional concertos. It is admirably written for the solo instrument, beautifully orchestrated, and while the musical invention is not always up to concert pitch, there are many dainty details, especially in the slow movement. Mr. Kneisel played the solo part with that consummate art which has endeared him to all lovers of good music, and the composer conducted the work personally. It was well received.

Strauss's new symphonic poem was then played, for the first time in New York, and it is to be sincerely hoped the last time. It is intended to be an illustration in tones of some of the features of Nietzsche's "Thus Spake Zarathustra." Nietzsche, though he lives in a lunatic asylum, is one of Germany's favorite philosophers just at present, and his crazy, rambling works have even been translated into English. He is a man whom Austria's most eminent surgeon, the late Dr. Billroth, characterized as "a poor devil who, impotent to create anything himself, abuses everybody. . . . Because he is diseased in body and mind, he pronounces everything that is healthy in man disease, mistakes progress for decadence, liberty for imbecility, everything that is noble for senility. . . . That such books can reach a second edition is indeed a sign of degeneration in our literary and artistic taste." We may add that it is also a sign of degeneration to have composers attach their productions to such mystic rubbish as Nietzsche's book. Strauss, like Nietzsche, is impotent to create anything new, but as you cannot abuse people in music, he abuses the divine art itself, by taking unwarranted liberties with it. His mind seems to be an absolute desert as regards tangible musical thoughts (original melodies); what he does invent is new cacophonies and new tricks of orchestration. In that last respect he resembles Berlioz. There are not a few new touches of coloring in this symphonic poem, but they are bizarre and sensational rather than beautiful and touching, or dramatic. Richard Strauss has as amazing technical ingenuity as Brahms—though of a different sort altogether—but that is a very different thing from genius. There is more genius in a waltz of Johann Strauss than in a dozen such elaborate works by his namesake. New York was of course bound to hear this score, and Mr. Paur and his men played it with astounding virtuosity; but let us be thankful that the trial is over.

Mr. Paur pursued his perverseness nearly to the end of his programme, for he chose Weingartner's new arrangement of Weber's "Invitation to the Dance" in place of Berlioz's, which is infinitely more poetic and true to the spirit of Weber than the German's, which even takes liberties with the text. However, Weingartner's arrangement is highly spoken of by no less an authority than Weingartner himself, who does not like Berlioz's. That settles it, of course. "Whoso bloweth not his own horn, the same shall not be blown," as Mr. Charles Black has remarked.

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FRIDAY AFTERNOON, DEC. 17, 1897.

There are moments during the performance of Richard Strauss's symphonic poem, *Thus Spake Zarathustra*, when the listener is ready to call it a "shilling shocker." There are other moments, though much fewer, when he is equally ready to use the word sublime. There are still other moments when he is prone to cry out with wonder at the mastery of polyphony and instrumentation that Strauss reveals. At times even, he is half willing to believe the gossipping tales that have drifted hither from Munich that the composer is not altogether sound in mind. No man that was quite sane, would seemingly have attempted the task that he has at moments set himself, and no sane man could have achieved it with such surety and authority. There is power in abundance in *Thus Spake Zarathustra*, often misused, perverted and failing of its end, but remaining power still.

In conception and in execution the symphonic poem is huge—almost stupendous. Stripped of Nietzsche's bewildering nomenclature, it is the enduring human aspiration toward a receding ideal, the incessant strivings and longings and dissatisfaction of the sons of men, and the varied and empty rewards of their quest that Strauss would embody in it. He intended it, if what seems an inspired analysis is to be trusted, as a kind of epic of the restlessness of certain minds in these last years of the nineteenth century. In execution, he strove to achieve mighty feats of polyphony, and to prove the capacity of the modern orchestra to the utmost. A mere list of his orchestral apparatus is impressive—one piccolo flute, three flutes, three oboes, one English horn, one E-flat clarinet, two ordinary clarinets, one bass clarinet, three bassoons, one double bassoon, six horns, four trumpets, three trombones, two bass tubas, one pair of kettledrums, bass drum, cymbals, triangle, glockenspiel, one low bell, two harps, the usual strings, and an organ. In the Boston orchestra, last evening, in its second concert for the winter in the Metropolitan Opera House, there were all the instruments that Strauss demanded. Mr. Paur has diligently and intelligently studied the music, and there have been endless rehearsals and two previous public performances of it. Its difficulties and intricacies give wondering pause; but the conductor read it with sympathetic penetration, and his men played it like little masters.

There is no doubt that Strauss has tried to force and to overpass the limits of music in *Thus Spake Zarathustra*. It can reflect mental states; but it cannot reveal mental processes. Tones cannot reason, if by a liberal extension of the term Zarathustra can be said to reason at all. Yet to say that Strauss has tried to set forth in his symphonic poem the philosophy of Nietzsche is to do him some injustice. His Zarathustra is a poem, and it is the moods that long meditation upon it inspires in Strauss, rather than its teachings, that the composer tries to reflect in his work. He is even willing that his hearers should listen to it and judge of it as absolute music; but, without such a detailed analysis as appeared in the programme books last night, it is to be feared that they would find little in it but a riot of polyphony and instrumentation. Even with a programme, their impressions are likely to be exceedingly confused and obscure. Nietzsche's bizarre and rhapsodic views of life, which his disciples like to call his philosophy, are unknown to most of us that even pretend to some acquaintance with such things. Music is not only an unfit but an impossible vehicle for their proclamation. The average listener must, perforce, hear Strauss's symphonic poem as absolute music, colored by such moods of the composer and of Nietzsche as he can guess. If he must put a philosophic interpretation upon it, he may find that suggested in the preceding paragraph.

As absolute or as programme music, the beginning of *Thus Spake Zarathustra* is almost sublime. In Nietzsche's poem he stands on the heights of his mountain solitude and salutes the rising sun before he descends into the world beneath, to his downfall. In Strauss's music, with the utmost nobility, simplicity, breadth and even grandeur, the bass drum, the double-basses and the organ form a dark and surging background; above them the trumpets thrice give out an austere and elemental theme. There are full orchestral chords, and with them the short introduction rises to thrilling climax. Zarathustra is ready to speak; but naught that he says approaches the majesty of the passage that introduces him. Throughout his sayings the mystery of life, the great and gnawing discontent, the vain pursuit of the ideal beset him. "The great yearning" Nietzsche and Strauss call it, and the motive by which the composer typifies it returns again and again in endless guises and combinations. Zarathustra seeks solace among those that find their peace in religion, mirrored by a sombre fragment of the Gregorian setting of the creed of the Church. He turns to "joy and passions," but in rude pleasures the "great yearning" is still unsatisfied. He mocks, he sneers, he laughs, he dances madly; he hears the song of lovers of night; he has recourse to science and meditates upon the death of things, and each phase of his quest has its theme or themes. Yet still there is no solution, no solace. There are intermittent glimpses, indeed, of relief and peace; but they flicker and fade. Hear the conclusion of the whole matter, Strauss seems to say at the end, there is no answer, no rest. Men must go on forever and a day with their vain strivings. Higher and higher and softer and softer, the motive of "the great yearning" rises in delicate harmonies in the violins. A dissonant chord in the trombones lacerates them like a jagged knife. The double basses hint at the old questionings. The keys of B major and C major vex each other and the hearer. And so in harassing dissonance the symphonic poem ends.

The climax of *Thus Spake Zarathustra* is—to make a paradox—its beginning. Nowhere in it does Strauss rise to such a height, musical or poetical, as he there attains. In effectiveness the despairing, torturing ending of the whole is perhaps as admirable, but it is not to be compared with the might and majesty of the opening measures. There is sombre beauty and moving breadth in what may be called the andante of the pietists. There is high imagination in the voices of the night. There is a perverse ingenuity and eccentricity in the dance that carries probably exactly the bizarre and sardonic impression that the composer would convey. On the other hand, the fugue, in which science offers its solace, is a sorry thing as absolute music, and the measures "of joy and of passion" are mere sound and fury. Time and again, there is noise seemingly only for noise's sake; perversity only to surprise and to shock; ugliness that has no apparent purpose but to slap the listener in the face.

Yet underneath all and over all, as Nietsche himself might say, there is the impression of Strauss's tremendous, but unbalanced and hollow power. There are miracles of modulation and combination in *Thus Spake Zarathustra;* at moments Strauss's polyphony is gigantic; but the musical and emotional result is pathetically disproportionate to the means by which he achieves it. There is instrumentation in the symphonic poem that moves the listener to amazed admiration, that makes his head reel by its opulence, its brilliance, its perverse originality, its striking felicity and its unflagging vigor. If an orchestra could set forth and develop Nietzsche's philosophy, Richard Strauss, above all other men, could make its instruments do it. Yet even he cannot achieve the impossible. His instrumentation is as disproportionate as his polyphony to the results that he gains, and he lacks the sense of humor, to say nothing of reserve, that would save him from pitiably ludicrous attempts to make trumpets snicker and bassoons sneer. Nietzsche is now in a madhouse; the gossips whisper that Strauss is not wholly sane; and *Thus Spake Zarathustra* is the voice of such an unbalanced pair.

In strongest possible contrast with the Boston Symphony concert was that of the Musical Art Society in Carnegie Hall last night. At the one the listeners were alternately dazed and beaten down, as it were, with wonder and amazement, and uplifted and enthralled by the mystical and well-nigh incomprehensible work of the most modern of modern musicians, who called upon their minds no less than on their emotions. At the other it was the unmixed pleasure of purely sensuous enjoyment that comes from that melody in voices in which the old masters excelled that was the reward of the hearing. Rarely has a clash in dates been so regrettable as that between the Boston Orchestra and the Musical Art Society, for the lover of music could ill afford to miss either, and whatever choice he made would not free him from regrets that nature had not allowed him to be in two places at the same time.

The New York Times.

"All the News That's Fit to Print."

PUBLISHED EVERY DAY IN THE YEAR.

NEW YORK, FRIDAY, DEC. 17, 1897.

IN THE WORLD OF MUSIC

Second Concert of the Boston Symphony Orchestra.

NEW WORK BY RICHARD STRAUSS

"Thus Spake Zarathustra" Is a Puzzle—A New Violin Concerto by Gustav Strube.

The second concert of the twelfth season of the Boston Symphony Orchestra in this city, which took place at the Metropolitan Opera House last night, was one which gave music lovers abundant food for thought. The programme, which was extremely generous in its length, contained two novelties, one of them of a nature to make people sit up and think, which is not a congenial occupation to most concert-goers. The list was as follows: Symphony in C minor, Beethoven; concerto for violin, (first time in New York.) Gustav Strube; symphonic poem, "Thus Spake Zarathustra," (first time in New York,) Richard Strauss; "Invitation to the Dance," Weber, orchestration by Felix Weingartner, and overture to "Carlo Broschi," Auber.

Mr. Strube is a member of the orchestra, and his concerto has been played by Franz Kneisel at the Worcester festival and in Boston. Richard Strauss is a member of the remarkable Munich coterie, and other compositions from his pen have been heard here. His "Thus Spake Zarathustra" has been played in Boston. It was heard last night by an audience of evident refinement with silent wonder. At its conclusion there was some courteous applause for the splendid performance, one of the most stupendous conquests of difficulty ever achieved by Mr. Paur and his men, but there was no evidence of public joy.

It is altogether improbable that any hearer would be able to form any idea of the purpose of "Thus Spake Zarathustra" without the aid of the programme notes. Mr. W. F. Apthorp, who writes these notes for the Boston Orchestra, has translated the notes of Herr Reimann, who prepares the programme books for the Berlin Philharmonic concerts. A reading of these translations is sufficient to fill one with wonder and amazement. Not every one has read the reflective rhapsodies of Friederich Nietsche, a German writer, beside whom Nordau is as Mozart beside Wagner. Nietsche's Zarathustra is conceived to be the "mysterious solver of the world-riddle"—whatever that may be. He discourses first of the "dwellers in the rear world," who seek for the solution in religion. Mr. Strauss having announced the personality of Zarathustra in a motive consisting of C, G, and C, ascending, proceeds to indicate the religious fraternity by a "Credo." Then follows a passage designed to indicate yearning, after which the composer deals with Zarathustra's words, "Sing with boisterous song." There is no question about the boisterousness.

The next division of the work is entitled "Of Joys and Passions," and this contains some of Mr. Strauss's most brilliant writing. To attempt to follow his scheme through all its details would only confuse the reader, but it may be said that he works out his different motives with great skill. The division called "Of Science" is, of course, fugal, out the yearning motive returns and leads to a dance-melody, which is brilliantly written. Mr. Strauss next discourses of "The Convalescent," who is supposed to laugh in clarinets, oboes, and trumpets, and to sing a "dance song" in the strings. The dance song breaks into a waltz, in which solo violins are used with uncommonly fine effect. After the convalescent period we are treated to a "Song of the Night Wanderer," in which cymbals, bass drums, and a whole seacoast battery of percussion instruments strike midnight. After this comes the coda, a curiously effective piece of writing.

"Thus Spake Zarathustra" is not a composition that courts analysis in print. No doubt a person thoroughly familiar with Nietsche's book will find in it a grandiose musical embodiment of the moods of the work. But to any one who has not read the book this composition must remain a tonal riddle, to which the title offers no key. As a piece of music it presents itself to the hearer as an immensely brilliant piece of orchestration. All the resources of modern instrumentation are employed with masterly skill, and the massive tutti effects are indeed noble. Furthermore, it must be noted that in the working together of his various themes, Mr. Strauss has displayed a masterly grasp of the art of polyphonic writing. His scholarship is beyond dispute. His melodic invention is at times feeble, but its feebleness is well concealed by an enormous vigor of movement and the breathless strenuousness of the orchestration.

The chief musical beauties of the composition are to be sought in the magnificent proclamation of the opening measures, one of the broadest of all extant pieces of orchestral writing, in the really beautiful religious andante and in the dance part, which is a most original treatment of a waltz movement. In some of the other portions of the work out-and-out ugliness reigns supreme, and for prolix tiresomeness nothing could exceed the lace-work fugue, which has all the energy of a turtle and the movement of a snail.

As a whole "Thus Spake Zarathustra" is not a successful work. It leans altogether too heavily upon thought outside of itself. It undertakes altogether too much. Music is incapable of definite story telling, and when it tries to illustrate purely mental processes, as it does over and over again in this work, it is bound to fail. Who can construct from this composition either the personality or the thought of Zarathustra? One can recognize alternating moods of sombre gloom, tragic despair and equally tragic rejoicing. But what is it all about?

Mr. Strauss owes something to Wagner. He has borrowed some rhythms, some melodic progresssions, and some instrumental diction from him. You shall hear, if you attend, the voices of Tannhäuser, Tristan, and the strident Valkyrie [illegible] work. But they had text to explain their song, and there was an organic union which resulted in complete information for the listener. But Strauss has endeavored to effect an organic union with a scheme of thought dissociated from his music and unknown to the hearer. He has neglected to observe the boundaries that lie between music and poetry. He has striven with thunders of sound and intricate tricks of instrumentation to convey to us the feelings of a Zarathustra whom we do not know and who is not a typical being anyhow. We are puzzled, troubled, amazed, if we think at all. If we do not, we are stunned by the fury of it all. We are left in the dark. We cannot solve this world-riddle of music. Perhaps that is the state in which Strauss aimed to leave us. He has done it.

Of a very different style is the charming violin concerto of Mr. Strube. This is an unpretentious work, kept within the limits of musical sanity as well as within those of the solo instrument. It is compact, concise, clear, and delightfully unaffected in style. Its first movement is brief, even laconic, and the composer speedily comes to his point, which is to make the violin sing, not declaim. This he does most admirably in the second movement, which follows the first without a break. This second movement is an adagio of moderate slowness and of rare beauty. It must be highly grateful to any solo violinist who is intimate with his instrument's resources of expression to play such a movement. The solo part stands out clearly and yet is supported and lent contrast by a most exquisitely well-balanced orchestral accompaniment.

The last movement is an allegro in common time, and is built on a clear cut rhythmical theme of fascinating simplicity and melodic piquancy. Mr. Strube's practical acquaintance with the instrument has enabled him to place the melody most advantageously and to work out its treatment in a series of developments that come clearly out over the orchestral part. In this movement comes the cadenza, which is the work of Mr. Kneisel. It is brief and thoroughly in keeping with the general character of the concerto. Mr. Strube's orchestration is admirable, except in one spot in the last movement, where he has written some awkward and ineffective passages for the trumpet. But he orchestrates with solidity and richness of tint. He conducted his own work and was most warmly applauded. As for Mr. Kneisel, it is only necessary to say that he played in his best style, which in such a work as that of Mr. Strube, cannot be excelled by any living player. His heart was in the performance and it was a joy to hear him.

There is little to be said about the other numbers. Mr. Paur conducts the fifth symphony of Beethoven with much more assurance than he did at his first appearance in America. Perhaps he has more faith in his glorious instrument now. At any rate it does not often fall to the lot of a New York audience to hear the andante played with so much finish as it was played last night, while the finale was given in a most inspiring manner. Its entrance, after the mysterious conclusion of the scherzo, had the arousing effect which Beethoven designed it to have. The work was played in memory of its composer, who was born Dec. 16, 1770.

The Weingartner arrangement of the "Invitation to the Dance," which is far more interesting than that of Berlioz, was a welcome relief after the Strauss tone-puzzle. It afforded the orchestra an opportunity for one of those displays of virtuosity with which it astonishes and delights our audiences. The performance was loudly applauded.

New-York Daily Tribune.

FRIDAY, DECEMBER 17, 1897.

YESTERDAY'S CONCERTS.

Two affairs, both of first-class importance, occupied the attention of the lovers of high-class music last night. A collision of dates between two such institutions as the Musical Art Society and the Boston Symphony Orchestra was deplorable, especially when, as last night, there were novel features in both programmes, which commanded the interest of all who wish to keep informed of the newest developments in the art, and strongly invited that of the simply curious. A stronger contrast between two schemes could scarcely be imagined. At the Metropolitan Opera House, Mr. Paur offered the first opportunity which New-York has had to get acquainted with what may safely be set down as an exemplification of the extreme limit reached by the modern tendency in metaphysical programme music—Richard Strauss's symphonic poem, entitled "Also Sprach Zarathushtra" ("Thus Spake Zarathushtra," or, to call him by a name better known, though the likeness between the characters stops with the name—Zoroaster). The composition has provoked much discussion in Germany, and would do the same here, in all likelihood, were the Metropolitan audiences and their mentors in America more disposed to take a serious view of the doings of the Muse. As it is, Herr Strauss's radical composition will receive a few passing comments, presumably of a derogatory nature, with some humor thrown in, and will then be forgotten for the time being. That Mr. Paur thinks it worthy of more serious treatment he demonstrated yesterday in a twofold manner—first, though he played it but recently in Boston after ample preparation, he devoted a special rehearsal to it, to which he invited the music reviewers for the New-York newspapers; second, he made of its performance the most striking exhibition of orchestral playing that New-York has heard, let us say, to be safe, for a considerable term of years. It is not a composition to be disposed of flippantly, yet, as indication of one way in which it may be viewed, we doubt if many who heard it last night, and heard it with a reverent attention that was in itself a phenomenon, will be disposed to quarrel with any reviewer who should say that the work comes nearer than anything that has yet been heard in New-York to exemplifying what was in the fantastic mind of the English actor who once asked Alfred Millin to give him some music descriptive of an Englishman who had gone abroad, changed his religion and forgotten his umbrella. Doubtless to many who were at the Metropolitan Opera House last night, and who have not been educated up to the point of believing that the expressive capacity of music has reached such a point, a much greater pleasure was provided by the violin concerto by Mr. Strube, of the orchestra, which was played by Mr. Kneisel.

But there is no time to enter upon the discussion suggested by such a comparison. This, like a review of the concert of the Musical Art Society, must wait for a season when greater deliberation will be possible. Let the record suffice for the present that a remarkably fine audience in Carnegie Hall heard a remarkably fine concert, one that called for simple enjoyment of beautiful music and presented no metaphysical questions for solution.

Some Important Features in American Music Life.

THE BOSTON SYMPHONY ORCHESTRA.

LOUIS C. ELSON.

GEORGE HENSCHEL.

Boston has always been musical, even from the last century, and not only has it established the greatest American orchestra, but the honor of founding the earliest orchestra in our country also belongs to the Hub. In 1798 a wandering musician named Gottlieb Graupner came to Boston. He had been an oboist in a Hanoverian regiment in Germany, he had been the oboist under Haydn in the great symphonic performances of the last century in London, and after straying up and down this continent from Prince Edwards Island to Charleston he finally settled in Boston. Around this pioneer gathered the amateurs of instrumental music in the little town of Boston (as it was then) and the Philharmonic Orchestra was the result, a crude gathering which played at Gyrowetz's Symphonies for a steady diet, and took up Haydn only as something requiring exceptional effort. From 1810 *until* about 1821 this symphonic orchestra of about a dozen members upheld the standard of classical instrumental music in Boston.

In 1833 there came an amateur orchestra of larger dimensions through the efforts of the so-called "Academy of Music," an organization formed for the advancement of the divine art generally. This orchestra aimed at higher results than had been attained up to that time in America, and in 1840–1 first made our public acquainted with the Symphonies of Beethoven, beginning with the First and the Fifth Symphonies. After the demise of this orchestra, in 1846, there arose the "Musical Fund Concerts" led by "Tom" Comer (as everybody called him) which gave rather lighter music for charitable purposes. Under the subsequent conductorship of Mr. George J. Webb more ambitious works were given,—"*Aber fragt mich nur nicht wie!*" These concerts terminated in 1855.

Meanwhile a much better musical material had come into America; the revolution of 1848 had driven many young musicians to these shores; some had been concerned in revolt and were forced to flee, others found music sadly languishing in those exciting days abroad and their dwindling pocket-books sent them into voluntary exile. From these elements Messrs. Carl Lenshow and Carl Bergmann formed the finest orchestra that had yet been heard in our country, and Boston was the home of this first great American symphonic organization—The Germania Orchestra—which, however, like the present Boston orchestra, used to give many concerts in other cities, becoming a factor in our national musical life. Beginning with 23 musicians this orchestra gradually enlarged its ranks until it numbered 50 performers. It gave nearly 90 concerts in Boston alone, and the programs included many of the greatest Symphonies, even the great Ninth Symphony being given. In 1854 this important orchestra disbanded. There had been in its ranks a tall young flute-player who now became conductor of a new orchestra. This flute-player was to exert much influence on music in America; his name is Carl Zerrahn. In 1855 he founded the Philharmonic Orchestra, a much larger affair than the pioneer orchestra which had originally born this name. This classical orchestra lasted from 1855 until 1863. There now followed a hiatus of three years, but in 1866 Mr. Zerrahn was again at the head of a large orchestra now under the auspices of the Harvard Musical Association, an offshoot of the Pierian sodality of Harvard college. This association had fostered Boston's music in many ways, by musical lectures, by founding a musical library, by establishing chamber concerts, glee clubs and what not, and now it was to make its greatest venture by giving Boston regular orchestral concerts. Mr. Zerrahn was its only conductor during all its years of existence. The conservative character of its programs began to evoke opposition in the camp of the musical radicals; there were by this time many resident musicians in Boston who had received their education in Germany and were strongly tinged with the modern taste; they revolted against the constant diet of Beethoven, Mozart and Haydn, and the result was that an opposition orchestra was soon established. This was called "The Philharmonic Orchestra," the third of that name which Boston had possessed.

Behold Boston, therefore, in 1879 and 1880, revelling in two classical orchestras, antipathetic to each other, and a very decided orchestral quarrel brewing. Out of the wrangling that ensued was born the finest orchestra that America has ever possessed—the Boston Symphony orchestra of the present. Both orchestras were losing money, and in order to make the losses as light as possible rehearsals were seldom held, and the players not having any incentive to devote themselves chiefly to symphonic playing, sought their livelihood in sporadic engagements ranging from picnic and parade to concerts. To advance the cause of symphonic music properly it was necessary to offer the men permanent employment in the higher field, but, while all acknowledged that this was a consummation devoutly to be wished, nobody knew how such a result could be brought about. Mr. Zerrahn of the Harvard (he also conducted the Philharmonic one season) and Mr. Bernhard Listemann and Dr. Louis Maas who had conducted the Philharmonic sought in vain to bring about a higher standard, but nothing could be done unless some Maecenas should open his purse very widely. At just this moment the public benefactor came. Mr. Henry L. Higginson, a wealthy banker and a man who had showed his public spirit in many other ways than in music, suddenly cut the Gordian knot. He assumed the responsibility of founding a *permanent* orchestra, one in which the players should have but one duty,—that of giving good classical concerts. Adequate rehearsals were to be held, the men were to be assured of steady support if their work was of adequate standard; in order to prove that there was no desire to antagonize the two existing orchestras, Saturday nights, (which had never been used for concerts in Boston) were chosen for the symphonic events, and on the evening of October 22, 1881, the *Boston Symphony Orchestra* began its career. Beethoven's "Weihe des Hauses" was the first work given, a species of musical invocation that fittingly ushered in a new instrumental regime for America. Mr. George Henschel was the conductor. Although at that time he had not had great experience in orchestral conducting (this inexperience showed itself in some queer experiments in placing the men—which were afterwards abandoned) he deserved great credit for the catholicity of his programs. The old school was present on the programs, but the new school was never ignored. Boston was for the first time placed abreast of Europe in the character of its orchestral programs, even though the performance was not yet of highest European standard, but musical Rome was not built in a day nor in a season.

WILHELM GERICKE.

Even from the first, however, a higher standard was attained than Boston had ever heard save in the concerts of Theodore Thomas and his orchestra. There were 67 members in the orchestra during this first season which consisted of 20 concerts. The third season 26 concerts were given, but since that time the regular seasons have consisted of 24 concerts. Each of these concerts was preceded, on Friday afternoons, by a public rehearsal, practically a concert, and oddly enough these rehearsals at once became more fashionable than the concerts themselves, and have continued so ever since, although the houses are crowded on all occasions. During the first seasons Beethoven's Ninth Symphony was the regular culmination of matters at the last concert, but this is no longer the custom.

ARTHUR NIKISCH.

In 1884 Mr. Henschel went abroad and with the advent of a superb Viennese conductor matters took a great step forward. Mr. Henschel had in the kindness of his heart kept on very many of the regular musicians who had played in Boston's concerts for generations. Mr. Wilhelm Gericke, who became the second conductor, began to weed these out root and branch. He brought new men, great musicians, from abroad, young men most of them, who were to grow up with the orchestra so that the personnel would not need to change during many years. The plan has proved very successful, for the changes have been few and far between since Mr. Gericke's time, and the young men whom he brought to us have become the body and blood of the orchestra. If Mr. Higginson was the financial founder of the orchestra, Mr. Gericke was certainly its musical founder, and his reforms, and his stern yet musicianly drillmastership, first made the orchestra the peer of European organizations.

He was the perfection of gentility in music. He detested blatancy, and sometimes erred on the side of too great reserve, but he first taught Boston what a perfect ensemble in orchestral playing meant and he made the concerts educational in the highest degree. He constantly maintained that his orchestra sounded best in the Academy of Music, in Philadelphia, (he considered this the best acoustical auditorium in America) and frequently desired the writer of this article to journey to Philadelphia with the orchestra on one of its tours, that he might hear the organization at its very best. But it certainly sounded well enough in Boston Music Hall. Mr. Gericke established trumpet playing (instead of the wretched American substitution of cornet) in our orchestra, and in pursuance of this he brought over one of the finest of the world's trumpeters, M. Pierre Mueller, who is still with the orchestra.

Among other excellent artists that he added to the orchestra may be mentioned, M. Sautet, the oboist, Mr. Svecenski, viola, Mr. Roth, violin, and Mr. Schuecker, the superb harpist, all of whom are still prominent members of the forces of to-day. But, most important of all, he imported a new *concertmeister* (chief violinist)—Mr. Franz Kneisel, who speedily made his influence felt in the band. Out of these additions sprang another great factor of Boston's music, for the Kneisel String Quartet was speedily formed and gave as great an impetus to our chamber concerts as the orchestra had done to symphonic music in America—a wheel within a wheel. Most of these sweeping reforms took place in 1886.

Mr. Gericke left, regretted by everbody; his farewell concert was made the occasion of a spontaneous outburst such as has seldom been seen in an American concert-room; as he entered the hall the whole audience rose silently to their feet and remained standing for some minutes; only when the orchestra began blowing a "Tusch" (a triumphal fanfare) did the applause burst forth and then it seemed as if it would never cease. It was one of the most memorable concerts ever given by the orchestra.

After Mr. Gericke, in 1889, came Mr. Arthur Nikisch, also one of the world's famous conductors, a man who has received the commendation of Tschaikowsky and who is now a most prominent conductor in Berlin and Leipzig. Mr. Nikisch is what may be termed an orchestral virtuoso; he plays upon the orchestra as a Paderewski might manipulate a keyboard, he gives his own caprice and fantasies to every work, he is poetic and bizarre to the highest degree; but he proved to be less successful as a drill-master than any of the conductors of the organization, and, while the interpretations were always remarkable and generally spicy, the discipline of the forces began visibly to deteriorate, the glorious ensemble was no longer present. He left, rather abruptly, after four years of service, leaving two camps, of adherents and adversaries, behind him.

In 1893 there came to the orchestra the very man to restore what had been lost. Mr. Emil Paur was a musician who would not tamper with the old traditions, he read the classics as their composers intended them to be interpreted and never interjected any of his own personality into the performances; he was an indefatigable rehearser, a drill-master of the sternest stuff, and his influence was almost immediately felt to be a healthy one. Naturally enough King Stork, coming after King Log, made plenty of enemies, and many of the musicians writhed under the stricter regime. The best compliment that can be paid to Mr. Paur is to state that he has outlived all these enmities and has placed the Boston Symphony Orchestra upon a pedestal higher than it has ever occupied before; it has now become the peer of any orchestra in the world and the superior of most of the European orchestras. This result, under careful guidance, was to be expected, for during the last 16 years the men have been playing together, (counting all rehearsals, concerts in Boston and on tour, etc.) some *thousands* of times. Here is the Boston record alone, as compiled by Mr. Fred. R. Comee a year ago :—

EMIL PAUR.

Performances	752
Total number of composers	163
Total number of selections	3,313
Orchestral selections	2,270
Solo selections	1,043
Instrumental solos	543
Vocal solos	500

Germany	79	composers,	2,245	selections.
France	17	"	164	"
Hungary	3	"	296	"
Russia	6	"	132	"
Bohemia	3	"	104	"
America	12	"	88	"
Poland	7	"	80	"
Italy	18	"	74	"
Norway	2	"	36	"
England	7	"	34	"
Denmark	2	"	28	"
Belgium	4	"	22	"
Holland	2	"	6	"
Scotland	1	"	4	"

With such a record the organization of about 90 men (varying in numbers of course in different works) has become a flawless machine. It would be a fitting sequel to such a phenomenal record that the orchestra should go to Europe for at least a single tour, and if this hope should ever be fulfilled it is a foregone conclusion that the laurels of the foreign orchestras will be somewhat imperilled.

THE MUSICAL COURIER.
NEW YORK WEDNESDAY, DECEMBER 22, 1897.

RENEW AND REHEARSE.

WE dislike repetition, but after the playing of the Boston Symphony Orchestra last week we feel impelled to cry aloud: "Oh, men of the Philharmonic Society, renew yourselves, not by fasting and prayer, but by the simple process of ceasing your ancestor worship; pack np your old idols, get new, *live* young men in their place, and after this renewal rehearse, rehearse, and again rehearse."

But don't expect rehearsing alone will ever make the Philharmonic Orchestra the superior, or even the peer, of the Boston band. New and competent material is the only hope for the future of the Philharmonic Society. Then rehearse, and perhaps you may have a chance. Not otherwise.

ASIDE from all other aspects of the Boston Symphony Orchestra concerts and their effect on musical culture wherever this organization of instrumental artists performs the intellectual work of the conductor, Emil Paur must be recognized with the stamp of unanimous approval on the part of all healthy minded critics. No man in the musical field has grown so rapidly and has embraced a more versatile comprehension of the demands of the hour than Paur. He is equally liberal to all schools and tendencies, and the result of his activities have made his orchestra one of the few great instrumental bodies on the globe.

GRIEG NOT A NATIONALIST IN MUSIC.

WHAT'S this, what's this? Grieg repudiating the editorial utterances of the *Century Magazine*. Grieg not declaring for nationalism in music. This letter appeared in the *Times* last Sunday:

To the Editor of the New York Times:

To my article on Mozart in the November number of *The Century* the editor has prefixed an introductory note which contains two or three statements that are apt to create some confusion in the minds of those who may read the article, and at the same time likely to place me in a false position in the musical world. I am therefore anxious to correct these statements as early as possible, and shall feel obliged if you will allow me to does through the medium of your esteemed paper.

To begin with, I am not an exponent of "Scandinavian" music, but only of Norwegian. The national characteristics of the three peoples—the Norwegians, the Swedes and the Danes—are wholly different, and their music differs just as much.

Second—My artistic convictions and principles are not in any way "opposed to the Wagnerian propaganda." I have pointed out the mistaken tactics of the Wagnerians with regard to Schumann* and Mozart, but I myself make propaganda for Wagner wherever I can, without being an adherent of the so-called Wagnerism. I am, in fact, no believer in any kind of "isms." I am neither more nor less than an admirer of Wagner—so ardent an admirer, indeed, that there can scarcely be a greater.

Third—My estimate of Mozart is not, as the editor of *The Century* assumes, "more sympathetic because Mozart, in awakening the spirit of German music, did what Grieg proposed to himself and accomplished for his native land." Such an assumption I must decidedly protest against. My unbounded admiration for Mozart is raised above all considerations of nationality. Moreover, it is not correct to state, as if it were Mozart's chief achievement, that he "awakened the spirit of German music." It was Bach, before Mozart's time, and later Beethoven and Wagner, who in a far greater degree did this. EDVARD GRIEG.

LONDON, December 8, 1897.

A sensible, manly letter, this of Dr. Grieg's and one that should settle the claims of the nationalists in music. Grieg is Norwegian, Chopin stands for Polish, Liszt does *not* stand for Hungarian, Dvorák stands for Bohemia, but Beethoven is for the world, just as Händel is for the English. Mozart, too, is universal and so is Wagner. All good music, all great music is never map music, music bounded by geographical limits. And Grieg knows this, even if his gift is a limited and charming one.

Finck—for we all recognize the paw of the lion—knows Boston and its inhabitants; he has summered and wintered with us, he has been through us with a dark lantern. The wisest thing for us to do is to quiver quietly under the awful blow.

* * *

I agree fully with Mr. Finck in his opinion of Mr. Paur as a program maker. But I have looked at programs of orchestral concerts given in Berlin by Mr. Nikisch and at programs of Richter concerts in London, and at the prospectus of concerts to be given by Richter in Vienna, and they are dreary, very dreary.

And now for a little digression. The New York *Evening Post* of December 17 commented somewhat severely on the choice by Mr. Paur of Beethoven's Fifth Symphony, "its 375,916th performance, or thereabouts," for the concert of the Boston Symphony Orchestra in New York December 16.

To be made interesting at the present day, Beethoven's symphonies need to be interpreted with a great deal more nuance of expression than the Boston Orchestra bestows on them under its present leader. Bostonians, as a rule, are not educated up to expression in music (they like it mathematical and intellectual purely), but we New Yorkers are, and we miss it when we do not get it.

Poor Mr. Paur, remembering that Beethoven was baptized December 17, 1770, and therefore probably was born the day before of that year, thought to observe the anniversary by performing a symphony that is considered by some to be a work of considerable strength.

"Bostonians, as a rule, are not educated up to expression in music (they like it mathematical and intellectual purely), but we New Yorkers are." There's no argument against this statement couched in Paterian English. Mr.

Boston Symphony Concert.

THE second concert of the Boston Symphony Orchestra, given at the Metropolitan Opera House, Thursday evening of last week, brought us two welcome novelties, as may be seen by this curiously constructed program:

Symphony No. 5, in C minor, op. 67..........Beethoven
Concerto for Violin in G major (MS.), op. 13..........Gustave Strube
(Cadenza by Franz Kneisel.)
Moderato (in G major).
Allegro non troppo, ma energico (G major).
Adagio, ma non troppo lento (B flat major).
Finale: Allegro (G major).
(First time in New York.)
Symphonic Poem: "Thus Spake Zarathustra," op. 30..........Richard Strauss
(First time in New York.)
"Invitation to the Dance," op. 65..........Von Weber
Overture to "Carlo Broschi"..........
Daniel Francois-Esprit Auber
Soloist, Franz Kneisel.

The symphony was put on to commemorate an anniversary—the one hundred and twenty seventh of Beethoven's birth. The finale of the scheme was a mistake on Mr. Paur's part; it contained one number too many. Either the Weingartner or the Auber should have been omitted, and, for our part, we could have put up with the loss of the valse with fortitude. As a matter of fact, the first three numbers were all sufficing, any composer—save, perhaps, his namesake, of Vienna—would be an anticlimax after such a prodigious portent as the new symphonic poem. A Strauss valse would have solved the tonal riddle of the younger man, although the sunny melodies of the Frenchman were no mean substitute. We merely wish to emphasize our contention that three, or at the most four, numbers constitute the scheme of a serious evening of music. One symphony, one concerto, one overture or symphonic poem, and the auditor has enough to digest for a week. Theodore Thomas as a program maker still leads Messrs. Seidl, Paur and Damrosch.

But it was an enjoyable evening, and Mr. Paur and his men easily demonstrated the superiority of this band to our lazy Philharmonics. But we are weary of making this contention. The symphony, let it be said at once, was not passionately played; it was not cold; it was muscular, vigorous and clean, but lacked imaginative lift, grandeur, and in the middle movement, poetry. It was a performance that was fine and satisfying in many senses, for it was sane and well-balanced, but it was line and not color. Technically it was admirable. The contrabass in the trio of the scherzo were almost sculptural in the purity, lucidity and firmness of outline. Such virtuosity! Yet one felt the loss of something, the Beethoven spirit, the Promethean fire were absent. Possibly a prolonged rehearsal in the morning after a night spent on sleeping cars told on the nerves of the orchestra.

The new violin concerto proved welcome, for it is a pleasure to hear a work of this sort, that does not do to the dreary death double thirds, batteries of octaves, piping harmonics, shrieking skips and sliding sixths. We are tired with old-fashioned piano gymnastics, but more wearisome are the efforts of violin virtuosi to convince us that velocity is virility, that a melody is improved by being carved into wonderful splinters. Mr. Strube has written manly melodies, idyllic rather than dramatic, and has painted for them a background of charming colors and lively rhythms. Not a profound but an unaffected and sweet work, the adagio being the best conceived. The finale is not strong and is more in the popular vein, the orchestra not being as well handled as in the preceding movements. There is no mistaking the genuineness of the workmanship, and the sincerity of the composer. He sings, not alone with the solo instrument, but with the entire band. Mr. Kneisel's cadenza is in the best possible taste and his reading was a delight; so unobtrusive, so commanding—the two qualities are not contradictions—so musical. Mr. Strube conducted with skill. Mr. Hale has told us of the success of his overture, "The Maid of Orleans," and his symphony, the scherzo of which has won special praise.

The composer is one of the first violins of the Boston Symphony Orchestra and this concerto was finished a year next Christmas. We extend our congratulations to Mr. Strube.

And now having cleared the ground for the event of the evening—indeed for the event of the musical season of 1897-8—let us beg our readers to remember that the new Strauss music must be approached, not from the point of philosophy, but simply viewed as absolute music. Its style, melodic content, workmanship, its poetic scope are to be first considered, and not if it interprets Nietzsche's profoundly individualistic philosophy. It is a symphonic poem of rather loose construction, and, as to outline, but rigorously logical in its presentment of thematic material, and in its magnificent weaving of the contrapuntal web. There is organic unity, and the strenuousness of the composer's ideas almost blind his hearers to their tenuity, and sometimes a squat ugliness. Strauss has confessed to not following a definite scheme, a precise presentation of the bacchante philosophy of Nietzsche. Why, then, is Riemann's pretentious analytical program tolerated? It is confusing and misleading. Why a program at all? The title is all-sufficing, for Strauss is too clever a man not to realize the boundaries of music. Nietzsche was a lyrical rhapsodist, a literary artist first, perhaps a philosopher afterward. It is the lyric side of him that Strauss seeks to interpret. Yet certain mental states that are almost philosophical may be hinted at by music. The sublimity of the idea of creation might be suggested in tone, and almost is, by a man of this composer's resources. However, it is better not to read into the music's esoteric meanings. Simply as absolute music it is astounding enough—astounding in its scope, handling and execution. It is not as realistic as you imagine, not as realistic for instance as the "Don Juan" and "Til Eulenspiegel." Strauss is here an idealist striving after the impossible, yet compassing the hem of grandeur, and often a conscious seeker after the abnormally ugly. Yet we hesitate to call his an abnormal brain. Abnormal it may be in its manifestation of eccentric power, but it is not evil in its tendency, and a brain that can construct such a mighty tone structure is to be seriously counted with.

As a mere matter of musical politics we do not believe in program music. Wagner, and before him, Beethoven, fixed its boundaries. Liszt, in his Faust symphony, and Wagner, in his Faust overture, read into pure music as much meaning as its framework could endure without calling in the aid of the sister arts. That Wagner did, while Liszt begat Saint-Saëns, Tschaikowsky and Richard Strauss. Each of these men pushed realism to a frantic degree, Strauss in particular giving us in his "Death and Apotheosis" the most minute memoranda. But in "Also Sprach Zarathustra" he has deserted surface imitations. The laughter of the convalescent, and the slow, creeping fugue betray his old tendencies. There is an uplifting roar in the opening that is really elemental. Those tremendous chords alone proclaim Strauss a man of genius, and their naked simplicity gives his fee simple to the heritage of Beethoven. But this grandeur is not maintained throughout. The A flat section is notably melodious and luscious in color. "Of Joys and Passions" is gloriously brilliant and passionate. Here is profound energy not again exhibited. The five voice fugue is ugly yet masterful, and the dance music exhilarating, indeed, intoxicating. It is furious in its abandonment, corybantic in its disheveled revelry. Such laughter has never been heard in an orchestra before!

The close is enigmatic, and the juggling with the tonality is fruitful of suspense, bewilderment. Yet it does not plunge the listener into the gloomy abysmal gulf of Tschaikowsky's last movement of the B minor symphony. It is not so simple nor yet so cosmical. Strauss has the grand manner at times, but he cannot maintain as did Brahms in his "Requiem," or Tschaikowsky in his last symphonic work.

The narrative and declamatory style is often violently interrupted by passages of great descriptive power; the development of the themes seems coincidental with some program in Strauss' mind and the contrapuntal ingenuity displayed is just short of the miraculous. There is a groaning and a travailing spirit, a restless, uneasy aspiring which is Faust-like, and suggests a close study of "Eine Faust Overture," but there is more versatility of mood, more hysteria and more febrile agitation in the Strauss score. It is a sheaf of moods bound together with rare skill, and in the most cacaphonous portions there is no suspicion of writing for the sake of mere wilful eccentricity. Strauss is ugly because the mood he attempts to portray happens to be an ugly one. And here is brought up the question of the purely decorative element in music, a question not to be lightly solved. There were reminiscences more in color than form of "Tristan," of "Walküre," "Die Meistersinger," and once there was a sugestion of Gounod, but the composer's style is his own despite his Wagnerian affiliations.

Strauss is a man of rare and powerful imagination; the tentacles of his imagination are restlessly feeling and thrusting forward and grappling with material on most dangerous territory. The need of expression of definite modes of thought, of more definite modes of emotion, is a question that has perplexed every great composer. With such an apparatus as the modern orchestra—in Strauss' hands an eloquent, plastic and palpitating instrument—much may be ventured, and while the composer has not altogether succeeded—it is almost a superhuman task he sets himself to achieve—he has made us think seriously of a new trend in the art of discoursing music. Formalism is abandoned—Strauss moves by episodes, now furiously swift, now ponderonsly lethargic, and one is lost in amazement at the loftiness, the solidity and general massiveness of his structure. More amazing still is the critical distrust with which a work of this stupendous proportion is received. One need not admire the subject matter, one may be a Brahmsite and clamor against the lack of formal beauty, but that admirers of Berlioz, Wagner and Liszt or Tschaikowsky should cavil at Strauss and his tendencies is incredible. The man's scholarship is so profound, almost as profound as Brahms, his genius for the orchestra so marked, his color and rhymthic sense so magnificently developed that the general effect of his rhetoric is, perhaps, too blazingly brilliant. He has more to say than Berlioz and says it better, is less magniloquent and more poetically than Liszt, is as clever as Saint-Saëns, but in thematic invention he is miles behind Wagner.

His melodies, it must be confessed, are not always remarkable or distinguished in quality, setting aside the question of ugliness altogether. But the melodic curve is big and passional. Strauss can be tender, dramatic, bizarre, poetic and humorous, and it is the noble art of simplicity he sadly lacks—for art it is. His themes in this poem are often simple; indeed, the waltz is distinctly commonplace, but it is not the Doric, the bald simplicity of Beethoven. It is rather a brutal plainness of speech. Of lascivious pleasing for the sake of aural voluptuousness there is not a trace.

Strauss is too deadly in earnest to trifle or to condescend to ear tickling devices. The tremendous sincerity of the work will be its saving salt for many who violently disagree with the whole scheme. No one present could have failed to be impressed last Thursday night, while perhaps not a dozen in the audience understood the composition, and of the twelve not six were in sympathy with it.

Wait five years.

The performance was a memorable one. Mr. Paur had the music at his finger tips and his enthusiasm, energy the greatest feat of orchestral virtuosity ever accomplished in this city, and even when the very foundations of the deep were breaking up, the structural lines of the work remained intact. On the fine frenzy, of the velocity of the sonority of the performance, it is useless to dwell. It was breathless, exciting and wonderful. The orchestra was composed as follows: One piccoli-flute, three flutes (the third of which is interchangeable with a second piccolo), three oboes, one English horn, one E flat clarinet, two ordinary clarinets, one bass clarinet, three bassoons, one double bassoon, six horns, four trumpets, three trombones, two bass tubas, one pair of kettledrums, bass drum, cymbals, triangle, Glockenspiel, one low bell, two harps, the usual strings, and organ.

Mr. Wallace Goodrich presided at the organ.

The house was full and displayed no enthusiasm until Weingartner's shallow and showy paraphrase was played. That was understood.

It was highly gratifying to see a much larger audience present at the magnificent matinee concert of the Boston Symphony on Friday, when a superb program was presented. There is an interesting feature to record which grew out of a suggestion from this column made some weeks ago, and which only brought forth a result which, while highly commendable, is not permanent or just to the point which I meant to reach. Seven gentlemen, wishing their names withheld, purchased 260 seats in the family circle and presented them to the training school of teachers, who turned out en masse and enjoyed the kind act immensely.

The audience was rather less apathetic than usual, but considering the works presented and the manenr in which they were done, it would have been more than even a Brooklyn audience could do to remain cold.

The Korsakoff symphonic suite "Scheherazade" was given for the first time here. It is a splendid composition and appealed at once to those capable of judging an orchestral work. It is musical, lucid, absolutely coherent, and the instrumentation is fine. The Raff Symphony No. 3 was also heard as a novelty, and an interesting one.

David Bispham has been heard before in Brooklyn, and had an established reputation, but he eclipsed every expectation with such an orchestral accompaniment in a magnificent aria from Heinrich Marshner's "Hans Heiling," which was well calculated to show the richness and purity of his superb voice and which gave him the opportunity to give free rein to his dramatic fire without seeming out of place on the concert stage. He had six or seven recalls.

On Saturday night Campanari, who was to have been the soloist, was unable to get here in time and the substitution of Bispham seemed in every way perfectly satisfactory. He sang an aria from "La Noce de Figaro" by Mozart, and "Lungi dal Caro Bene" by Secchi, who was contemporaneous with Mozart. The orchestration, which was made by Henry Waller, did not arrive in time, and Mr. Waller played a piano accompaniment instead. Bispham also sang with fine effect an aria from "Die Meistersinger." His reception was most hearty, and although he did not accord any encores he had many recalls.

The program of Saturday night was of a lighter nature than on Friday afternoon, for notwithstanding the renown of the Dvorák "New World" symphony, with the exception of the largo movement, it is not to me a truly serious work, and if any of our own American composers had indulged in this humorous badinage, what luscious morsels they would have made for our charitable concert-goers, for those who do not go to the concerts but sit at home and criticise just the same, and last and unfortunately not least for the newspapers.

The other numbers were Grieg's "Peer Gynt" suite and a group from Berlioz's "Damnation of Faust." Paur was magnificent and imposing in his readings, and the verve of his conducting has as magnetic an effect upon his audience as upon his orchestra. There were many affairs of minor importance and of a social nature.

Standard Union

IN THE WORLD OF MUSIC.

At the violin recital, which Ysaye will give at the Academy of Music, Wednesday evening, Dec. 29, Carlos Sofrino, pianist, will assist.

The programme will be as follows:

Sonate, Op. 105—A minor.......Schumann
Mit Leidenschaftlichem Ausdruck.
Allegretto. Lebhaft.
Fourth Concerton—D minor...Vieuxtemps
Introduction—Cadenza.
Adagio religioso. Finale con brio.
Piano—Fantasie, Op. 49...........Chopin
Sonate in A major (continuo by F. A. Gebaert) ....Handel
Adagio cantabile. Largo assai.
Allegro deciso. Allegro (Giga).
(a) "Du bist die Ruh"....Schubert—Liszt
(b) Venezia e Napoli Tarantelle......Liszt
(a) Romance ....Kess
(b) Rondo ....Guirand

The next Chamber Music Concert in the Brooklyn Institute series will be given by the Richard Arnold String Sextet on Wednesday evening, Dec. 22, at Association Hall. Following is the programme:

Quintet for Strings, two violins, two violas and violoncello, Op. 87, Mendelssohn
(a) Allegro vivace,
(b) Andantino scherzando.
(c) Adagio e lento.
(d) Allegro con fuoco.
Sextet for Strings, Op 28.........F. Ries
(a) Andante con variazioni.
(b) Intermezzo—Vivace.
Serenade for String Sextet, Op. 48 Tschaikowsky
(a) Andante non troppo—Allegro moderato.
(b) Walzer.
(c) Elegie.
(d) Finale—Theme Russe.

THE ARNOLD SEXTETTE PROGRAM.

The full programme of the Richard Arnold String Sextette concert, the fourth in the Brooklyn Institute's chamber music course, at Association Hall, next Wednesday evening, consists of Mendelssohn's quintette for strings, Op. 87, Ries' sextette for strings, Op. 28, and Tschaikowsky's serenade for string sextette, Op. 48, the first and last for four movements each, and the second of two. The sextette is composed of Richard Arnold, first, and E. C. Bauck, second violin; Herman Kuhn, violin and viola; Emil Gram, viola and violin; Leo Taussig, 'cello, and August Kalkhof, double bass.

BOSTON SYMPHONY CONCERT.

A more numerous audience greeted the Boston Symphony Orchestra at the second matinee at the Academy of Music yesterday afternoon than at the opening concert last month. David Bispham was the soloist. He is a singer whose popularity keeps on growing, but the artistic standards of a city cannot be of the highest when one singer can attract a larger audience than the grandest orchestra in the world. Maybe yesterday's orchestra programme appealed more to music-lovers than the one for the previous concert. Raff's beautiful symphony, "Im Walde" (In the woods), is a work which musicians prefer to any other by this composer, who, in his day was a most prolific although not always a scholarly writer. No faults can be found with this composition. In construction and theme it ranks with some of the best things written by the greatest composers. Imaginative, poetic, it depicts a world's day in the heart of nature. First the impressions and sensations of the daytime are unfolded. Then the twilight hour is introduced, and last the night. In the finale the composer seeks to describe the influence of Hulda, the goddess of love, and spring in the mythology of Scandinavia. It was Hulda who is accused of tempting Tannhauser to enter the Venus Mountain where he came near losing his soul. After the introduction of Christianity, Hulda was regarded as an evil spirit. Her leadership of a wild hunt is vividly and picturesquely brought out by the orchestra. The scherzo of the symphony, or third movement, gives the dance of the "Dryads." There the melody is carried by the wood-wind instruments, while the accompanying is done by the violins. A symphonic suite by a modern Russian composer, Nicolai Rimsky-Korsakoff, entitled, "Scheherazade," proved an interesting part of the concert. Scheherazade was one of the wives of the Sultan Schahriar. William F. Apthorp, who writes the analysis of the works played by the Boston Symphony Orchestra, tells briefly the story of the suite: "Sultan Schahriar, persuaded of the falseness and faithlessness of women, had sworn to put every one of his wives to death. The Sultana Scheherazade saved her life by interesting the Sultan in the stories she told him during 1,001 nights. Nettled by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up his bloody plan entirely."

Some of the marvelous tales related by the Sultana form the themes of the suite. The first one tells about the sea and Sindbad's ship. The sea-wave motive is most realistic. The tumult and restlessness of the waters are presented with startling effect. The Scheherazade motive is soothing, and charmingly carried by Kneisel's magic violin. (By the way, Mr. Paur, Brooklyn would appreciate a solo by your concert master at the next concert.) Mr. Rimsky-Korsakoff was fortunate to have his work presented in Brooklyn for the first time by this orchestra. Beautiful tonal expression and technical thoroughness must make any fairly decent composition acceptable to an audience. From Mr. Paur the work received sincere and intelligent reading. In some portions of the work the orchestration echoed the Wagnerian style. But it may not be fair to charge every composer who knows how to compose music for the brasses and drums with copying after the great author of the Nibelungen trilogy. Between the suite and symphony, Mr. Bispham sang more vigorously than tenderly the love aria from Heinrich Marschner's old German opera, "Hans Heiling." He was recalled four times, but as there was no piano on the stage the inevitable encore had to be omitted. Mr. Bispham's admirers may hear him again at to-night's concert. He is to be the soloist in place of Campanari, who was advertised, but for some cause is unable to keep his engagement. Mr. Bispham's numbers will be an aria of Mozart's "Marriage of Figaro," an aria from Wagner's "Meistersinger," and an aria by Secchi, orchestra by Henry Waller. The orchestral numbers for to-night will be certain to delight all tastes. They include Dvorak's Symphony, "From the New World"; Grieg's Suite, "Peer Gynt," and three parts from Berlioz's "Damnation of Faust."

Friday afternoon, Jan. 21, is the date of the next matinee, and Saturday evening, Jan. 22, the date of the next evening concert.

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SUNDAY, DECEMBER 19, 1897.

The Symphony Orchestra's New York Performance.

It Did Not Receive Mr. Finck's Approval, but Other Critics Accorded Warm Praise—"The Messiah" Tonight—"Half a King" at the Tremont This Week—Notes.

The concert given by the Boston Symphony orchestra in New York last week attracted another huge audience. The programme included Strauss' "Thus Spake Zarathustra," and Beethoven's Fifth symphony. The performances of the orchestra were enthusiastically lauded by the critical press, especially for its wonderful virtuosity in the Strauss work. There was but one discordant voice, and it was that of Mr. Finck, who, in the Evening Post, showed what painful results have followed the severe attack of Seidlitis to which he has succumbed. He objected to the presence of the Beethoven symphony, to which he alluded with characteristic Finckiscitous humor as "its 375,916th performance, or thereabouts." He sets forth the proposition that "to be made interesting at the present day, Beethoven symphonies need to be interpreted with a great deal more nuance of expression than the Boston orchestra bestows on them under its present leader." After this, Mr. Finck, with a strong but misguided feeling of local pride, proceeds as follows: "Bostonians, as a rule, are not educated up to expression in music (they like it mathematical and intellectual purely), but we New Yorkers are, and we miss it when we do not get it." The probabilities are, however, that "we New Yorkers" did get it, and that Mr. Finck, metaphysically absorbed in contemplation of the latest small German town in which a Wagner opera has been successfully produced, and in awe-inspiring consideration of the almost superhuman power of Mr. Anton Seidl as an "educator up to expression in music," and, possibly casting a contemptuous side-thought in the direction of the late lamented Mr. Brahms' shortcomings in regard to writing for the piano in "the Chopinesque arpeggiated style," became oblivious to the facts of the case. Mr. Finck appears to be a very amiable and well-meaning person, but he has of late "cabined, cribbed and confined" his naturally broad and sweeping intellect within Wagnerian and Seidlian limitations to an extent that will not permit him to do himself justice in other directions. It is an unfortunately fateful thing to strap oneself to a hobby horse; it is worse to strap oneself to two hobby horses, for it is almost impossible to ride them successfully, owing to lack of a sufficient number of legs on the part of rider to perform that method of equitation with all desirable success. If Mr. Finck had read his programme he would have discovered that the Beethoven symphony played on this occasion the "315,916th time, or thereabouts," was performed as a tribute to the memory of the master, owing to the coincidence between the date of the performance, Dec. 16, and Beethoven's birthday. It is to be regretted that some of Mr. Finck's friends do not discourse convincingly to him of the virtues of liver pills taken judiciously, according to the directions on the label. They might not cure him of his extreme sufferings from Wagneritis and Seidlitis, but they might put him in a more expanded state of mind, and induce him to let out, so to speak, the too tightly buckled back trousers-strap of his now unduly compressed intellect. And as for the misfortune that Boston is not, as New York is, educated up to expression in music, some effort must be made at once to put this city on a level with the metropolis that misses it when it does not get it. Mr. Paur will please at once make a note of this, and give his days and nights to the study of Seidl—and perhaps Damrosch.

The other papers were less exacting than was Mr. Finck, and were enthusiastic in laudation of Mr. Paur and the playing of the orchestra—even in the Beethoven sypmhony. The chances are, however, that, although New Yorkers, the pleased critics were not as fully educated up to expression in music as is Mr. Finck. The Strauss work made no more satisfying impression than it made here. Its orchestration astonished and its performance aroused wonder by its brilliancy and its technical perfection. It is pleasing to be able to add that Mr. Strube's concerto and Mr. Kneisel's playing of it were cordially praised.

ME JOURNAL.

NEW YORK:
WEDNESDAY, DECEMBER 22, 1897.

Boston Symphony Concert.

When Richard Strauss's symphonic poem, "Thus Spake Zarathustra," written to give musical expression to the sentiments of Nietzsche's philosophical prose-poem, was first presented in Boston by the Symphony Orchestra of that city, Franz Kneisel, the first violinist, meeting as he left the hall a musical acquaintance whom he knew to be an admirer of Nietzsche, asked him with a twinkle in his eye: "Don't you think that would have gone as well under another name?" A similar query must have arisen in the mind of many an auditor who heard and enjoyed Conductor Paur's interpretation of Strauss's extraordinary work at the Metropolitan Opera House last Thursday. Certainly, no project could be more quixotic than that of creating an analytical and detailed musical parallel to Nietzsche's mental processes as developed in his masterpiece. It would be an easier task to write a thousand poems all of which, though differing widely in character and content, would fit loosely and broadly the music which Strauss has composed than to write a single tone-poem fitting with even approximate accuracy the course of Nietzsche's grandiose philosophical conceptions. Nevertheless, purpose aside, and considering the work simply as absolute music, Strauss is to be credited with a wonderful achievement. In some parts as petty as it is grand in others, and continually oscillating between the sublime and the ridiculous, it harrows, delights, and astounds the hearer, and its technical complexities make its execution a task whose difficulties an orchestra in any degree inferior to the Boston Symphony would find it almost impossible to surmount.

Another novelty, but less unconventional, was the violin concerto written by Gustav Strube, a member of the orchestra, and played with Mr. Kneisel as soloist, which won for both those gentlemen deserved and hearty applause.

Beethoven's fifth symphony, given in commemoration of the composer's birthday, which was also honored by a large wreath at the back of the stage (the same wreath, by the way, did service the following evening at Mendelssohn Hall), was played marvellously, especially the glorious andante; and selections from Weber and Auber served to send the audience home in lighter mood, after the puzzling intricacies of Strauss.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, DECEMBER 22, 1897.

The vast auditorium of the Music Hall was filled on Wednesday evening—the second concert of the Boston Symphony Orchestra, with Joseffy as soloist. Raff's symphony "Im Walde," Schumann's A minor piano concerto, Grieg's Peer Gynt Suite, and Auber's overture to "Carlo Broschi," made up a program that satisfied the popular taste, and to which the management seems to be more generally catering.

So far as the work of the orchestra was concerned, it goes without saying that the entire performance measured up to its usual high standard. The event of the evening, and the musical performance par excellence of the season, was Joseffy's rendition of the Schumann concerto. I have heard many performances of this concerto, but none that equalled that of last Wednesday evening. A storm of applause followed the close of this brilliant performance, and the modest and unassuming virtuoso was compelled to appear again and again bow his acknowledgments.

colo), three oboes, one English horn, one E flat clarinet, two ordinary clarinets, one bass clarinet, three bassoons; one double bassoon, six horns, four trumpets, three trombones, two bass tubas, one pair of kettledrums, bass drum, cymbals, triangle, Glockenspiel, one low bell, two harps, the usual strings, and organ.

Mr. Wallace Goodrich presided at the organ.

The house was full and displayed no enthusiasm until Weingartner's shallow and showy paraphrase was played. That was understood.

It was highly gratifying to see a much larger audience present at the magnificent matinee concert of the Boston Symphony on Friday, when a superb program was presented. There is an interesting feature to record which grew out of a suggestion from this column made some weeks ago, and which only brought forth a result which, while highly commendable, is not permanent or just to the point which I meant to reach. Seven gentlemen, wishing their names withheld, purchased 260 seats in the family circle and presented them to the training school of teachers, who turned out en masse and enjoyed the kind act immensely.

The audience was rather less apathetic than usual, but considering the works presented and the manenr in which they were done, it would have been more than even a Brooklyn audience could do to remain cold.

The Korsakoff symphonic suite "Scheherazade" was given for the first time here. It is a splendid composition and appealed at once to those capable of judging an orchestral work. It is musical, lucid, absolutely coherent, and the instrumentation is fine. The Raff Symphony No. 3 was also heard as a novelty, and an interesting one.

David Bispham has been heard before in Brooklyn, and had an established reputation, but he eclipsed every expectation with such an orchestral accompaniment in a magnificent aria from Heinrich Marshner's "Hans Heiling," which was well calculated to show the richness and purity of his superb voice and which gave him the opportunity to give free rein to his dramatic fire without seeming out of place on the concert stage. He had six or seven recalls.

On Saturday night Campanari, who was to have been the soloist, was unable to get here in time and the substitution of Bispham seemed in every way perfectly satisfactory. He sang an aria from "La Noce de Figaro" by Mozart, and "Lungi dal Caro Bene" by Secchi, who was contemporaneous with Mozart. The orchestration, which was made by Henry Waller, did not arrive in time, and Mr. Waller played a piano accompaniment instead. Bispham also sang with fine effect an aria from "Die Meistersinger." His reception was most hearty, and although he did not accord any encores he had many recalls.

The program of Saturday night was of a lighter nature than on Friday afternoon, for notwithstanding the renown of the Dvorak "New World" symphony, with the exception of the largo movement, it is not to me a truly serious work, and if any of our own American composers had indulged in this humorous badinage, what luscious morsels they would have made for our charitable concert-goers, for those who do not go to the concerts but sit at home and criticise just the same, and last and unfortunately not least for the newspapers.

The other numbers were Grieg's "Peer Gynt" suite and a group from Berlioz' "Damnation of Faust." Paur was magnificent and imposing in his readings, and the verve of his conducting has as magnetic an effect upon his audiences as upon his orchestra. There were many affairs of minor importance and of a social nature.

IN THE WORLD OF MUSIC.

At the violin recital, which Ysaye will give at the Academy of Music, Wednesday evening, Dec. 29, Carlos Sofrino, pianist, will assist.

The programme will be as follows:

Sonate, Op. 105—A minor.......Schumann
  Mit Leidenschaftlichem Ausdruck.
  Allegretto. Lebhaft.
Fourth Concerton—D minor...Vieuxtemps
  Introduction—Cadenza.
  Adagio religioso. Finale con brio.
Piano—Fantasie, Op. 49...........Chopin
Sonate in A major (continuo by F. A. Gebaert) ....Handel
  Adagio cantabile. Largo assai.
  Allegro deciso. Allegro (Giga).
(a) "Du bist die Ruh"....Schubert—Liszt
(b) Venezia e Napoli Tarantelle......Liszt
(a) Romance ....Kess
(b) Rondo ....Guirand

The next Chamber Music Concert in the Brooklyn Institute series will be given by the Richard Arnold String Sextet on Wednesday evening, Dec. 22, at Association Hall. Following is the programme:

Quintet for Strings, two violins, two violas and violoncello, Op. 87, Mendelssohn
  (a) Allegro vivace,
  (b) Andantino scherzando.
  (c) Adagio e lento.
  (d) Allegro con fuoco.
Sextet for Strings, Op 28..........F. Ries
  (a) Andante con variazioni.
  (b) Intermezzo—Vivace.
Serenade for String Sextet, Op. 48 Tschaikowsky
  (a) Andante non troppo—Allegro moderato.
  (b) Walzer.
  (c) Elegie.
  (d) Finale—Theme Russe.

THE ARNOLD SEXTETTE PROGRAM.

The full programme of the Richard Arnold String Sextette concert, the fourth in the Brooklyn Institute's chamber music course, at Association Hall, next Wednesday evening, consists of Mendelssohn's quintette for strings, Op. 87, Ries' sextette for strings, Op. 28, and Tschaikowsky's serenade for string sextette, Op. 48, the first and last for four movements each, and the second of two. The sextette is composed of Richard Arnold, first, and E. C. Bauck, second violin; Herman Kuhn, violin and viola; Emil Gram, viola and violin; Leo Taussig, 'cello, and August Kalkhof, double bass.

BOSTON SYMPHONY CONCERT.

A more numerous audience greeted the Boston Symphony Orchestra at the second matinee at the Academy of Music yesterday afternoon than at the opening concert last month. David Bispham was the soloist. He is a singer whose popularity keeps on growing, but the artistic standards of a city cannot be of the highest when one singer can attract a larger audience than the grandest orchestra in the world. Maybe yesterday's orchestra programme appealed more to music-lovers than the one for the previous concert. Raff's beautiful symphony, "Im Walde" (In the woods), is a work which musicians prefer to any other by this composer, who, in his day was a most prolific although not always a scholarly writer. No faults can be found with this composition. In construction and theme it ranks with some of the best things written by the greatest composers. Imaginative, poetic, it depicts a world's day in the heart of nature. First the impressions and sensations of the daytime are unfolded. Then the twilight hour is introduced, and last the night. In the finale the composer seeks to describe the influence of Hulda, the goddess of love, and spring in the mythology of Scandinavia. It was Hulda who is accused of tempting Tannhauser to enter the Venus Mountain where he came near losing his soul. After the introduction of Christianity, Hulda was regarded as an evil spirit. Her leadership of a wild hunt is vividly and picturesquely brought out by the orchestra. The scherzo of the symphony, or third movement, gives the dance of the "Dryads." There the melody is carried by the wood-wind instruments, while the accompanying is done by the violins. A symphonic suite by a modern Russian composer, Nicolai Rimsky-Korsakoff, entitled, "Scheherazade," proved an interesting part of the concert. Scheherazade was one of the wives of the Sultan Schahriar. William F. Apthorp, who writes the analysis of the works played by the Boston Symphony Orchestra, tells briefly the story of the suite: "Sultan Schahriar, persuaded of the falseness and faithlessness of women, had sworn to put every one of his wives to death. The Sultana Scheherazade saved her life by interesting the Sultan in the stories she told him during 1,001 nights. Nettled by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up his bloody plan entirely."

Some of the marvelous tales related by the Sultana form the themes of the suite. The first one tells about the sea and Sindbad's ship. The sea-wave motive is most realistic. The tumult and restlessness of the waters are presented with startling effect. The Scheherazade motive is soothing, and charmingly carried by Kneisel's magic violin. (By the way, Mr. Paur, Brooklyn would appreciate a solo by your concert master at the next concert.) Mr. Rimsky-Korsakoff was fortunate to have his work presented in Brooklyn for the first time by this orchestra. Beautiful tonal expression and technical thoroughness must make any fairly decent composition acceptable to an audience. From Mr. Paur the work received sincere and intelligent reading. In some portions of the work the orchestration echoed the Wagnerian style. But it may not be fair to charge every composer who knows how to compose music for the brasses and drums with copying after the great author of the Nibelungen trilogy. Between the suite and symphony, Mr. Bispham sang more vigorously than tenderly the love aria from Heinrich Marschner's old German opera, "Hans Heiling." He was recalled four times, but as there was no piano up the stage the inevitable encore had to be omitted. Mr. Bispham's admirers may hear him again at to-night's concert. He is to be the soloist in place of Campanari, who was advertised, but for some cause is unable to keep his engagement. Mr. Bispham's numbers will be an aria of Mozart's "Marriage of Figaro," an aria from Wagner's "Meistersinger," and an aria by Secchi, orchestra by Henry Waller. The orchestral numbers for to-night will be certain to delight all tastes. They include Dvorak's Symphony, "From the New World"; Grieg's Suite, "Peer Gynt," and three parts from Berlioz's "Damnation of Faust."

Friday afternoon, Jan. 21, is the date of the next matinee, and Saturday evening, Jan. 22, the date of the next evening concert.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CII., NO. 172.
SUNDAY, DECEMBER 19, 1897.

The Symphony Orchestra's New York Performance.

It Did Not Receive Mr. Finck's Approval, but Other Critics Accorded Warm Praise—"The Messiah" Tonight—"Half a King" at the Tremont This Week—Notes.

The concert given by the Boston Symphony orchestra in New York last week attracted another huge audience. The programme included Strauss' "Thus Spake Zarathustra," and Beethoven's Fifth symphony. The performances of the orchestra were enthusiastically lauded by the critical press, especially for its wonderful virtuosity in the Strauss work. There was but one discordant voice, and it was that of Mr. Finck, who, in the Evening Post, showed what painful results have followed the severe attack of Seidlitis to which he has succumbed. He objected to the presence of the Beethoven symphony, to which he alluded with characteristic Finckiscitous humor as "its 375,916th performance, or thereabouts." He sets forth the proposition that "to be made interesting at the present day, Beethoven symphonies need to be interpreted with a great deal more nuance of expression than the Boston orchestra bestows on them under its present leader." After this, Mr. Finck, with a strong but misguided feeling of local pride, proceeds as follows: "Bostonians, as a rule, are not educated up to expression in music (they like it mathematical and intellectual purely), but we New Yorkers are, and we miss it when we do not get it." The probabilities are, however, that "we New Yorkers" did get it, and that Mr. Finck, metaphysically absorbed in contemplation of the latest small German town in which a Wagner opera has been successfully produced, and in awe-inspiring consideration of the almost superhuman power of Mr| Anton Seidl as an "educator up to expression in music," and, possibly casting a contemptuous side-thought in the direction of the late lamented Mr. Brahms' shortcomings in regard to writing for the piano in "the Chopinesque arpeggiated style," became oblivious to the facts of the case. Mr. Finck appears to be a very amiable and well-meaning person, but he has of late "cabined, cribbed and confined" his naturally broad and sweeping intellect within Wagnerian and Seidlian limitations to an extent that will not permit him to do himself justice in other directions. It is an unfortunately fateful thing to strap oneself to a bobby horse; it is worse to strap oneself to two hobby horses, for it is almost impossible to ride them successfully, owing to lack of a sufficient number of legs on the part of rider to perform that method of equitation with all desirable success. If Mr. Finck had read his programme he would have discovered that the Beethoven symphony played on this occasion the "315,916th time, or thereabouts," was performed as a tribute to the memory of the master, owing to the coincidence between the date of the performance, Dec. 16, and Beethoven's birthday. It is to be regretted that some of Mr. Finck's friends do not discourse convincingly to him of the virtues of liver pills taken judiciously, according to the directions on the label. They might not cure him of his extreme sufferings from Wagneritis and Seidlitis, but they might put him in a more expanded state of mind, and induce him to let out, so to speak, the too tightly buckled back trousers-strap of his now unduly compressed intellect. And as for the misfortune that Boston is not, as New York is, educated up to expression in music, some effort must be made at once to put this city on a level with the metropolis that misses it when it does not get it. Mr. Paur will please at once make a note of this, and give his days and nights to the study of Seidl—and perhaps Damrosch.

The other papers were less exacting than was Mr. Finck, and were enthusiastic in laudation of Mr. Paur and the playing of the orchestra—even in the Beethoven sypmhony. The chances are, however, that, although New Yorkers, the pleased critics were not as fully educated up to expression in music as is Mr. Finck. The Strauss work made no more satisfying impression than it made here. Its orchestration astonished and its performance aroused wonder by its brilliancy and its technical perfection. It is pleasing to be able to add that Mr. Strube's concerto and Mr. Kneisel's playing of it were cordially praised.

HOME JOURNAL.
NEW YORK:
WEDNESDAY, DECEMBER 22, 1897.

Boston Symphony Concert.

When Richard Strauss's symphonic poem, "Thus Spake Zarathustra," written to give musical expression to the sentiments of Nietzsche's philosophical prose-poem, was first presented in Boston by the Symphony Orchestra of that city, Franz Kneisel, the first violinist, meeting as he left the hall a musical acquaintance whom he knew to be an admirer of Nietzsche, asked him with a twinkle in his eye: "Don't you think that would have gone as well under another name?" A similar query must have arisen in the mind of many an auditor who heard and enjoyed Conductor Paur's interpretation of Strauss's extraordinary work at the Metropolitan Opera House last Thursday. Certainly, no project could be more quixotic than that of creating an analytical and detailed musical parallel to Nietzsche's mental processes as developed in his masterpiece. It would be an easier task to write a thousand poems all of which, though differing widely in character and content, would fit loosely and broadly the music which Strauss has composed than to write a single tone-poem fitting with even approximate accuracy the course of Nietzsche's grandiose philosophical conceptions. Nevertheless, purpose aside, and considering the work simply as absolute music, Strauss is to be credited with a wonderful achievement. In some parts as petty as it is grand in others, and continually oscillating between the sublime and the ridiculous, it harrows, delights, and astounds the hearer, and its technical complexities make its execution a task whose difficulties an orchestra in any degree inferior to the Boston Symphony would find it almost impossible to surmount.

Another novelty, but less unconventional, was the violin concerto written by Gustav Strube, a member of the orchestra, and played with Mr. Kneisel as soloist, which won for both those gentlemen deserved and hearty applause.

Beethoven's fifth symphony, given in commemoration of the composer's birthday, which was also honored by a large wreath at the back of the stage (the same wreath, by the way, did service the following evening at Mendelssohn Hall), was played marvellously, especially the glorious andante; and selections from Weber and Auber served to send the audience home in lighter mood, after the puzzling intricacies of Strauss.

THE MUSICAL COURIER.
NEW YORK, WEDNESDAY, DECEMBER 22, 1897.

The vast auditorium of the Music Hall was filled on Wednesday evening—the second concert of the Boston Symphony Orchestra, with Joseffy as soloist. Raff's symphony "Im Walde," Schumann's A minor piano concerto, Grieg's Peer Gynt Suite, and Auber's overture to "Carlo Broschi," made up a program that satisfied the popular taste, and to which the management seems to be more generally catering.

So far as the work of the orchestra was concerned, it goes without saying that the entire performance measured up to its usual high standard. The event of the evening, and the musical performance par excellence of the season, was Joseffy's rendition of the Schumann concerto. I have heard many performances of this concerto, but none that equalled that of last Wednesday evening. A storm of applause followed the close of this brilliant performance, and the modest and unassuming virtuoso was compelled to appear again and again bow his acknowledgments.

The Independent

130 FULTON STREET.

NEW YORK, December 23, 1897.

Music.

"Thus Spake Zarathustra."

BY E. IRENÆUS STEVENSON.

At the admirable concert of the Boston Symphony Orchestra was introduced to our public, on last Thursday evening, one of the season's few musical sensations. It was "Thus Spake Zarathustra," a "symphonic poem" by Richard Strauss, a score yet new to Germany.

The compositions of Richard Strauss—to be called at least remarkable ones—have been discussed more than once in this journal and by the present reviewer. The composer is still a young man. He is identified with Munich, as a composer and conductor. He has no family connection with the Viennese dance-music writers of like name. He is perhaps the finest musical decadent of this age of music's brilliant decadence. Powerfully under Wagnerian convictions, and, along with Bruckner, among the most masterly technical followers and imitators of Wagner, he has carried musical realism and musical intellectuality to the extreme in such scores as his "Death and Glorification," "Macbeth," and the like. He is the latest mark and boundary of orchestration as orchestration. No other brain seems able to see such perspectives in instrumental effects and can work out such complex and bewildering musical pages. As a realist, Strauss can be vulgar and crude. As an intellectualist in music he can be incoherent. He has been spoken of as insane or half-insane by his own family and familiars. There is no doubt that he is a great musical wit allied to madness. But he is not to be slighted off. In the present work he has seen fit to set to music the psychologic and religious poem of a madman, Friedrich Nietzsche.

Nietzche's poem does not have anything more to do with Zarathustra (Zoroaster) and with his life and religious work than by using the great Persian teacher's name. A reviewer would need two columns to set forth all that, instead, Nietzsche has hung to it. We have "The Man and the Over-Man"—the author's "own reckless and boundless Individualism"—the "Great Yearning"—the error of the "Dwellers in the Rear World,—the "Holiness of Laughter"—the "Cu[illegible]nating of Humanity"—the "Star of Promise"—the "World Riddle Unsolved"—all this, and much not according to Nietzche, but according to the variants of the Strauss imagination. Never did music-maker have a stranger inspiration to his fancy! Surely a composer who must needs put all these deep things into music has his work cut out for him! But Strauss attacks it with a Titanic good faith and resolution. His score is as bulky as a symphony. To explain its thematic bearings and its awe-ful inner meanings we have a mental and musical guide by Riemann as long as a [illegible]te in Murray's Baedeker. Down sits the hearer and is expected to [illegible]urage the welter of a chaos of philosophy in his soul, while his ears are full of one of the richest—technically—and most complicated even of our latter-day orchestral works.

This seems a formidable predicament. But, after all, how easy and how just it is to look at Strauss's score and at many others built up on the same ridiculous and false principles! We need not read even Riemann to get an estimate of them with little trouble. Let us cast to the winds all the composer's philosophy, all his wish to be didactic in music, all such baggage—such rubbish. The simple question is—what sort of music does "Thus Spake Zarathustra" give us? Is it enjoyable, impressive, original, strong? Does it justify itself as mere music? We are not necessarily concerned a whit with Strauss's inspirations. Suppose we knew nothing of them?

So considered, in the light of musical art and common sense, "Thus Spake Zarathustra" is a vastly complex, very rich, interesting modern musical score. It is written with such a knowledge of orchestral color as relatively few composers ever have possessed and none have surpassed. It is written at times loftily and at times vulgarly and *ad captandum*. It has beautiful passages and lovely developments of a technical kind. It has dull and unlovely ones—tho not many. All the colors of the musician's pallet are a-rioting in it. By them we are held in our seats. Its melodic side is neither strong nor original. The consummate working-up of the thing as by a kind of maniacal genius, interests, fascinates and, in a way, impresses us. We are tolerant; as the dazzling color of a picture largely incoherent by a crazy painter, a Turner out-Turnered, might make us forgive wild drawing, an insane perspective. Strauss's new work is quite of a piece with his others—showing indisputable lordship over music's material, with no clear inspiration as an emotional musician, or as a melodist, or as a musician having an original and divine call. He is a clay-footed colossus. "Thus Spake Zarathustra" and its fellows will be forgotten when Beethoven's "Seventh Symphony" is as beloved as ever. But in the meantime "Thus Spake Zarathustra" is a work well worth the hearing and even the favor of contemporary audiences, on the strength of whatever in it is sensuously beautiful as mere musical sound.

"Thus Spake Zarathustra" received a magnificently careful, lucid and expressive performance from the Boston players. Mr. Paur's indefatigable labor was not ill-expended so far as concerned such a laudable result.

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The Official Paper of the State.

The Official Paper of the City.

FRIDAY MORNING, DEC. 24, 1897.

A Symphony Orchestra Concert on Thursday Night.

A Programme in Keeping With the Holiday Season.

To listen to a Boston Symphony concert on Thursday night seemed as sacrilegious to the average Bostonian as to present the Sunday beans in the middle of the week; but the exigencies of the holiday season rule above all other laws, and the concert seemed not a whit less enjoyable because thrown out of its regular orbit.

It may have recalled the fact to some of the older concert-goers that Saturday night used to be considered as part of the Sabbath, in Boston, and that theatre and concert were always relegated to some other part of the week, in olden days

The concert partook of the nature of an orchestral Christmas tree, with pretty presents for everybody, with abstruse problems for none. Metaphysical Strauss, complex Brahms, and all ascetic composers, were set aside for the time being, and a programme of lightness and popularity, suited to the holiday season, was given.

It began with a Beethoven symphony, to be sure, but with the second one, which is light and easily comprehended. This symphony, although a distinct advance upon the first one, is still very Haydnish when compared with the "Eroica," which followed it; the first, third, sixth and eighth are the "popular" ones of the Beethoven list.

Nevertheless, there are startling innovations in this same symphony; the abolition of the Minuet is in itself a momentous affair.

In the first symphony we find Beethoven following Haydn even to the writing of a Minuet as third movement, but he writes a Minuet that goes far beyond Haydn's dreams, a Minuet that shows a giant tugging at his chains. In this second symphony he throws the outgrown form overboard, and the first symphonic Scherzo appears, a Scherzo that is more of a Minuet, however, than the Minuet of the fourth symphony.

The innovation of a Scherzo causes a change in the finale also. Up to this time the finale of the symphony was, like the finale of the Suite, a rollicking and jovial movement, to put the audience in a good humor, after having patiently listened to the movements of a cycle form.

Here, however, the finale deserts the merry-making vein and becomes brilliant and resolute, rather than merely jovial. It is altogether a more earnest symphony than almost any that preceded it, yet it is not in any sense abstruse or complicated.

It was played in the direct and genial manner which suited its character, and formed a pleasant opening of a programme that was popular all through. At first, in the introduction, there was a trifle of roughness, but this soon vanished, and a commendably good "Beethoven reading" was given, for which Mr. Paur deserves thanks.

Bach's "Symphony" from the "Christmas Oratorio" recalls the fact that the word "Symphony" before Haydn's time meant prelude, postlude, or interlude; this work is a pleasing interlude in the old composer's Christmas music, picturing the shepherds going to the Saviour's cradle, accompanied chiefly by two oboi da caccia (obsolete instruments which are now replaced by English horns), a twin picture to the so-called "Pastoral Symphony" which Handel used as interlude in the "Messiah."

Of course the number was admirably fitted to the Christmas season, and the two chief instruments were played with great beauty and clearness by Messrs. Sautet and Mueller.

A more beautiful, tender and finely-scored work of Bach (it is filled out by Robert Franz) it would be impossible to imagine; it is as perfect as anything we possess in the instrumental forms by this composer, and it was pleasant to note that the audience seemed to appreciate its worth.

The prelude to Humperdinck's "Haensel and Gretel" was another concession to the Christmas season, for of course it was appropriate to listen to a fairy tale around the Christmas tree, and the story of the two children sleeping in the forest is told, prettily enough, in this charming number.

Humperdinck combines Wagnerian strength of harmony with Mozartish beauty of melody, and the success of the combination might well set some of our modern composers, who are chasing the tuneless "Melos," earnestly thinking.

The abolition of melody and form, as attempted in modern music, is a blemish,—unless one has Wagner's genius. The composer of the future will unite good tunes with rich tone-coloring and broad harmonic treatment,—as Humperdinck does. The interweaving of the "Song of the Angels" through the prelude is most skilful, and the effect was brought out clearly in the interpretation.

Now followed two works for string orchestra, by Grieg; "Heartwounds" and "Spring," tinged with the sweet melancholy of the North, and very finely harmonized.

The strings of our orchestra are "hors concours," their superiority to anything of the kind in America being now generally conceded, but one can venture to compliment the manner in which they took the difficult high-position passages, nevertheless.

Bizet's "Suite Arlesienne," No. 1, ended the concert in the same melodious manner that had been its chief characteristic in the preceding numbers.

This Suite is common ground where musician and non-musician can meet; the work contains enough of development and musicianly harmony to satisfy even the pedant, while its tunes are so clear that even those who worship only the whistling muse, must enjoy themselves.

This Suite establishes Bizet's reputation almost as decisively as "Carmen" itself; it is one succession of spontaneity and beauty. Yet only those who know what each number pictures in Daudet's dramatic production, can fully understand the power, the fitness and the charm of Bizet's movements. Lovely as they are in the abstract, they are still greater as examples of the dramatic instinct which was so strong a characteristic of the great Frenchman.

That was an "Allegro Deciso" in good earnest at the beginning! full of virility and force, and the saxaphone color was in exquisite keeping with the subsequent

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[illegible] the epitaph of Schubert to the almost [illegible]ly brief career of Bizet,—

"Fate has buried here a rich possession—
But yet greater promise."

Louis C. Elson.

Boston Journal.

FRIDAY, DECEMBER 24, 1897.

SYMPHONY CONCERT.

The Ninth of the Series Was Given in Music Hall Last Evening, Mr. Emil Paur, Conductor.

The program of the 9th Symphony concert was as follows:

Symphony No. 2, in D major.....Beethoven
Sinfonia (Shepherds' Music) from the
"Christmas Oratorio" ....Bach
Prelude to "Haensel und Gretel"........
Humperdinck
(First time at these concerts.)
Two Northern Melodies for Strings,
Op. 63 ....Grieg
(a) Herzwunden.
(b) Der Frühling.
"L'Arlésienne," Orchestral Suite No. 1..Bizet

The Symphony audience has waited some time for Humperdinck's overture. The piece was first played in this country by the orchestra under Mr. Damrosch, Dec. 7, 1894. There was an imperfect performance of it in Boston April 30, 1895, by the Boston Woman's Orchestra, under Mr. A. W. Thayer; I say imperfect because the orchestra was not that demanded by the composer's score. Nor was the performance of the overture satisfactory when the opera was given at the Hollis Street Theatre, Jan. 21, 1896, under Mr. W. G. Dietrich. The Dream Pantomime from the same opera was played by the Symphony Orchestra in Music Hall, Nov. 2, 1895. The piece itself is simple in thematic idea, but it is made pretentious by swollen orchestration. Humperdinck's recipe is by this time familiar: take a folk-tune that every German child knows and serve it with Wagner sauce. Here again enters the law of association of ideas. To the German child, twelve or sixty years old, the tune has a specific meaning, or it brings up a host of recollections. To an American audience the tune is merely a theme more or less musical. The interest, therefore, in the opera when it was performed here was to most of us such as is awakened by any opera in which familiar themes are not used as leit-motivs. The overture is a pleasing example of homage paid to Wagner by an adoring disciple. But Wagner did this sort of thing better.

⁂

The rest of the program calls for little attention. Handel in a simpler manner did that which Bach tried to do in the Christmas Shepherds' music.

The introduction of Beethoven's Symphony was distinguished by a lack of precision, and there were ragged passages in the allegro that follows; but the larghetto was sung expressively, and the finale was spirited.

The Norwegian tunes by Grieg were performed with an attention that they hardly deserve. Folk-tunes are delightful when their naiveté is preserved; a tinker comes along and tries to improve them; whether his name be Grieg or Brahms, or that of some equally ingenious gentleman, the thing of rustic, savage, or wild beauty is conventionalized and citified and prepared for acceptable appearance in a drawing-room furnished by contract.

The first movement of the suite from Bizet's music to Daudet's play was played admirably, although in the variation where the bassoons indulge in counterpoint, the counterpoint might have been brought out in bolder relief. The last movement was also effective. The Minuetto has been played here with greater elasticity. The adagietto, an exquisite page, was given with true sentiment.

⁂

The next concert will be on Saturday evening, Jan. 1. The program will include Tschaikowsky's 5th Symphony, Entr'acte from Chabrier's "Gwendoline," Auber's overture "Le Domino Noir." Mr. Staudigl of the Damrosch and Ellis Opera Company will sing arias from "Acis and Galatea" and "Euryanthe."

Philip Hale.

Dec BOSTON POST, 24

The Representative Democratic Paper OF NEW ENGLAND.

THE SYMPHONY CONCERT.

The ninth concert of the Boston Symphony Orchestra was given in Music Hall last evening. There was no soloist. The orchestral selections were Beethoven's Symphony No. 2 in D; the Shepherds music from Bach's "Christmas Oratorio"; two melodies for string orchestra, Grieg; prelude to "Hansel and Gretel," Humperdinck, and Bizet's "Suite Arlesienne," No. 1.

The work of the orchestra was so uniformly good throughout that it is difficult to point out any one number that was better than the others. The beauty of the strings was never more apparent than in the Grieg melodies, and the performance of the "Larghetto" of the symphony was one long to be remembered.

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VOL. CII, NO. 177.

FRIDAY, DEC. 24, 1897.

THE SYMPHONY CONCERT.

A Varied and Pleasing Programme Delightfully Played Throughout.

The ninth of this season's concerts by the Boston Symphony Orchestra was given last evening in Music Hall, the selections being:

Symphony No. 2....................Beethoven
Sinfonca, from "Christmas Oratorio".....Bach
Prelude to "Hansel and Gretel"..Humperdinck
"Herzwunden" and "Der Fruekling," for
strings ....Grieg
"L'Arlesienne," suite No. 1...............Bizet

The Humperdinck prelude was the only novelty. It had been heard in Boston before, but not at these concerts. The performances, with the exception of a somewhat loosely-jointed giving forth of the opening of the first allegro of the symphony, were delightful throughout. For a brief moment the orchestra seemed to be lacking in spirit, but it speedily recovered. Very beautiful indeed were the reading and playing of the ever-charming slow movement. The Bach "Shepherds' music" was taken at an admirable pace; not the slow, drawling and ineffective tempo to which it is usually subjected, and the result was that it did not drag, but flowed freely, and with the proper phrasing. The Humperdinck prelude was heard to better advantage than at any of its earlier renderings here. It was read, not as a bit of profundity, but for just what it is—an introduction to a tuneful opera—and the effect was graceful and interesting. The Bizet suite, though familiar enough, wears finely, and its charms of harmony and of orchestration are as delightful as ever. Mr. Paur read it very sympathetically, and it was exquisitely played, the minuet and the adagietto with particular finish and delicacy. The programme for the next concert is; Symphony No. 5, Tschaikowsky; air from "Acis and Galatea," Handel; entr'acte "Gwendoline," Charbrier; air from "Euryanthe," Weber; overture, "Le Domino Noir," Auber. Mr. Staudigl is to be the soloist.

The Boston Traveler

PUBLISHED BY THE
BOSTON TRAVELER CO.,
TORREY E. WARDNER, President.

FRIDAY, DECEMBER 24, 1897.

THE SYMPHONY.

The Concert Last Night Was One of General Excellence and Interest.

Seventeenth season Boston Symphony Orchestra; ninth concert. The programme:

Symphony No. 2, in D major.—Beethoven
Sinfonia (Shepherds' Music) from the
"Christmas Oratorio"..... ......Bach
Prelude to "Haensel und Gretel"...
Humperdinck
(First time at these concerts.)
Two Northern Melodies for Strings,
Op. 63............... ....Grieg
(a) Herzwunden.
(b) Der Fruhling.
"L'Arlesienne," Orchestral Suite No.
1....... ....Bizet

The concert was one of even merit throughout and of such general excellence as to draw the full attendance, even in the midst of all the holiday bustle, and that too without the attraction of any soloist. Conductor Paur was in his best vein, and led in his usual masterly manner.

The opening number, the Beethoven symphony, though many times severely criticized, is now generally accepted as a particularly fine composition. After last night's interpretation it is a wonder that any other opinion than the latter could have been held regarding it. Opening with a delightful little prelude, gradually swelling into the full orchestra and then some of the most effective violin playing replete with daintiness and grace. The what may be termed duo between the violin and flute is one of the prettiest parts of the symphony. The play given the 'cello in the number brings out this instrument in its best form. The somewhat light frivolous third movement is a rather sharp transition from the second, but prepares the way for the rondo, which closed the symphony.

Bach's Shepherds' Music was more in keeping with the usual impression of what this music should be like. It was given with a little more dash than heretofore, which added not a little to its charm.

The Humperdinck selection, given for the first time at these concerts, is one of those refreshing bits of composition which tells its own story, with all the charm and grace imaginable. It was finely played and enthusiastically received.

The Grieg melodies lose none of their charm, and with their pastoral like movement will ever be a delight. The part for the 'celli in the first of these melodies is a very pretty bit of writing.

The Bizet selection, with which the concert closed, affords some choice moments with the wood-wind instruments, and grand ensemble work.

BROOKLYN LIFE

VOL. XVI. BROOKLYN, N. Y., DEC. 25, 1897. No. 408.

If people of moderate means cannot afford to attend the Boston Symphony Orchestra concerts at the Academy in numbers sufficient to fill the big house, and the well-to-do do not care for music of the first water, the latter class would do well to follow a worthy example set last week (Friday afternoon). Seven gentlemen, who do not desire their names made public, clubbed together and purchased two hundred and fifty seats for the matinee concert, donating them to the girls of the Brooklyn Training School for Teachers and their instructors. It was a very graceful act, done without ostentation, and I am quite sure that the recipients will enjoy none of their Christmas presents any more than they did the opportunity to hear the new "Scheherazade" symphony, Raff's exquisite "Im Walde" and the splendid voice of David Bispham.

[57]

The Independent

130 FULTON STREET.

NEW YORK, December 23, 1897.

Music.

"Thus Spake Zarathustra."

BY E. IRENÆUS STEVENSON.

AT the admirable concert of the Boston Symphony Orchestra was introduced to our public, on last Thursday evening, one of the season's few musical sensations. It was "Thus Spake Zarathustra," a "symphonic poem" by Richard Strauss, a score yet new to Germany.

The compositions of Richard Strauss—to be called at least remarkable ones—have been discussed more than once in this journal and by the present reviewer. The composer is still a young man. He is identified with Munich, as a composer and conductor. He has no family connection with the Viennese dance-music writers of like name. He is perhaps the finest musical decadent of this age of music's brilliant decadence. Powerfully under Wagnerian convictions, and, along with Bruckner, among the most masterly technical followers and imitators of Wagner, he has carried musical realism and musical intellectuality to the extreme in such scores as his "Death and Glorification," "Macbeth," and the like. He is the latest mark and boundary of orchestration as orchestration. No other brain seems able to see such perspectives in instrumental effects and can work out such complex and bewildering musical pages. As a realist, Strauss can be vulgar and crude. As an intellectualist in music he can be incoherent. He has been spoken of as insane or half-insane by his own family and familiars. There is no doubt that he is a great musical wit allied to madness. But he is not to be slighted off. In the present work he has seen fit to set to music the psychologic and religious poem of a madman, Friedrich Nietzsche.

Nietzche's poem does not have anything more to do with Zarathustra (Zoroaster) and with his life and religious work than by using the great Persian teacher's name. A reviewer would need two columns to set forth all that, instead, Nietzsche has hung to it. We have "The Man and the Over-Man"—the author's "own reckless and boundless Individualism"—the "Great Yearning"—the error of the "Dwellers in the Rear World,—the "Holiness of Lau[illegible]er"—the "Cu[illegible]ating of Humanity"—the "Star of Promise"—the "World Riddle Unsolved"—all this, and much not according to Nietzche, but according to the variants of the Strauss imagination. Never did music-maker have a stranger inspiration to his fancy! Surely a composer who must needs put all these deep things into music has his work cut out for him! But Strauss attacks it with a Titanic good faith and resolution. His score is as bulky as a symphony. To explain its thematic bearings and its awe-ful inner meanings we have a mental and musical guide by Riemann as long as [illegible]te in Murray [illegible]aedeker. Down sits the hearer and is expected to [illegible] urage the welter of a chaos of philosophy in his soul, while his ears are full of one of the richest—technically—and most complicated even of our latter-day orchestral works.

This seems a formidable predicament. But, after all, how easy and how just it is to look at Strauss's score and at many others built up on the same ridiculous and false principles! We need not read even Riemann to get an estimate of them with little trouble. Let us cast to the winds all the composer's philosophy, all his wish to be didactic in music, all such baggage—such rubbish. The simple question is—what sort of music does "Thus Spake Zarathustra" give us? Is it enjoyable, impressive, original, strong? Does it justify itself as mere music? We are not necessarily concerned a whit with Strauss's inspirations. Suppose we knew nothing of them?

So considered, in the light of musical art and common sense, "Thus Spake Zarathustra" is a vastly complex, very rich, interesting modern musical score. It is written with such a knowledge of orchestral color as relatively few composers ever have possessed and none have surpassed. It is written at times loftily and at times vulgarly and *ad captandum*. It has beautiful passages and lovely developments of a technical kind. It has dull and unlovely ones—tho not many. All the colors of the musician's pallet are a-rioting in it. By them we are held in our seats. Its melodic side is neither strong nor original. The consummate working-up of the thing as by a kind of maniacal genius, interests, fascinates and, in a way, impresses us. We are tolerant; as the dazzling color of a picture largely incoherent by a crazy painter, a Turner out-Turnered, might make us forgive wild drawing, an insane perspective. Strauss's new work is quite of a piece with his others—showing indisputable lordship over music's material, with no clear inspiration as an emotional musician, or as a melodist, or as a musician having an original and divine call. He is a clay-footed colossus. "Thus Spake Zarathustra" and its fellows will be forgotten when Beethoven's "Seventh Symphony" is as beloved as ever. But in the meantime "Thus Spake Zarathustra" is a work well worth the hearing and even the favor of contemporary andiences, on the strength of whatever in it is sensuously beautiful as mere musical sound.

"Thus Spake Zarathustra" received a magnificently careful, lucid and expressive performance from the Boston players. Mr. Paur's indefatigable labor was not ill-expended so far as concerned such a laudable result.

[illegible] DAILY ADVERTISER.

Established 1813.

The Official Paper of the State.

The Official Paper of the City.

FRIDAY MORNING, DEC. 24, 1897.

A Symphony Orchestra Concert on Thursday Night.

A Programme in Keeping With the Holiday Season.

To listen to a Boston Symphony concert on Thursday night seemed as sacrilegious to the average Bostonian as to present the Sunday beans in the middle of the week; but the exigencies of the holiday season rule above all other laws, and the concert seemed not a whit less enjoyable because thrown out of its regular orbit.

It may have recalled the fact to some of the older concert-goers that Saturday night used to be considered as part of the Sabbath, in Boston, and that theatre and concert were always relegated to some other part of the week, in olden days

The concert partook of the nature of an orchestral Christmas tree, with pretty presents for everybody, with abstruse problems for none. Metaphysical Strauss, complex Brahms, and all ascetic composers, were set aside for the time being, and a programme of lightness and popularity, suited to the holiday season, was given.

It began with a Beethoven symphony, to be sure, but with the second one, which is light and easily comprehended. This symphony, although a distinct advance upon the first one, is still very Haydnish when compared with the "Eroica," which followed it; the first, third, sixth and eighth are the "popular" ones of the Beethoven list.

Nevertheless, there are startling innovations in this same symphony; the abolition of the Minuet is in itself a momentous affair.

In the first symphony we find Beethoven following Haydn even to the writing of a Minuet as third movement, but he writes a Minuet that goes far beyond Haydn's dreams, a Minuet that shows a giant tugging at his chains. In this second symphony he throws the outgrown form overboard, and the first symphonic Scherzo appears, a Scherzo that is more of a Minuet, however, than the Minuet of the fourth symphony.

The innovation of a Scherzo causes a change in the finale also. Up to this time the finale of the symphony was, like the finale of the Suite, a rollicking and jovial movement, to put the audience in a good humor, after having patiently listened to the movements of a cycle form.

Here, however, the finale deserts the merry-making vein and becomes brilliant and resolute, rather than merely jovial. It is altogether a more earnest symphony than almost any that preceded it, yet it is not in any sense abstruse or complicated.

It was played in the direct and genial manner which suited its character, and formed a pleasant opening of a programme that was popular all through. At first, in the introduction, there was a trifle of roughness, but this soon vanished, and a commendably good "Beethoven reading" was given, for which Mr. Paur deserves thanks.

Bach's "Symphony" from the "Christmas Oratorio" recalls the fact that the word "Symphony" before Haydn's time meant prelude, postlude, or interlude; this work is a pleasing interlude in the old composer's Christmas music, picturing the shepherds going to the Saviour's cradle, accompanied chiefly by two oboi da caccia (obsolete instruments which are now replaced by English horns), a twin picture to the so-called "Pastoral Symphony" which Handel used as interlude in the "Messiah."

Of course the number was admirably fitted to the Christmas season, and the two chief instruments were played with great beauty and clearness by Messrs. Sautet and Mueller.

A more beautiful, tender and finely-scored work of Bach (it is filled out by Robert Franz) it would be impossible to imagine; it is as perfect as anything we possess in the instrumental forms by this composer, and it was pleasant to note that the audience seemed to appreciate its worth.

The prelude to Humperdinck's "Haensel and Gretel" was another concession to the Christmas season, for of course it was appropriate to listen to a fairy tale around the Christmas tree, and the story of the two children sleeping in the forest is told, prettily enough, in this charming number.

Humperdinck combines Wagnerian strength of harmony with Mozartish beauty of melody, and the success of the combination might well set some of our modern composers, who are chasing the tuneless "Melos," earnestly thinking.

The abolition of melody and form, as attempted in modern music, is a blemish,—unless one has Wagner's genius. The composer of the future will unite good tunes with rich tone-coloring and broad harmonic treatment,—as Humperdinck does. The interweaving of the "Song of the Angels" through the prelude is most skilful, and the effect was brought out clearly in the interpretation.

Now followed two works for string orchestra, by Grieg; "Heartwounds" and "Spring," tinged with the sweet melancholy of the North, and very finely harmonized.

The strings of our orchestra are "hors concours," their superiority to anything of the kind in America being now generally conceded, but one can venture to compliment the manner in which they took the difficult high-position passages, nevertheless.

Bizet's "Suite Arlesienne," No. 1, ended the concert in the same melodious manner that had been its chief characteristic in the preceding numbers.

This Suite is common ground where musician and non-musician can meet; the work contains enough of development and musicianly harmony to satisfy even the pedant, while its tunes are so clear that even those who worship only the whistling muse, must enjoy themselves.

This Suite establishes Bizet's reputation almost as decisively as "Carmen" itself; it is one succession of spontaneity and beauty. Yet only those who know what each number pictures in Daudet's dramatic production, can fully understand the power, the fitness and the charm of Bizet's movements. Lovely as they are in the abstract, they are still greater as examples of the dramatic instinct which was so strong a characteristic of the great Frenchman.

That was an "Allegro Deciso" in good earnest at the beginning! full of virility and force, and the saxaphone color was in exquisite keeping with the subsequent theme

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The Carillon of the end too [illegible] with just the festive effect that [illegible] and Bizet demanded; it is an organ-point of genius. The work causes one to apply the epitaph of Schubert to the almost equally brief career of Bizet,—

> "Fate has buried here a rich possession—
> But yet greater promise."

Louis C. Elson.

Boston Journal.

FRIDAY, DECEMBER 24, 1897.

SYMPHONY CONCERT.

The Ninth of the Series Was Given in Music Hall Last Evening, Mr. Emil Paur, Conductor.

The program of the 9th Symphony concert was as follows:

Symphony No. 2, in D major......Beethoven
Sinfonia (Shepherds' Music) from the "Christmas Oratorio" ....Bach
Prelude to "Haensel und Gretel"........ Humperdinck
(First time at these concerts.)
Two Northern Melodies for Strings, Op. 63 ....Grieg
(a) Herzwunden.
(b) Der Frühling.
"L'Arlésienne," Orchestral Suite No. 1..Bizet

The Symphony audience has waited some time for Humperdinck's overture. The piece was first played in this country by the orchestra under Mr. Damrosch, Dec. 7, 1894. There was an imperfect performance of it in Boston April 30, 1895, by the Boston Woman's Orchestra, under Mr. A. W. Thayer; I say imperfect because the orchestra was not that demanded by the composer's score. Nor was the performance of the overture satisfactory when the opera was given at the Hollis Street Theatre, Jan. 21, 1896, under Mr. W. G. Dietrich. The Dream Pantomime from the same opera was played by the Symphony Orchestra in Music Hall, Nov. 2, 1895. The piece itself is simple in thematic idea, but it is made pretentious by swollen orchestration. Humperdinck's recipe is by this time familiar: take a folk-tune that every German child knows and serve it with Wagner sauce. Here again enters the law of association of ideas. To the German child, twelve or sixty years old, the tune has a specific meaning, or it brings up a host of recollections. To an American audience the tune is merely a theme more or less musical. The interest, therefore, in the opera when it was performed here was to most of us such as is awakened by any opera in which familiar themes are not used as leit-motivs. The overture is a pleasing example of homage paid to Wagner by an adoring disciple. But Wagner did this sort of thing better.

⁂

The rest of the program calls for little attention. Handel in a simpler manner did that which Bach tried to do in the Christmas Shepherds' music.

The introduction of Beethoven's Symphony was distinguished by a lack of precision, and there were ragged passages in the allegro that follows; but the larghetto was sung expressively, and the finale was spirited.

The Norwegian tunes by Grieg were performed with an attention that they hardly deserve. Folk-tunes are delightful when their naiveté is preserved; a tinker comes along and tries to improve them; whether his name be Grieg or Brahms, or that of some equally ingenious gentleman, the thing of rustic, savage, or wild beauty is conventionalized and citified and prepared for acceptable appearance in a drawing-room furnished by contract.

The first movement of the suite from Bizet's music to Daudet's play was played admirably, although in the variation where the bassoons indulge in counterpoint, the counterpoint might have been brought out in bolder relief. The last movement was also effective. The Minuetto has been played here with greater elasticity. The adagietto, an exquisite page, was given with true sentiment.

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The next concert will be on Saturday evening, Jan. 1. The program will include Tschaikowsky's 5th Symphony, Entr'acte from Chabrier's "Gwendoline," Auber's overture "Le Domino Noir." Mr. Staudigl of the Damrosch and Ellis Opera Company will sing arias from "Acis and Galatea" and "Euryanthe."

Philip Hale.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

THE SYMPHONY CONCERT.

The ninth concert of the Boston Symphony Orchestra was given in Music Hall last evening. There was no soloist. The orchestral selections were Beethoven's Symphony No. 2 in D; the Shepherds music from Bach's "Christmas Oratorio"; two melodies for string orchestra, Grieg; prelude to "Hansel and Gretel," Humperdinck, and Bizet's "Suite Arlesienne," No. 1.

The work of the orchestra was so uniformly good throughout that it is difficult to point out any one number that was better than the others. The beauty of the strings was never more apparent than in the Grieg melodies, and the performance of the "Larghetto" of the symphony was one long to be remembered.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CII., NO. 177.

FRIDAY, DEC. 24, 1897.

THE SYMPHONY CONCERT.

A Varied and Pleasing Programme Delightfully Played Throughout.

The ninth of this season's concerts by the Boston Symphony Orchestra was given last evening in Music Hall, the selections being:

Symphony No. 2......................Beethoven
Sinfonca, from "Christmas Oratorio".....Bach
Prelude to "Hansel and Gretel"..Humperdinck
"Herzwunden" and "Der Fruekling," for strings ....Grieg
"L'Arlesienne," suite No. 1.............Bizet

The Humperdinck prelude was the only novelty. It had been heard in Boston before, but not at these concerts. The performances, with the exception of a somewhat loosely-jointed giving forth of the opening of the first allegro of the symphony, were delightful throughout. For a brief moment the orchestra seemed to be lacking in spirit, but it speedily recovered. Very beautiful indeed were the reading and playing of the ever-charming slow movement. The Bach "Shepherds' music" was taken at an admirable pace; not the slow, drawling and ineffective tempo to which it is usually subjected, and the result was that it did not drag, but flowed freely, and with the proper phrasing. The Humperdinck prelude was heard to better advantage than at any of its earlier renderings here. It was read, not as a bit of profundity, but for just what it is—an introduction to a tuneful opera—and the effect was graceful and interesting. The Bizet suite, though familiar enough, wears finely, and its charms of harmony and of orchestration are as delightful as ever. Mr. Paur read it very sympathetically, and it was exquisitely played, the minuet and the adagietto with particular finish and delicacy. The programme for the next concert is: Symphony No. 5, Tschaikowsky; air from "Acis and Galatea," Handel; entr'acte "Gwendoline," Charbrier; air from "Euryanthe," Weber; overture, "Le Domino Noir," Auber. Mr. Staudigl is to be the soloist.

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(First time at these concerts.)
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Bach's Shepherds' Music was more in keeping with the usual impression of what this music should be like. It was given with a little more dash than heretofore, which added not a little to its charm.

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It began with a Beethoven symphony, to be sure, but with the second one, which is light and easily comprehended. This symphony, although a distinct advance upon the first one, is still very Haydnish when compared with the "Eroica," which followed it; the first, third, sixth and eighth are the "popular" ones of the Beethoven list.

Nevertheless, there are startling innovations in this same symphony; the abolition of the Minuet is in itself a momentous affair.

In the first symphony we find Beethoven following Haydn even to the writing of a Minuet as third movement, but he writes a Minuet that goes far beyond Haydn's dreams, a Minuet that shows a giant tugging at his chains. In this second symphony he throws the outgrown form overboard, and the first symphonic Scherzo appears, a Scherzo that is more of a Minuet, however, than the Minuet of the fourth symphony.

The innovation of a Scherzo causes a change in the finale also. Up to this time the finale of the symphony was, like the finale of the Suite, a rollicking and jovial movement, to put the audience in a good humor, after having patiently listened to the movements of a cycle form.

Here, however, the finale deserts the merry-making vein and becomes brilliant and resolute, rather than merely jovial. It is altogether a more earnest symphony than almost any that preceded it, yet it is not in any sense abstruse or complicated.

It was played in the direct and genial manner which suited its character, and formed a pleasant opening of a programme that was popular all through. At first, in the introduction, there was a trifle of roughness, but this soon vanished, and a commendably good "Beethoven reading" was given, for which Mr. Paur deserves thanks.

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A more beautiful tender and finely-scored work of Bach (it is filled out by Robert Franz) it would be impossible to imagine; it is as perfect as anything we possess in the instrumental forms by this composer, and it was pleasant to note that the audience seemed to appreciate its worth.

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> But yet greater promise."

Louis C. Elson.

Boston Journal.

SUNDAY, DECEMBER 26, 1897.

The program of the Symphony concert next Saturday will include Tschaikowsky's 5th symphony, entr'acte from Chabrier's "Gwendoline," and the overture to Auber's "Le Domino noir." Mr. Staudigl, a member of the Damrosch and Ellis Opera Company, will sing arias from "Acis and Galatea" and "Euryanthe."

Mr. Joseph Staudigl was born at Vienna, March 18, 1850. A son of the famous bass singer of the same name (1807-1861), he began his career as a pupil of Rokitansky at the Vienna Conservatory. For ten years he was a member of the Karlsruhe Opera Company and in that city he was made chamber singer to the Grand Duke. He first visited the United States in 1884-85 as a member of the New York Metropolitan Opera House Company, when he sang such parts as the Count in "The Prophet," the King in "Lohengrin," Wotan in "[illegible] Walkure," Wolfram in "Tannhäuser," Pizarro in "Fidelio." He [illegible] again in 1885-86. He sang Pogner in "[illegible] Meistersinger," and he sang [illegible]," at New York, Dec

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FRIDAY, DECEMBER 24, 1897.

Music Hall: Boston Symphony Orchestra

The programme of the ninth symphony concert, given in the Music Hall last evening, was as follows:

Beethoven: Symphony No. 2, in D major, opus 36.
J. S. Bach: Sinfonia (Shepherds' Music) from the "Christmas Oratorio."
Humperdinck: Prelude to "Hänsel und Gretel."
(First time at these concerts.)
Grieg: Two Northern Melodies for Strings, opus 63.
Bizet: "L'Arlésienne," Orchestral Suite No. 1.

This programme, in itself, was pretty cannily put together, considering the amount of ground it covered historically. Beethoven's "perfect" symphony could not be misplaced at the beginning of any programme; however much some of Beethoven's orchestral works may suffer in our over-large modern halls by contrast with the more brilliant and far-carrying instrumentation of some more recent compositions, the beginning of a concert offers them a tabula rasa, on which no rivalry is to be feared; for you cannot snuff out a work retroactively by what follows it. It would have been hard, too, to find a better preparation for Bach's Christmas Sinfonia than this very symphony; the quiet, pastoral character of the Bach movement was in just the right contrast to the brilliant dash and bustle of Beethoven's final Rondo; the connection of keys was, moreover, peculiarly felicitous and still further accentuated this contrast, the tranquil G major of the pastoral coming, as it did, immediately after the flashing D major of the symphony. These two works gave one enough, but not too much, of classisism in its earlier phases. The extreme modern sensuousness of Humperdinck's prelude came as a welcome change of atmosphere without, however, any too garish contrast; for, whatever this prelude of Humperdinck's may be, it is in no sense garish. Grieg's two Northern melodies kept up the vein of sensuous prettiness, if in more modest coloring; and Bizet's alternately brilliant and dreamy suite, full of poetry and Gallic cleverness, wound up the whole as brilliantly as possible. The only flaw to be detected was that the Humperdinck prelude and the Grieg melodies, between them, worked the folk-song vein perhaps a little too hard, and one began to tire a bit of that atmosphere of innocent niaiserie before Grieg had got to his last cadence; especially as folk-songs, worked up by people like Grieg and Humperdinck, are not quite so innocent as Adam and Eve before the Fall, though they manage to preserve their niaiserie bravely. But this may be hypercritical.

Beethoven's D major, heard as it was last evening, is a thing of pure joy; time has had only one effect upon it; to change its hierarchic status. We no longer look upon it, as people did when it was first brought out in Vienna, as too much of a "grand" symphony, as overstepping the true symphonic limit; the "Eroica," not to mention other later works, has well knocked that idea out of the public head. Indeed, we no longer look upon it as a "grand" symphony at all; but there is no need of everything's being "grand;" Liszt's motto, "Qu'il faut toujours faire grand," has found no very copious echo in the hearts of music-lovers in general, and, as "only the Ancients could be always classic," so was it probably Liszt alone who could feel quite at home in the saddle only when mounted on the highest of high horses. There is not a measure in the D major symphony that does not betray true genius and the most inexhaustible wealth of invention; it is as perfect in its way as anything in all music. And "first manner" though it be for the most part, what a wonderful vista it throws open upon Beethoven's latest and most individual style in portions of the Finale!

Bach's Pastoral is another bit of high inspiration, made the most of by genius and technique; perfect all over! It looks innocent enough; but we think few members of the orchestra will differ with us when we estimate it as one of the most difficult movements, if not the very most difficult, they have ever had to cope with; the Siciliano rhythm in that transparent counterpoint—not our friend, the Sage's "bargain-counterpoint"—offers technical difficulties to concerted playing of a quite different nature from those to be found in Richard Strauss's "Zarathustra" or Rimsky-Korsakoff's "Scheherazade." Upon the whole, Sebastian Bach is perhaps the most difficult composer in the whole list to play or sing perfectly. Mozart runs him hard for second place.

There is little positive to be said against Humperdinck's prelude to his fairy opera, "Hänsel und Gretel;" he Wagnerizes a little slavishly in it, perhaps, but shows a fine sense for color and no mean poetic imagination. Only, as far as we are concerned, the time for this prelude has not yet come; it is all very well to say that the Wagnerian orchestra is now universal, the "standard orchestra" of contemporary composition, and that men like Richard Strauss and Maler have even gone far beyond it, when they want to "faire grand;" this may be all true enough. But we, especially we older ones, still instinctively and inevitably associate it only with the grandiose vein; it is still full of "Nibelungen" and "Tod und Verklärung" associations for us, and we cannot yet bring ourselves to feel its appositeness to subjects like a Grimm fairy story. We cannot help feeling that it unduly magnifies pretty little children and evil-minded old witches, people whose very gist is their baby proportions, their nursery atmosphere, and turns the Meissonier touch into panoramic hugeness. We feel like calling for some oboe or flageolet Jack the Giant Killer to make a handsome end of those huge trombones and tubas. And it is not the ponderous orchestration merely, but the composer's whole point of view in treating his theme, that reminds us unpleasantly of Liszt's turning such things as "Kennst du das Land?" and "Ich weiss nicht was soll es bedeuten" into full-fledged opera scenas, and calling them "songs." Both style and vehicle are too big for the idea.

[illegible] It is [illegible] polished, too [illegible] odors, and the style too portentous. Of Bizet's first "Arlésienne" we can say nothing new; it is perfect as ever.

The playing last evening was for the most part admirable. The next programme is: Tchaikovsky, Symphony No. 5, in C minor, opus 64; Handel, air from "Acis and Galatea;" Chabrier, entr'acte from "Gwendoline;" Weber, aria from "Euryanthe;" Auber, overture to "Le Domino Noir." Mr. Staudigl (of the Damrosch & Ellis opera company) will be the singer.

Dec 11/97
Balto. Life.

AMUSEMENTS.

MUSIC HALL.

BOSTON SYMPHONY ORCHESTRA. } JOSEFFY.

Mr. EMIL PAUR, Conductor.

SECOND CONCERT,
Wednesday Evening, December 15th, at 8.15.
PROGRAMME.

Raff..............Symphony No. 3, "In the Woods."
Part I.—In the daytime. Impressions and sensations.
Part II—At tw light. (a) Revery. (b) Dance of Dryads.
Part III.—At night. Silent rustling of the woods at night. Entrance and exit of the wild hunt, with Frau Holle (Hulda) and Wotan. Daybreak.

Schumann, { Concerto for Pinaforte, in A minor, Op. 54.

Grieg..........................Suite, "Peer Gynt."
Daybreak. The death of Aase. Anitra's dance. The hall of the mounta'n king. The im,s are chasing "Peer Gyntt."

Auber...... ....Overture to "Carlo Broschl."

TICKETS AT ALBERT'S.

F. R. COMEE, Asst. Mgr. C. A. ELLIS, Manager.

* * *

MUSIC HALL.

THE second concert in the series by the Boston Symphony Orchestra, at Music Hall, is announced for Wednesday evening, December 15. The programme is an unusually attractive one, commencing with Raff's most beautiful symphony, "In the Woods."

The second orchestral number will be the famous "Peer Gynt" Suite of Grieg, comprising four movements, each in itself distinctive, and all equally beautiful.

It will be a most welcome announcement that Rafael Joseffy is to be the soloist, and will play in his own masterly fashion the Schumann Concerto for Piano-forte in A minor, Op. 54. The simple announcement of Mr. Joseffy's appearance should serve to attract one of the largest audiences of the season, and his recent appearances with the Orchestra elsewhere have called forth the most enthusiastic praises, a striking evidence that he is at the very zenith of his powers.

* * *

Balto. American
Dec. 15/97.

Boston Symphony Orchestra.

The second concert of the Boston Symphony series will take place at Music Hall this evening. The subscription sale for the performances by this orchestra, now acknowledged to be the finest and best-trained organization in the United States for the rendition of symphonic music, is large. The great capacity of the hall, however, leaves many choice seats at the disposal of purchasers of single tickets.

The program offered upon this occasion is one of unusual excellence, the management fully realizing that nothing short of the best will fully satisfy the critical taste of those who patronize concerts of this character in this city. The initial number, Raff's third symphony in F major, "In the Woods," ranks among the best pieces of symphonic writing by this renowned composer, and as rendered by the Boston Orchestra not only affords more pleasure to the cultured musician, but is a concord of sweet sounds which delights every listener. The same may be said also of Greig's musical synopsis of the Ibsen poem of "Peer Gynt," and Auber's familiar overture to "Carlo Broschi."

When to these gems the added announcement is made that Mr. Rafael Joseffy, the eminent pianist, will play Schumann's concerto in A minor, opus 54, a program is formed which cannot fail to meet the approval of the most exacting. The recent noteworthy success of grand opera in Baltimore gives assurance that liberal patronage may always be confidently expected here by organizations capable of a high order of musical entertainment.

Jewish Comment

MUSIC HALL, MT. ROYAL AVENUE.

SECOND CONCERT,
Wednesday Evening, Dec. 15, at 8.15.

BOSTON SYMPHONY ORCHESTRA | JOSEFFY, JOSEFFY, JOSEFFY.

MR. EMIL PAUR, Conductor.

Tickets at Albert's 13 N. Charles Street.
F. R. COMEE, Assistant Manager. C. A. ELLIS, Manager.

Dec 18/97
Herald

Boston Symphony Orchestra.

This evening the second of this season's concerts by the Boston Symphony Orchestra will be given in the Music Hall.

The programme chosen for this concert is an exceptionally fine selection of symphonic writings, and when to this it is added that the soloist will be Mr. Rafael Joseffy the assurance is given without reservation of a very enjoyable evening. Mr. Joseffy's style has lost none of its clean crispness of touch, or its delicate shadings by reason of his comparatively lengthy retirement from the concert stage. On the contrary, it has gained immensely in breadth and authority. Where there was formerly only beauty there is now added strength. He will play, with orchestral accompaniment, Schumann's Concerto in A minor, opus 54. Of this composition, published in 1845, a leading musical critic said:

"It has often been commented on that, in spite of the enormous brilliancy of most of this concerto, the pianoforte part is written almost throughout in the medium of the instrument, thus gaining little strength from the heavy lower register and little brilliancy from the upper register thereof. This keeping the piano part so nearly constantly in the modest medium register of the instrument tends so to throw it into the shade that Liszt once said jokingly of the work, 'So now we have a concert sans piano, too!'—in allusion to Schumann's F minor sonata opus 14, which was originally published as a concerto without orchestra.'

Every Sat. Review

Music Hall—Boston Symphony Orchestra

The second concert in the series by the Boston Symphony Orchestra at Music Hall is announced for Wednesday evening, December 15. The programme is an unusually attractive one, commencing with Raff's most beautiful symphony "In the Woods." Whenever this Symphony is mentioned it recalls a memorable night several years ago, which will be readily remembered by those who have been the patrons of these concerts from the very beginning. It was in Concordia Hall, and that famous but eccentric exponent of Chopin—De Pachmann—had aroused the audience to a tremendous enthusiasm by his wonderful interpretation of this favorite composer. It seemed as if the soloist was to appropriate to himself the glory of the concert, but there followed such a masterly production of Raff's exquisite symphony that a second time the audience gave way to even more emphatic applause than before, and the Orchestra had indeed held its own as against the soloist. The second orchestral number will be the famous "Peer Gynt" Suite of Greig, comprising four movements, each in itself distinctive and all equally beautiful. It was this selection which created a tremendous furore at the New York concert by the Orchestra in November. Of the closing orchestral number we quote from a recent issue of the Boston Advertiser:

Music Hall.

The second concert of the Boston Symphony Orchestra will be given on next Wednesday evening, December 15, at the Music Hall. The following programme, with Mr. Joseffy as soloist, will be rendered: Rafe, Symphony No. 3, "In the Woods." Part I—In the Daytime. Impressions and Sensations. Part II—At Twilight. (a) Revery, (b) Dance of Dryads. Part III—At Night. Silent rustling of the woods at night. Entrance and exit of the Wild Hunt, with Frau Holle (Hulda) and Wotan. Daybreak. Schumann — Concerto for Pianoforte, in A minor, Op. 54. Grieg, Suite. "Peer Gynt." Daybreak. The Death of Aase. Anitra's Dance. The Hall of the Mountain King. The Imps are chasing "Peer Gynt." Auber, overture to "Carlo Broschol." Tickets at Albert's.

Balto. American
Dec. 15/97

Amusements.

MUSIC HALL.

BOSTON SYMPHONY ORCHESTRA | Joseffy

MR. EMIL PAUR, CONDUCTOR.
SECOND CONCERT.
WEDNESDAY EVENING, Dec. 15, at 8:15.
PROGRAM:

RAFF—Symphony No. 3, "In the Woods." Part I.—In the Daytime. Impressions and Sensations. Part II.—At Twilight. (a) Revery, (b) Dance of Dryads. Part III.—At Night. Silent rustling of the woods at night. Entrance and exit of the Wild Hunt with Frau Holle (Hulda) and Wotan. Daybreak.
SCHUMANN—Concerto for Pianoforte in A minor, Op. 54. GRIEG—Suite, "Peer Gynt." Daybreak. The Death of Aase. Anitra's Dance. The Hall of the Mountain King. The Imps are chasing "Peer Gynt." AUBER—Overture [illegible]
TICKETS AT ALBERT'S.

BOSTON EVENING RECO[illegible]

A Symphony Orchestra Concert o' Thursday Night.

A Programme in Keeping With the Holiday Season.

To listen to a Boston Symphony concert on Thursday night seemed as sacrilegious to the average Bostonian as to present the Sunday beans in the middle of the week; but the exigencies of the holiday season rule above all other laws, and the concert seemed not a whit less enjoyable because thrown out of its regular orbit.

It may have recalled the fact to some of the older concert-goers that Saturday night used to be considered as part of the Sabbath, in Boston, and that theatre and concert were always relegated to some other part of the week, in olden days

The concert partook of the nature of an orchestral Christmas tree, with pretty presents for everybody, with abstruse problems for none. Metaphysical Strauss, complex Brahms, and all ascetic composers, were set aside for the time being, and a programme of lightness and popularity, suited to the holiday season, was given.

It began with a Beethoven symphony, to be sure, but with the second one, which is light and easily comprehended. This symphony, although a distinct advance upon the first one, is still very Haydnish when compared with the "Eroica," which followed it; the first, third, sixth and eighth are the "popular" ones of the Beethoven list.

Nevertheless, there are startling innovations in this same symphony; the abolition of the Minuet is in itself a momentous affair.

In the first symphony we find Beethoven following Haydn even to the writing of a Minuet as third movement, but he writes a Minuet that goes far beyond Haydn's dreams, a Minuet that shows a giant tugging at his chains. In this second symphony he throws the outgrown form overboard, and the first symphonic Scherzo appears, a Scherzo that is more of a Minuet, however, than the Minuet of the fourth symphony.

The innovation of a Scherzo causes a change in the finale also. Up to this time the finale of the symphony was, like the finale of the Suite, a rollicking and jovial movement, to put the audience in a good humor, after having patiently listened to the movements of a cycle form.

Here, however, the finale deserts the merry-making vein and becomes brilliant and resolute, rather than merely jovial. It is altogether a more earnest symphony than almost any that preceded it, yet it is not in any sense abstruse or complicated.

It was played in the direct and genial manner which suited its character, and formed a pleasant opening of a programme that was popular all through. At first, in the introduction, there was a trifle of roughness, but this soon vanished, and a commendably good "Beethoven reading" was given, for which Mr. Paur deserves thanks.

Bach's "Symphony" from the "Christmas Oratorio" recalls the fact that the word "Symphony" before Haydn's time meant prelude, postlude, or interlude; this work is a pleasing interlude in the old composer's Christmas music, picturing the shepherds going to the Saviour's cradle, accompanied chiefly by two oboi da caccia (obsolete instruments which are now replaced by English horns). a twin picture to the so-called "Pastoral Symphony" which Handel used as interlude in the "Messiah."

Of course the number was admirably fitted to the Christmas season, and the two chief instruments were played with great beauty and clearness by Messrs. Sautet and Mueller.

A more beautiful tender and finely-scored work of Bach (it is filled out by Robert Franz) it would be impossible to imagine; it is as perfect as anything we possess in the instrumental forms by this composer, and it was pleasant to note that the audience seemed to appreciate its worth.

The prelude to Humperdinck's "Haensel and Gretel" was another concession to the Christmas season, for of course it was appropriate to listen to a fairy tale around the Christmas tree, and the story of the two children sleeping in the forest is told, prettily enough, in this charming number. Humperdinck combines Wagnerian strength of harmony with Mozartish beauty of melody, and the success of the combination might well set some of our modern composers, who are chasing the tuneless "Melos," earnestly thinking.

The Carillon of the end too was given with just the festive effect that Daudet and Bizet demanded; it is an organ-point of genius. The work causes one to apply the epitaph of Schubert to the almost equally brief career of Bizet,—

"Fate has buried here a rich possession—
But yet greater promise."

Louis C. Elson.

Boston Journal.

SUNDAY, DECEMBER 26, 1897.

The program of the Symphony concert next Saturday will include Tschaikowsky's 5th symphony, entr'acte from Chabrier's "Gwendoline," and the overture to Auber's "Le Domino noir." Mr. Staudigl, a member of the Damrosch and Ellis Opera Company, will sing arias from "Acis and Galatea" and "Euryanthe."

Mr. Joseph Staudigl was born at Vienna, March 18, 1850. A son of the famous bass singer of the same name (1807-1861), he began his career as a pupil of Rokitansky at the Vienna Conservatory. For ten years he was a member of the Karlsruhe Opera Company and in that city he was made chamber singer to the Grand Duke. He first visited the United States in 1884-85 as a member of the New York Metropolitan Opera House Company, when he sang such parts as the Count in "The Prophet," the King in "Lohengrin," Wotan in "Die Walküre," Wolfram in "Tannhäuser," Pizarro in "Fidelio." He was here again in 1885-86. He sang Pogner in "Die Meistersinger," and he sang in "The Messiah," at New York, Dec. 19, 1885.

Boston Transcript

FRIDAY, DECEMBER 24, 1897

Music Hall; Boston Symphony Orchestra

The programme of the ninth symphony concert, given in the Music Hall last evening, was as follows:

Beethoven: Symphony No. 2, in D major, opus 36.
J. S. Bach: Sinfonia (Shepherds' Music) from the "Christmas Oratorio."
Humperdinck: Prelude to "Hänsel und Gretel."
(First time at these concerts.)
Grieg: Two Northern Melodies for Strings, opus 63.
Bizet: "L'Arlésienne," Orchestral Suite No. 1.

This programme, in itself, was pretty cannily put together, considering the amount of ground it covered historically. Beethoven's "perfect" symphony could not be misplaced at the beginning of any programme! however much some of Beethoven's orchestral works may suffer in our over-large modern halls by contrast with the more brilliant and far-carrying instrumentation of some more recent compositions, the beginning of a concert offers them a tabula rasa, on which no rivalry is to be feared; for you cannot snuff out a work retroactively by what follows it. It would have been hard, too, to find a better preparation for Bach's Christmas Sinfonia than this very symphony; the quiet, pastoral character of the Bach movement was in just the right contrast to the brilliant dash and bustle of Beethoven's final Rondo; the connection of keys was, moreover, peculiarly felicitous and still further accentuated this contrast, the tranquil G major of the pastoral coming, as it did, immediately after the flashing D major of the symphony. These two works gave one enough, but not too much, of classisism in its earlier phases. The extreme modern sensuousness of Humperdinck's prelude came as a welcome change of atmosphere without, however, any too garish contrast; for, whatever this prelude of Humperdinck's may be, it is in no sense garish. Grieg's two Northern melodies kept up the vein of sensuous prettine[illegible] if in more modest coloring; and Bizet'[illegible] alternately brilliant and dreamy suite, full of poetry and Gallic cleverness, wound up the whole as brilliantly as possible. The only flaw to be detected was that the Humperdinck prelude and the Grieg melodies, between them, worked the folk-song vein perhaps a little too hard, and one began to tire a bit of that atmosphere of innocent niaiserie before Grieg had got to his last cadence; especially as folk-songs, worked up by people like Grieg and Humperdinck, are not quite so innocent as Adam and Eve before the Fall, though they manage to preserve their niaiserie bravely. But this may be hypercritical.

Beethoven's D major, heard as it was last evening, is a thing of pure joy; time has had only one effect upon it; to change its hierarchic status. We no longer look upon it, as people did when it was first brought out in Vienna, as too much of a "grand" symphony, as overstepping the true symphonic limit; the "Eroica," not to mention other later works, has well knocked that idea out of the public head. Indeed, we no longer look upon it as a "grand" symphony at all; but there is no need of everything's being "grand;" Liszt's motto, "Qu'il faut toujours faire grand," has found no very copious echo in the hearts of music-lovers in general, and, as "only the Ancients could be always classic," so was it probably Liszt alone who could feel quite at home in the saddle only when mounted on the highest of high horses. There is not a measure in the D major symphony that does not betray true genius and the most inexhaustible wealth of invention; it is as perfect in its way as anything in all music. And "first manner" though it be for the most part, what a wonderful vista it throws open upon Beethoven's latest and most individual style in portions of the Finale!

Bach's Pastoral is another bit of high inspiration, made the most of by genius and technique; perfect all over! It looks innocent enough, but we think few members of the orchestra will differ with us when we estimate it as one of the most difficult movements, if not the very most difficult, they have ever had to cope with; the Siciliano rhythm in that transparent counterpoint—not our friend, the Sage's "bargain-counterpoint"—offers technical difficulties to concerted playing of a quite different nature from those to be found in Richard Strauss's "Zarathustra" or Rimsky-Korsakoff's "Scheherazade." Upon the whole, Sebastian Bach is perhaps the most difficult composer in the whole list to play or sing perfectly. Mozart runs him hard for second place.

There is little positive to be said against Humperdinck's prelude to his fairy opera, "Hänsel und Gretel;" he Wagnerizes a little slavishly in it, perhaps, but shows a fine sense for color and no mean poetic imagination. Only, as far as we are concerned, the time for this prelude has not yet come; it is all very well to say that the Wagnerian orchestra is now universal, the "standard orchestra" of contemporary composition, and that men like Richard Strauss and Maler have even gone far beyond it, when they want to "faire grand;" this may be all true enough. But we, especially we older ones, still instinctively and inevitably associate it only with the grandiose vein; it is still full of "Nibelungen" and "Tod und Verklärung" associations for us, and we cannot yet bring ourselves to feel its appositeness to subjects like a Grimm fairy story. We cannot help feeling that it unduly magnifies pretty little children and evil-minded old witches, people whose very gist is their baby proportions, their nursery atmosphere, and turns the Meissonier touch into panoramic hugeness. We feel like calling for some oboe or [illegible]ageolet Jack the Giant Killer to make a handsome end of those huge trombones and tubas. And it is not the ponderous orchestration merely, but the composer's whole point of view in treating his theme, that reminds us unpleasantly of Liszt's turning such things as "Kennst du das Land?" and "Ich weiss nicht was soll es bedeuten" into full-fledged opera scenas, and calling them "songs." Both style and vehicle are too big for the idea.

Grieg's Northern Melodies are pretty, but enormously sophisticated; the vehicle (the string orchestra) is not too big here, but it is too polished, too fragrant of salon odors, and the style too portentous. Of Bizet's first "Arlésienne" we can say nothing new; it is perfect as ever.

The playing last evening was for the most part admirable. The next programme is: Tchaikovsky, Symphony No. 5, in C minor, opus 64; Handel, air from "Acis and Galatea;" Chabrier, entr'acte from "Gwendoline;" Weber, aria from "Euryanthe;" Auber, overture to "Le Domino Noir." Mr. Staudigl (of the Damrosch & Ellis opera company) will be the singer.

Dec 14/97
Balto [illegible]

AMUSEMENTS.

MUSIC HALL.

BOSTON SYMPHONY ORCHESTRA. | JOSEFFY.

Mr. EMIL PAUR, Conductor.

SECOND CONCERT,
Wednesday Evening, December 15th, at 8.15.

PROGRAMME.

Raff..............Symphony No. 3, "In the Woods."
Part I.—In the daytime. Impressions and sensations.
Part II.—At twilight. (a) Revery. (b) Dance of Dryads.
Part III.—At night. Silent rustling of the woods at night. Entrance and exit of the wild hunt, with Frau Holle (Hulda) and Wotan. Daybreak.

Schumann. Concerto for Pinaforte, in A minor, Op. 54.

Grieg..............Suite, "Peer Gynt."
Daybreak. The death of Aase. Anitra's dance. The hall of the mountain king. The imps are chasing "Peer Gyntt."

Auber..............Overture to "Carlo Broschl."

TICKETS AT ALBERT'S.

F. R. COMEE, Asst. Mgr. C. A. ELLIS, Manager.

* * *

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The second orchestral number will be the famous "Peer Gynt" Suite of Grieg, comprising four movements, each in itself distinctive, and all equally beautiful.

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Balto American

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The program offered upon this occasion is one of unusual excellence, the management fully realizing that nothing short of the best will fully satisfy the critical taste of those who patronize concerts of this character in this city. The initial number, Raff's third symphony in F major, "In the Woods," ranks among the best pieces of symphonic writing by this renowned composer, and as rendered by the Boston Orchestra not only affords more pleasure to the cultured musician, but is a concord of sweet sounds which delights every listener. The same may be said also of Greig's musical synopsis of the Ibsen poem of "Peer Gynt," and Auber's familiar overture to "Carlo Broschi."

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Jewish Comment

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Dec 15/97
Herald

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"It has often been commented on that, in spite of the enormous brilliancy of most of this concerto, the pianoforte part is written almost throughout in the medium of the instrument, thus gaining little strength from the heavy lower register and little brilliancy from the upper register thereof. This keeping the piano part so nearly constantly in the modest medium register of the instrument tends so to throw it into the shade that Liszt once said jokingly of the work, 'So now we have a concert sans piano, too!'—in allusion to Schumann's F minor sonata opus 14, which was originally published as a concerto without orchestra.'

Evng Sat. Review

Music Hall—Boston Symphony Orchestra

The second concert in the series by the Boston Symphony Orchestra at Music Hall is announced for Wednesday evening, December 15. The programme is an unusually attractive one, commencing with Raff's most beautiful symphony "In the Woods." Whenever this Symphony is mentioned it recalls a memorable night several years ago, which will be readily remembered by those who have been the patrons of these concerts from the very beginning. It was in Concordia Hall, and that famous but eccentric exponent of Chopin—De Pachmann—had aroused the audience to a tremendous enthusiasm by his wonderful interpretation of this favorite composer. It seemed as if the soloist was to appropriate to himself the glory of the concert, but there followed such a masterly production of Raff's exquisite symphony that a second time the audience gave way to even more emphatic applause than before, and the Orchestra had indeed held its own as against the soloist. The second orchestral number will be the famous "Peer Gynt" Suite of Greig, comprising four movements, each in itself distinctive and all equally beautiful. It was this selection which created a tremendous furore at the New York concert by the Orchestra in November. Of the closing orchestral number we quote from a recent issue of the Boston Advertiser:

Music Hall.

The second concert of the Boston Symphony Orchestra will be given on next Wednesday evening, December 15, at the Music Hall. The following programme, with Mr. Joseffy as soloist, will be rendered: Rafe, Symphony No. 3, "In the Woods." Part I—In the Daytime. Impressions and Sensations. Part II—At Twilight. (a) Revery, (b) Dance of Dryads. Part III—At Night. Silent rustling of the woods at night. Entrance and exit of the Wild Hunt, with Frau Holle (Hulda) and Wotan. Daybreak. Schumann—Concerto for Pianoforte, in A minor, Op. 54. Grieg, Suite, "Peer Gynt." Daybreak. The Death of Aase. Anitra's Dance. The Hall of the Mountain King. The Imps are chasing "Peer Gynt." Auber, overture to "Carlo Broschol." Tickets at Albert's.

Balto. American
Dec. 14/97

Amusements.

MUSIC HALL.

BOSTON SYMPHONY ORCHESTRA | Joseffy

MR. EMIL PAUR, CONDUCTOR.
SECOND CONCERT,
WEDNESDAY EVENING, Dec. 15, at 8:15.

PROGRAM:

RAFF—Symphony No. 3, "In the Woods." Part I.—In the Daytime. Impressions and Sensations. Part II.—At Twilight. (a) Revery, (b) Dance of Dryads. Part III.—At Night. Silent rustling of the woods at night. Entrance and exit of the Wild Hunt with Frau Holle (Hulda) and Wotan. Daybreak.

SCHUMANN—Concerto for Pianoforte, in A minor, Op. 54. GRIEG—Suite, "Peer Gynt." Daybreak. The Death of Aase. Anitra's Dance. The Hall of the Mountain King. The Imps are chasing "Peer Gynt." AUBER—Overture to "Carlo Broschl."

TICKETS AT ALBERT'S.

F. R. COMEE, Asst. Mgr. C. A. ELLIS, Mgr.

[58]

(American)

Boston Symphony Orchestra.

The second of the series of the seventeenth season of concerts by the Boston Symphony Orchestra, Mr. Emil Paur, conductor, will be given at Music Hall next Wednesday evening, December 15. Coming so close after the highly-successful performances by the Damrosch Grand Opera Company, it may be necessary that special attention should be called to the program of this concert, since failure to hear it would be a great disappointment to all lovers of symphonic music.

The program comprises but four numbers, but each is a gem of musical composition, which, it may be taken as a fact, will be rendered by this high-class and thoroughly-trained corps of musicians in a highly acceptable manner. The initial number is Raff's Symphony No. 3, in F major, entitled "In the Woods," which, like Beethoven's "Pastoral," verges on the confines of pure symphonic writing. It is in three parts, and the final movement is regarded as one of the best pieces of descriptive writing known to the musical world.

Greig's Suite "Peer Gynt" and Auber's familiar overture to "Carlo Broschi" are the other two purely orchestral numbers.

The soloist will be Mr. Rafael Joseffy, who today easily stands in the front rank of living pianists. He will play on this occasion Schumann's "Concerto" in A minor. This is a work which, while intrinsically brilliant, is so written in the medium of the instrument that only a master can make it what it is intended to be.

The growing appreciation in social circles in this city of the work of the Boston Symphony Orchestra bears ample testimony to the increase of musical culture in Baltimore.

BALTIMORE SUN

MON. DEC. 13/97.

stranger.
Biological Laboratory, Johns Hopkins University.

BOSTON SYMPHONY CONCERTS

Rafael Joseffy To Play Wednesday Night—Kneisel Quartette To-Morrow Evening.

On Wednesday night the Boston Symphony Orchestra will give the second of its present series of concerts at Music Hall. The soloist will be Rafael Joseffy, the world-renowned pianist, whose recent resumption of concert work has attracted much attention.

Mr. Joseffy will play Schumann's Concerto for the pianoforte, in A minor, opus 54. The orchestra will render Joachim Raff's Symphony No. 3, in F major, "In the Woods;" Eduard Hagerup Grieg's suite, "Peer Gynt," the words of which are the work of Ibsen, and Auber's overture to "Carlo Broschi."

Tomorrow evening, in the assembly room of Music Hall, the Kneisel Quartette, which is composed of some of the Boston Symphony's best performers, will give, with the aid of Mr. Harold Randolph, as pianist, the second of their series of chamber-music concerts. Their programme will include Tschaikowsky's string quartette, in F major, Beethoven's variations from a string quartette, in A major, and Beethoven's piano trio, in B-flat major.

Saturday

MUSIC HALL.

BOSTON SYMPHONY ORCHESTRA. **JOSEFFY.**

MR. EMIL PAUR, Conductor.

Second Concert,

WEDNESDAY EVE., DEC. 15, at 8.15.

—PROGRAMME—

RAFF—Symphony No. 3, "In the Woods." Part I.—In the Daytime. Impressions and Sensations. Part II.—At Twilight. (a) Revery, (b) Dance of Dryads. Part III.—At Night. Silent rustling of the woods at night. Entrance and exit of the Wild Hunt with Frau Holle (Hulda) and Wotan. Daybreak. SCHUMANN—Concerto for Pianoforte, in A minor, Op 54. GRIEG—Suite, "Peer Gynt." Daybreak. The Death of Aase. Anitra's Dance. The Hall of the Mountain King. The Imps are chasing "Peer Gynt." AUBER—Overture to "Carlo Broschi."

Tickets at Albert's.

F. R. COMEE, Ass't. Mgr. C. A. ELLIS, Mgr.

Tues. Dec. 14.

News

Symphony Orchestra Coming.

The Boston Symphony Orchestra will arrive in Baltimore this evening at 7.20 o'clock. The Kneisel concert will be given tonight at Music Hall, and tomorrow night the regular monthly symphony concert will be given at the same place. This afternoon the orchestra will give a matinee in Washington, going to that city from Philadelphia, where a concert was given last night.

Dec. 15.
Herald

Amusements.

MUSIC HALL.

BOSTON SYMPHONY ORCHESTRA. **JOSEFFY.**

Mr. EMIL PAUR, Conductor.

SECOND CONCERT.

WEDNESDAY EVENING, DEC. 15, at 8.15.

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Tickets at Albert's.

F. R. COMEE, Ass't Mgr. C. A. ELLIS, M

Sun.

Music Hall.

BOSTON SYMPHONY ORCHESTRA. JOSEFFY. JOSEFFY. JOSEFFY. JOSEFFY.

MR. EMIL PAUR, Conductor.

SECOND CONCERT.

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F. R. COMEE, Asst. Mgr. C. A. ELLIS, Mgr.

News.

MUSIC HALL.

BOSTON SYMPHONY ORCHESTRA. **JOSEFFY.**

Mr. EMIL PAUR, Conductor.

SECOND CONCERT,

Wednesday Evening, Dec. 15, at 8.15.

PROGRAMME.

RAFF—Symphony No. 3, "In the Woods." Part I.—In the Daytime. Impressions and Sensations.—Part II.—At Twilight. (a) Revery, (b) Dance of Dryads. Part III.—At Night. Silent rustling of the woods at night. Entrance and exit of the Wild Hunt with Frau Holle (Hulda) and Wotan. Daybreak.

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AUBER.....Overture to "Carlo Broschi."

Tickets at Albert's.

F. R. Comee, Ass't Mgr. C. A. Ellis, Mgr.

Boston Courier.

SUNDAY MORNING, DEC. 26, 1897.

The mirth Symphony programme began with Beethoven's second symphony, in which the listener feels how the influence of the earlier masters was still impressive upon him and governed him in the turn of a phrase, the cast of a theme or some phase of color or atmosphere. The orchestra played it excellently and Mr. Paur seldom trifled with the tempi after the not too respectable fashion of the day. The remainder of the programme was alternately grave and gay in a not over-interesting combination. The little introduction from the elder Bach's "Christmas Oratorio," being what is often spoken of as the "Shepherd" music, brought a sufficient tranquillity with it, and then came the variegated prelude to Humperdinck's "Hansel and Gretel," which was heard when the opera was given at the Hollis Street Theatre, but has not been given before in these concerts. It is a mosaic of many moods and fragmentary melodies, but the vehement and bustling predominate in it, marching with lively foot. Another calm was ushered by Grieg's arrangement for the much subdivided strings of two Norwegian folk-songs, which are almost lost in the amplitude and elaboration of their setting-forth. Then the concert ended vivaciously with the first of Bizet's suites from his "Arlesienne" music.

The next programme Tscharkowsky's fifth symphony, the ente'-act from Chabrier's "Gwendoline," and Auber's overture to his "Domino Noir." Mr. Standlig is to sing from "Aris and Galatea" and "Euryanthe."

HOWARD MALCOM TICKNOR.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, DECEMBER 29, 1897.

The Boston Symphony Orchestra has so far given three concerts, the number having this year been increased from five to eight. The list of subscribers has been larger than ever, and Herr Paur and his fellow artists are the most welcome guests in the city.

THURSDAY, DECEMBER [illegible] 1897.

Symphony Concert.

The third concert for this season by the Boston Symphony Orchestra was given last evening in Infantry Hall. That always welcome singer, Miss Gertrude May Stein, was the soloist. The usual large and cultivated audience was present to greet Mr. Paur and his players. An extremely interesting programme, made up entirely of the "moderns," was presented, the numbers being as follows:

Humperdinck..Prelude to "Hansel und Gretel."
(First time at these concerts.)
Saint-Saens..Aria from "Samson and Dalilah."
Grieg..............Suite, "Peer Gynt," op. 46.
Daybreak.
The Death of Aase.
Anitra's Dance.
The Hall of the Mountain King.
(The imps are chasing "Peer Gynt.")
Wagner..Scena, "Gerechter Gott!" and Aria, "In seiner Beuthe," from "Rienzi."
Raff..Symphony No. 3, in F major, "In the Woods," op. 153.
Part I. In the Daytime.
Impressions and Sensations: Allegro (F major).
Part II. At Twilight.
(a) Revery: Largo (A-flat major)
(b) Dance of Dryads: Allegro assai (D-minor); Poco meno mosso (A major).
Part III. At Night.
Silent rustling of the woods at night. Entrance and exit of the Wild Hunt with Frau Holle (Hulda) and Wotan. Daybreak: Allegro (F major).

Contrary to the usual custom at these concerts, the symphony—the piece de resistance of the musical feast—was reserved till the last. A most welcome novelty was offered in the opening number, the prelude to Humperdinck's "Hansel und Gretel." This fairy opera, which brought its composer at once into prominence, has been widely talked about, and the excerpt played last night was awaited with considerable curiosity. It proved to be very original and charming music and was greeted with unmistakable approval. Grieg's "Peer Gynt" suite has not been heard here in some time, though formerly it was a quite familiar number on the symphony programmes. It was cordially welcomed, though the severe simplicity of the first two movements rather suffered by proximity to the two brilliant pieces of modern orchestral coloring which preceded it. The element of contrast was well served by placing it in the middle of the programme, but the contrast was a severe trial for Grieg's music. Anitra's dance, however, with its catchy rhythm and quaint effects, gave pleasure as of old, and the spirited closing scene where the imps of the mountain king hustle Peer Gynt produced its usual effect upon the audience. There was a distinct desire manifested to hear the finale repeated, and Mr. Paur was kept bowing for some time.

Raff's fine symphony, "In the Woods," made a brilliant and satisfactory close to one of the most interesting concerts of the series. Of this work, Mr. Apthorp, in his excellent programme notes, speaks as follows: "This symphony, like Beethoven's 'Pastoral' verges on the confines of pure symphonic writing, closely approaching the domain of 'programme-music.' Yet, descriptive and picturesquely suggestive as much of it is, it never quite becomes pure 'programme music. Indeed, it adheres so closely to the form of the symphony that one of the earliest criticisms on it in Germany was to the effect that, in the last movement (where there is a famous suggestion of Daybreak), 'the composer, out of deference to the symphonic form, had made the sun rise twice on the same morning.'" The symphony is a brilliant specimen of the handiwork of one of the greatest of modern composers, for, in spite of the fact that Raff had some limitations, he is clearly entitled to be so designated. It was played with marvellous precision and finish, as, indeed, was all the rest of the programme.

Many would have been better pleased had Miss Stein selected something else than the well-worn aria from "Samson and Delilah," in which she has won so many triumphs. Not that the air is unwelcome in itself, but in the case of a singer of such versatility it is a pleasure to hear something less familiar. While Miss Stein sang the great love song of Delilah with authority and art, her performance was hardly equal to some of her past successes. Perhaps she, too, has tired of it a little. In the unfamiliar but striking aria from Wagner's "Rienzi" Miss Stein again showed herself the remarkably accomplished artist and scored a pronounced and well-deserved success.

A briefer time than usual intervenes between the dates of last night's concert and the next of the series. The fourth concert will be given on the evening of Wednesday, Jan. 12.

THE NEWS

DAILY AND WEEKLY.

Providence, Rhode Island.

THURSDAY, DECEMBER 30, 1897.

SYMPHONY CONCERT.

Third in Series Given in Infantry Hall.

The Splendid Program Magnificently Rendered.

The third of the Boston Symphony Orchestra concerts of the season was given in Infantry hall last evening, and the patronage was very generous. The program was as follows:

Engelbert Humperdinck, prelude to "Hansel and Gretel," first time at these concerts; Camille Saint-Saens, aria from "Samson and Dalilah;" Edvard Hagerup Greig, suite "Peer Gynt," op. 46, daybreak, the death of Aase, Anitra's dance, the hall of the mountain king (the imps are chasing "Peer Gynt"); Richard Wagner, scena, "Gerechter Gott:" an aria "In Seiner Bluthe," from "Rienzi;" Joachim Raff, symphony No. 3, in F major, "In the Woods," op. 153, part 1, "In the Daytime," impressions and sensations, allegro (F major); part 2, "At Twilight," (a) Revery, Largo (A flat major, b) dance of Dryads, allegro assai (D minor); poco meno mosso (A major); part 3, "At Night," silent rustling of the woods at night; entrance and exit of the wild hunt with Frau Holle (Hulda and Wotan;) daybreak, allegro (F major).

This program was one with a noble variety, and one that interested from the first, for including as it did fairy opera, an aria from an oratorio, grand opera selections, and the poetic and exquisite symphony, "In the Woods," the patrons of these concerts had anticipated great pleasure from the first number which had created great enthusiasm in New York and whose course on the way to a gracious popularity had been unimpeded since its delightful measure first greeted the ears of an assemblage at the Court Theatre in Wirmar on Dec. 23, 1893. The soft music of the fairy story charmed the audience last evening, and many felt that the heralds of its beauty had this time not said too much, for it had a delightful dash of novelty in it and its graciousness was ever evident.

Miss Stein is one of the musical favorites of this city and her rich and beautiful voice won for her last night both in the aria from "Samson and Dalilah," and in the aria from Rienzi very warm sentiments of approval. She was obliged after each number to bow again and again her acknowledgments of the delight of the audience at her work.

All of the world is beautiful and the minds of men are attracted by some idea of its beauty and the natural environment has its great hold on men. The Norseman was inspired to his deeds of prowess by the legends of his land and this old story is brought again to our mind as we listen to the masterly work of Greig's "Peer Gynt." Not alone its beauty, but its hard problem has the artist worked into this history of a peasant lad of old Norway. The delightful synopsis of the story of the peasant in the four parts given, held the audience and the charming final reminiscent as it was of things that have lingered in the mind from its first freshness, the audience wanted to hear once again but Mr. Emil Paur, the conductor, only satisfied the audience by graceful bows.

The selections from Wagner gave the audience an idea of the wealthy mine that the master of energy in music had found in the incidents that fable as well as history has surrounded the life of the last of the tribunes of old Rome with Raff's noble symphony "In the Woods" had been awaited with that desire which even in the enjoyment of the keenest of pleasures one seems to be looking to something better. This delightful story of wood life transcends all that poets tell us of nature—that is, the poets who write verses. The delightful parts into which it is devided seem to prolong our delights. Few are there for whom the woods have not some unknown and indescribable attraction. There is something there that we feel and though sound sense has removed from our minds tales once believed and though we know the structure of and can paint the picture, yet it is there. Every bit of light seems to contain innumerable beauties, and in noble tones and with richest grace has this great musician interpreted these feelings and sensations for us. He does not analyze the light or any spot, but he takes one impression and one sensation, and he says here is a beauty you did not notice, and here is another and another.

Then there is the twilight with its revery and its unrest that is more delightful than sleep and the Dryads dance, for in this hour everything that is real fades away and the denizens of the woods that have laughed at us from behind the trees and out of the bells of flowers are dancing in their own ballroom. Last comes the night with its wild hunt and we hear the noise and joyous cries of men and women and the sounds of horses and there is a fading away of darkness and the gray of dawn, beautiful as if here were again that age when every ray of its morning and evening beamed from the throne of the Omnipotent. It is not so hard when one listens to the great poetic description of this dawn break to excuse the maker of it if he, like a child, retraced his steps after he had gone a little in advance and seems to say "That way is a delightful spot I just passed and I must go back and look at it again for it may be I shall not pass this way again." Few have passed the familiar though unknown place of morn break as Raff has done in this instance, and his two sunrises in the same day must be pardoned.

(American)

Boston Symphony Orchestra.

The second of the series of the seventeenth season of concerts by the Boston Symphony Orchestra, Mr. Emil Paur, conductor, will be given at Music Hall next Wednesday evening, December 15. Coming so close after the highly-successful performances by the Damrosch Grand Opera Company, it may be necessary that special attention should be called to the program of this concert, since failure to hear it would be a great disappointment to all lovers of symphonic music.

The program comprises but four numbers, but each is a gem of musical composition, which, it may be taken as a fact, will be rendered by this high-class and thoroughly-trained corps of musicians in a highly acceptable manner. The initial number is Raff's Symphony No. 3, in F major, entitled "In the Woods," which, like Beethoven's "Pastoral," verges on the confines of pure symphonic writing. It is in three parts, and the final movement is regarded as one of the best pieces of descriptive writing known to the musical world.

Greig's Suite "Peer Gynt" and Auber's familiar overture to "Carlo Broschi" are the other two purely orchestral numbers.

The soloist will be Mr. Rafael Joseffy, who today easily stands in the front rank of living pianists. He will play on this occasion Schumann's "Concerto" in A minor. This is a work which, while intrinsically brilliant, is so written in the medium of the instrument that only a master can make it what it is intended to be.

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BALTIMORE SUN

MON. DEC. 13/97.

stranger! Biological Laboratory, Johns Hopkins University.

BOSTON SYMPHONY CONCERTS

Rafael Joseffy To Play Wednesday Night—Kneisel Quartette To-Morrow Evening.

On Wednesday night the Boston Symphony Orchestra will give the second of its present series of concerts at Music Hall. The soloist will be Rafael Joseffy, the world-renowned pianist, whose recent resumption of concert work has attracted much attention.

Mr. Joseffy will play Schumann's Concerto for the pianoforte, in A minor, opus 54. The orchestra will render Joachim Raff's Symphony No. 3, in F major, "In the Woods;" Eduard Hagerup Grieg's suite, "Peer Gynt," the words of which are the work of Ibsen, and Auber's overture to "Carlo Broschi."

Tomorrow evening, in the assembly room of Music Hall, the Kneisel Quartette, which is composed of some of the Boston Symphony's best performers, will give, with the aid of Mr. Harold Randolph, as pianist, the second of their series of chamber-music concerts. Their programme will include Tschaikowsky's string quartette, in F major, Beethoven's variations from a string quartette, in A major, and Beethoven's piano trio, in B-flat major.

Saturday

MUSIC HALL.

BOSTON SYMPHONY ORCHESTRA. JOSEFFY.

MR. EMIL PAUR, Conductor.

Second Concert,

WEDNESDAY EVE., DEC. 15, at 8.15.

—PROGRAMME—

RAFF—Symphony No. 3, "In the Woods." Part I—In the Daytime. Impressions and Sensations. Part II—At Twilight. (a) Revery, (b) Dance of Dryads. Part III.—At Night. Silent rustling of the woods at night. Entrance and exit of the Wild Hunt with Frau Holle (Hulda) and Wotan. Daybreak. SCHUMANN—Concerto for Pianoforte, in A minor, Op 54. GRIEG—Suite, "Peer Gynt." Daybreak. The Death of Aase. Anitra's Dance. The Hall of the Mountain King. The Imps are chasing "Peer Gynt." AUBER—Overture to "Carlo Broschi."

Tickets at Albert's.

F. R. COMEE, Ass't. Mgr. C. A. ELLIS, Mgr

Tues, Dec. 14.

News

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Dec. 15.
Herald

Amusements.

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BOSTON SYMPHONY ORCHESTRA. JOSEFFY.

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Tickets at Albert's.

F. R. COMEE, Ass't Mgr. C. A. ELLIS, M

Sun

Music Hall.

BOSTON SYMPHONY ORCHESTRA. JOSEFFY. JOSEFFY. JOSEFFY. JOSEFFY.

MR. EMIL PAUR, Conductor.

SECOND CONCERT.

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F. R. COMEE, Asst. Mgr. C. A. ELLIS, Mgr.

News.

MUSIC HALL.

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Mr. EMIL PAUR, Conductor.

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PROGRAMME.

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Boston Courier.

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HOWARD MALCOM TICKNOR.

THE MUSICAL COURIER.

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ROVIDENCE JO

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Symphony Concert.

The third concert for this season by the Boston Symphony Orchestra was given last evening in Infantry Hall. That always welcome singer, Miss Gertrude May Stein, was the soloist. The usual large and cultivated audience was present to greet Mr. Paur and his players. An extremely interesting programme, made up entirely of the "moderns," was presented, the numbers being as follows:

Humperdinck..Prelude to "Hansel und Gretel."
(First time at these concerts.)
Saint-Saens..Aria from "Samson and Dalilah."
Grieg............ Suite, "Peer Gynt," op. 46.
Daybreak.
The Death of Aase.
Anitra's Dance.
The Hall of the Mountain King.
(The imps are chasing "Peer Gynt.")
Wagner..Scena, "Gerechter Gott!" and Aria, "In seiner Beuthe," from "Rienzi."
Raff..Symphony No. 3, in F major, "In the Woods," op. 153.
Part I. In the Daytime.
Impressions and Sensations: Allegro (F major).
Part II. At Twilight.
(a) Revery: Largo (A-flat major)
(b) Dance of Dryads: Allegro assai (D minor); Poco meno mosso (A major).
Part III. At Night.
Silent rustling of the woods at night. Entrance and exit of the Wild Hunt with Frau Holle (Hulda) and Wotan. Daybreak: Allegro (F major).

Contrary to the usual custom at these concerts, the symphony—the piece de resistance of the musical feast—was reserved till the last. A most welcome novelty was offered in the opening number, the prelude to Humperdinck's "Hansel und Gretel." This fairy opera, which brought its composer at once into prominence, has been widely talked about, and the excerpt played last night was awaited with considerable curiosity. It proved to be very original and charming music and was greeted with unmistakable approval. Grieg's "Peer Gynt" suite has not been heard here in some time, though formerly it was a quite familiar number on the symphony programmes. It was cordially welcomed, though the severe simplicity of the first two movements rather suffered by proximity to the two brilliant pieces of modern orchestral coloring which preceded it. The element of contrast was well served by placing it in the middle of the programme, but the contrast was a severe trial for Grieg's music. Anitra's dance, however, with its catchy rhythm and quaint effects, gave pleasure as of old, and the spirited closing scene where the imps of the mountain king hustle Peer Gynt produced its usual effect upon the audience. There was a distinct desire manifested to hear the finale repeated, and Mr. Paur was kept bowing for some time.

Raff's fine symphony, "In the Woods," made a brilliant and satisfactory close to one of the most interesting concerts of the series. Of this work, Mr. Apthorp, in his excellent programme notes, speaks as follows: "This symphony, like Beethoven's 'Pastoral' verges on the confines of pure symphonic writing, closely approaching the domain of "programme-music.' Yet, descriptive and picturesquely suggestive as much of it is, it never quite becomes pure 'programme music. Indeed, it adheres so closely to the form of the symphony that one of the earliest criticisms on it in Germany was to the effect that, in the last movement (where there is a famous suggestion of Daybreak), 'the composer, out of deference to the symphonic form, had made the sun rise twice on the same morning.' " The symphony is a brilliant specimen of the handiwork of one of the greatest of modern composers, for, in spite of the fact that Raff had some limitations, he is clearly entitled to be so designated. It was played with marvellous precision and finish, as, indeed, was all the rest of the programme.

Many would have been better pleased had Miss Stein selected something else than the well-worn aria from "Samson and Delilah," in which she has won so many triumphs. Not that the air is unwelcome in itself, but in the case of a singer of such versatility it is a pleasure to hear something less familiar. While Miss Stein sang the great love song of Delilah with authority and art, her performance was hardly equal to some of her past successes. Perhaps she, too, has tired of it a little. In the unfamiliar but striking aria from Wagner's "Rienzi" Miss Stein again showed herself the remarkably accomplished artist and scored a pronounced and well-deserved success.

A briefer time than usual intervenes between the dates of last night's concert and the next of the series. The fourth concert will be given on the evening of Wednesday, Jan. 12.

THE NEWS.

DAILY AND WEEKLY.

Providence, Rhode Island.

THURSDAY, DECEMBER 30, 1897.

SYMPHONY CONCERT.

Third in Series Given in Infantry Hall.

The Splendid Program Magnificently Rendered.

The third of the Boston Symphony Orchestra concerts of the season was given in Infantry hall last evening, and the patronage was very generous. The program was as follows:

Engelbert Humperdinck, prelude to "Hansel and Gretel," first time at these concerts; Camille Saint-Saens, aria from "Samson and Dalilah;" Edvard Hagerup Greig, suite "Peer Gynt," op. 46, daybreak, the death of Aase, Anitra's dance, the hall of the mountain king (the imps are chasing "Peer Gynt"); Richard Wagner, scena, "Gerechter Gott:" an aria "In Seiner Bluthe," from "Rienzi;" Joachim Raff, symphony No. 3, in F major, "In the Woods," op. 153, part 1, "In the Daytime," impressions and sensations, allegro (F major); part 2, "At Twilight," (a) Revery, Largo (A flat major, b) dance of Dryads, allegro assai (D minor), poco meno mosso (A major); part 3, "At Night," silent rustling of the woods at night; entrance and exit of the wild hunt with Frau Holle (Hulda and Wotan;) daybreak, allegro (F major).

This program was one with a noble variety, and one that interested from the first, for including as it did fairy opera, an aria from an oratorio, grand opera selections, and the poetic and exquisite symphony, "In the Woods," the patrons of these concerts had anticipated great pleasure from the first number which had created great enthusiasm in New York and whose course on the way to a gracious popularity had been unimpeded since its delightful measure first greeted the ears of an assemblage at the Court Theatre in Wirmar on Dec. 23, 1893. The soft music of the fairy story charmed the audience last evening, and many felt that the heralds of its beauty had this time not said too much, for it had a delightful dash of novelty in it and its graciousness was ever evident.

Miss Stein is one of the musical favorites of this city and her rich and beautiful voice won for her last night both in the aria from "Samson and Dalilah," and in the aria from Rienzi very warm sentiments of approval. She was obliged after each number to bow again and again her acknowledgments of the delight of the audience at her work.

All of the world is beautiful and the minds of men are attracted by some idea of its beauty and the natural environment has its great hold on men. The Norseman was inspired to his deeds of prowess by the legends of his land and this old story is brought again to our mind as we listen to the masterly work of Greig's "Peer Gynt." Not alone its beauty, but its hard problem has the artist worked into this history of a peasant lad of old Norway. The delightful synopsis of the story of the peasant in the four parts given, held the audience and the charming final reminiscent as it was of things that have lingured in the mind from its first freshness, the audience wanted to hear once again but Mr. Emil Paur, the conductor, only satisfied the audience by graceful bows.

The selections from Wagner gave the audience an idea of the wealthy mine that the master of energy in music had found in the incidents that fable as well as history has surrounded the life of the last of the tribunes of old Rome with Raff's noble symphony "In the Woods" had been awaited with that desire which even in the enjoyment of the keenest of pleasures one seems to be looking to something better. This delightful story of wood life transcends all that poets tell us of nature—that is, the poets who write verses. The delightful parts into which it is devided seem to prolong our delights. Few are there for whom the woods have not some unknown and indescribable attraction. There is something there that we feel and though sound sense has removed from our minds tales once believed and though we know the structure of and can paint the picture, yet it is there. Every bit of light seems to contain innumerable beauties, and in noble tones and with richest grace has this great musician interpreted these feelings and sensations for us. He does not analyze the light or any spot, but he takes one impression and one sensation, and he says here is a beauty you did not notice, and here is another and another.

Then there is the twilight with its revery and its unrest that is more delightful than sleep and the Dryads dance, for in this hour everything that is real fades away and the denizens of the woods that have laughed at us from behind the trees and out of the bells of flowers are dancing in their own ballroom. Last comes the night with its wild hunt and we hear the noise and joyous cries of men and women and the sounds of horses and there is a fading away of darkness and the gray of dawn, beautiful as if here were again that age when every ray of its morning and evening beamed from the throne of the Omnipotent. It is not so hard when one listens to the great poetic description of this dawn break to excuse the maker of it if he, like a child, retraced his steps after he had gone a little in advance and seems to say "That way is a delightful spot I just passed and I must go back and look at it again for it may be I shall not pass this way again." Few have passed the familiar though unknown place of morn break as Raff has done in this instance, and his two sunrises in the same day must be pardoned.

[59]

HARPER'S WEEKLY

Almost from music's outset the trick on its part to slip outside of its real demesne has been obvious. Recently such campaigning has been plaguily aggressive. From merely suggestion we are invited to pass to orchestral description, from description to rank realism, from realism to the dressing up of philosophy, religion, psychology, and goodness knows what not else that is intangible. There seem to be no limits to contemporary programme-music of the superintellectual sort; and those theories about the article in question which have been so brilliantly used, or so grotesquely abused, by Berlioz, Wagner, and their imitators, every now and then break forth into a wild illustration that makes one gasp and long to call a halt. In forms of musical art ordinarily lucid the attention of auditors has been asked toward "underlying ideas," profoundly essential "leading motives," deep "philosophical significances," in a score, to a degree that would have driven crazy with righteous indignation Bach and Mozart and Beethoven and Schubert—not to speak of other composers that on the whole we really must consider of equally decent abilities. The last concert of the Boston Symphony Orchestra presented a special example of this sort of composition—of the kind of music intended to be far more than good or bad music. "Thus Spake Zarathustra," a symphonic poem by Richard Strauss, the now well-known Munich composer and conductor, was presented for the first time in this city. Strauss's score is yet a novelty in Germany, as to many concert-centres; and many places are not likely to hear it at all.

This Richard [illegible] astonishing genius at orchestration. He early [illegible] his banner elaborate and unblushing musical [illegible]. He defined betimes, also, his aim at building up a musical work on an "intellectual" basis. He is young, a Decadent, and—unfortunately—his actual sanity is occasionally said to be doubted by his best friends. In an earlier symphonic poem, "Death and Glorification," Strauss "described" musically everything that may belong to a man's dissolution, from a flickering out soul to the harps of heaven. On the present occasion Strauss is inspired to commit to music the crazy mysteries of the crazy Frederick Nietzsche, conveyed in the latter's poem "Thus Spake Zarathustra." The poem has nothing to do with Zoroaster or with the lofty and simple religion called from the Sage One of Persia. With what, then, does it have to do instead? What has Strauss tried to paint musically? Let us indeed see. In twelve pages of solid philosophical analysis we read of, *imprimis*, The Over-man; *item*, "Transvaluation of Life"; *item*, of "The Dwellers in the Rear World"; *item*, of the "Yearning," of the "Convalescence" of the Soul, and in chaotic succession of at least a dozen more choice psychological dainties. They are all put into Mr. Strauss's dish, and supposed to sing together like the four-and-twenty blackbirds baked in the pie. It was absolute pain to see the awed intentness of the night's audience on Riemann's explanatory sermon to "Thus Spake Zarathustra," printed with the programme.

But the relief to all such tortured souls is not yet barred. For, after all, what have we to do with all this farrago of a composer's inspiration, forsooth? The indiscretion is in his letting us know of it at all. Injury comes in expecting our entrance into it. No wonder we are antagonized. To the winds with your psychologic or poetic analyses! Away with your Wolzogen catalogues of hidden "meanings," and all your fardel of solemn bosh or of semi-musical rhapsody! The question is not how a musical work comes to exist, but what it is when finished and extant. It would be really nothing necessarily worthy of more than remark from a spectator if he knew that the "Winged Victory" had been "inspired" by a Welsh rabbit, or that the "Aurora" of Guido was a conception originally evolved on the lines of a skirt-dance. We have merely to make up our minds whether one is a good piece of sculpture, the other a good picture.

Dismissing, then, any superfluous interest in Nietzsche's poem "inspiring" Strauss, and hearing the score simply as a new and up-to-date musical work, it is perceived to be a splendid piece of orchestration, built on certain musical motives (for the most part effective and clearly defined) interesting as we hear it, and reaching to gorgeous and very musical climaxes. The technical complications in it are so great that there is often the effect of noble simplicity. It is full of variety in subject and rhythm, full of amazing and beautiful orchestral color, and of bewildering effectiveness to the ear. Nobody need understand anything about its literary or intellectual source to find it so. It will bear inclusion in the repertory of any orchestra capable of playing it. It is a far more dignified and beautiful work as [illegible] anything its composer had previously written. [illegible], like so much of the music of the day, it is deficient in that inner musical eloquence which is not to be discounted. No matter how sumptuous the instrumental effects, it will not live. Its score will be catching dust when Mozart's "Don Giovanni" or the best pages of the composer of the Heroic Symphony (on whose birthday came this concert) are held in undiminished regard. The difficulties in it are appalling. Under Mr. Paur and by the Boston orchestra named, its performance was a triumph.

E. IRENÆUS STEVENSON.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CIII., NO. 1.
SATURDAY, JAN. 1, 1898.

What is the use of one subway? Boston would like a dozen. Particularly one leading into Music Hall on Friday afternoons, when everybody is trying to get in to the rehearsals before Mr. Paur begins the first piece on the programme. The crush of carriages yesterday caused a block of cars such as hasn't been seen in Tremont street since that downstairs road was first opened.

BOSTON [illegible]
Established [illegible]
The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, JAN. 3, 1898.

The Symphony Concert a Triumph for Conductor and Orchestra.

The overture to "The Magic Flute" made a good beginning to a programme which was to be on a high musical plane almost throughout. Mr. Paur took a reasonable tempo in the body of this work, for which we are sincerely grateful; too often conductors dash through the fugal work of the chief theme of this overture in a manner that blurs the masterly counterpoint into a succession of dancing-dervish whirls. There is a temptation to exaggerate contrasts here, and of more than one conductor of this overture one can say, to paraphrase the well-known remark about the little girl,

"When he was slow he was very, very slow,
But when he was quick he was Presto."

This time, at least the latter part of the above criticism did not apply, and the violin figures which are so prominent both in the theme and its development were quite clear.

The resemblance between this theme and the subject of Bach's Fugue, No. 7, in the second book of "The Well-tempered Clavichord," is more than a coincidence; No. 7 is said to have been Mozart's favorite fugue, and here we find the same melodic thought, the same length of subject, and even the same key—E flat. But the treatment is so essentially different that it is a delight to compare the two works and see how the same thought may grow into different logical results in two dissimilar minds. Mozart makes the thought into a bright and chattering one, and leaves the fugal style directly after the exposition; Bach, on the contrary, presents his finest work after his exposition and works up his theme into three strict canons and one free one.

Mr. Staudigl, although giving plenty of evidence of his great artistic abilities, was not immediately successful with "Oh Ruddier than the Cherry." The number was not in the school which this vocalist has made his own; two or three German "lieder" would have far outweighted this Handelian number. The song has become so associated with the English words that it seemed a stranger in its German dress, nor did the artist use the words of the programme-book. Of course, all the German versions vary somewhat from the English original; in one the "Cherry" becomes a "Peach," and in another a "Rose." This was not a matter of any importance, but the lack of cyclopean power has a serious defect; a gentle Polyphemus would be as impossible as a Chesterfieldian Fitzsimmons.

Mr. Staudigl's foot was a little nearer his native heath in the Aria of Lysiart, from Weber's "Euryanthe." Here the great artist was expressive and dramatic, and held his own finely against the powerful accompaniment with which the composer has handicapped the singer. But one still longed for a small hall, a piano, a few groups of Schubert, Franz and Schumann, and Staudigl, the lied-singer.

The symphony was Tschaikowsky's fifth, E minor, Op. 64. Less wonderful than the "Symphonie Pathetique," it is not a less worthy work. The Eastern question began with the usual Muscovite melancholy, but no one in the whole list of composers expresses this mighty sadness so graphically as Tschaikowsky; to the present writer, he seems the giant of the Russian school, a man whose reputation will wax when that of some of Rubinstein's works wanes, a man who tells you his tale of woe with the imperative manner of the Ancient Mariner, (and by the way, he has a fondness for "the loud bassoon" too), and the spellbound auditor must "listen like a three-years child." The work wears well, and passages which one might suspect of being sensational, on a first hearing become fitting and artistic with repeated audition.

The second movement is a very moody but attractive picture, alternating between melodic pensiveness and fierce dissonances. Its climaxes are gloriously worked up, and they lost nothing in the interpretation. At times, there were intentional discords that went to the verge of cacophony; it was as if Russia, in seizing China, had also appropriated some of her music.

The third movement was a waltz. The waltz is the child of the Minuet; if one desires to note the transition from the old form to the new, it is only necessary to examine some of the Schubert Minuets, which are almost waltzes in disguise. It is singular, therefore, that while there are thousands of minuets in the various symphonies and other sonata forms, only a couple of waltzes have as yet appeared in Symphonic works. The finale of the symphony was full of semi-barbaric pageantry; at times, there was a frenzied rhythm and speed, as if the wild dance of the men—the Kamarinskaia—were being carried on, and then the almost omnipresent brooding would return, the whole finally culminating in an apotheosis of grandeur, a moment of absolute triumph.

If Tschaikowsky in his "Symphonie Pathetique" says "The paths of glory lead but to the grave," in this work he as clearly sings "Per Aspera ad Astra"!

The performance was a triumph for conductor and orchestra. It would be impossible to mention every point of excellence, but the clarinettes and bassoons, which Tschaikowsky uses unsparingly, were splendidly played, and the violins in the finale had some very difficult work to do, and conquered it with masterly ease. The enthusiasm of the audience at the end of the second movement and at the close of the work, was an evidence that our public has been educated beyond the merely "pleasing music" stage.

Such being the case, we were sorry to have the impression spoiled by Auber's rather superficial overture to "Le Domino Noir." There was a southern "Cakewalk" in Music Hall the night before; possibly the Black Domino was suggested by this. It was prettily and trippingly played, but its geniality came at the wrong moment, as an Irish jig might seem misplaced in the last act of "Oedipus Tyrannus."

Louis C. Elson.

[illegible]
SUNDAY, JANUARY 2, 1898.

TENTH SYMPHONY.

Program Presented by Mr. Paur Last Night.

Mr. Joseph Staudigl the Soloist of the Occasion.

The Orchestral Performance of Great Excellence.

The program of the 10th Symphony Concert, Mr. Emil Paur conductor, was as follows:

Overture to "The Magic Flute" .... Mozart
Recitative, "O Schmach," and Aria, "O rosigwie die Pfirsche," from "Acis und Galatea" .... Handel
Symphony No. 5, in E minor, Op. 64 ... Tchaikovsky
Scena, "Wo berg' ich mich?" and Aria, "Schweigt. glüh'nden Sehnens wilde Triebe," from "Euryanthe" ... Weber
Overture to "The Black Domino" ...... Auber

Mr. Joseph Staudigl visited Boston as an opera singer in the spring of 1885. I heard him last night for the first time, and I am now convinced that his chief claim to distinction is that he is the son of his father. He, therefore, is a singer of genealogical interest.

Why in the world should Mr. Staudigl have sung at a Symphony Concert when such players as Messrs. Ysaye, Pugno and Gérardy are in this country and are not to appear here—at least so I am informed—this season with the orchestra under Mr. Paur?

The answer may be made, "But they charge too high a price." And were not the premiums unusually high this season?

These men play with other orchestras. Have the managers of these orchestras more money at their disposal?

I state in another column of the Journal this morning that the names of both Mrs. Sembrich and Gérardy appeared on the program of the concert given in Chicago last night with Theodore Thomas as conductor. Both these artists were engaged, and their names are on the program that was sent to me. But I learned yesterday, too late for correction, that Mrs. Sembrich was indisposed and unable to go to Chicago.

Nevertheless, the manager of the Chicago orchestra was able to say to the Chicago public, "I have engaged these two artists for appearance in one concert." Is the Auditorium connected by a covered bridge with Golconda?

Mr. Rosenthal was announced before the first concert of this series was given. He will not visit the United States this season. Here is Mr. Raoul Pugno, a pianist of great reputation, now in New York. It is doubtful whether he will come to this country again. His repertory is of the highest, and his battle-horse is a remarkable piece for piano and orchestra, the symphonic Variations of César Franck. The Symphony audience might or might not agree with the enthusiastic opinion of Mr. Pugno entertained by music lovers of Paris, Brussels, London and New York; but should it not have an opportunity to form an opinion under the most favorable circumstances?

⁂

I can imagine Mr. Staudigl giving satisfaction in the opera house of Pumpernickel, for he seems like an honest, respectable person, who would probably keep his engagements and do his best. He would never surprise, he would never startle even a German audience. A faithful, routine man; ready to be the wicked Count in "The Prophet" or the bloodthirsty Pizarro; or the one-eyed Wotan. By this I do not mean to insinuate for a moment that he is a good singer.

We are not dwellers in Pumpernickel, and we have a right to expect at a Symphony concert better singing than that of Mr. Staudigl. It is true that German declaimers have been allowed before this to exhibit themselves on the stage of Music Hall. But Mrs. Steinbach-Jahns, an importation of Mr. Arthur Nikisch—Flos regum Arthurus!—was funny. Mr. Reichmann gave morbid pleasure by the atrocity of his intonation, and when you were tired of listening, you could admire the string of decorations that covered one lapel of his best coat. Mr. Staudigl not only sang as dozens of Germans sing, but he was also dull.

⁂

Aside from this, there was much to enjoy in the concert. The overture to "The Magic Flute" is still a marvel of spontaneity and skill, and the overture to "The Black Domino" is well worth hearing. There are few musicians who sneer at Auber; the people that complain of such overtures in a Symphony concert are persons that take music very seriously and talk pompously about its "educational value." No orchestral music that is good, whether it be a waltz or a fugue, a symphony or a rhapsody, is unfit for performance at a Symphony concert, unless that concert be devoted to some special, specific purpose to which the work would be impertinent.

The place of such an overture on the program is another matter.

Nor is Mr. Paur revolutionary in the introduction of such works. Mr. Henschel led at least three of Auber's overtures during his reign.

⁂

Many tell me that the fifth symphony of Tschaikowsky is superior to the sixth. I cannot agree to this proposition. It is in many ways a striking, fascinating work. First of all it sounds extremely well; and there is music that is really good which paradoxically does not sound well through its orchestral dress. The first movement of this symphony is the best. The introduction is wonderfully impressive, and the means employed are apparently of the simplest. The second movement seems to me at least too long drawn out, and no matter how ingeniously the themes are introduced you get a little tired of them before the close. I do not care much for the waltz. But the fury of the finale is overwhelming.

As a [illegible] of imagination in this symphony is not as high as that in the Pathetic. And yet what a wealth of melody! What ingenuity in preparing and distributing climaxes! What passion! You may say of one theme that it is sentimental, or of another that it is almost vulgar; but Tschaikowsky treated themes that would have been the destruction of another with a knowledge and a temperament that glorify them. The symphony was admirably read and, on the whole, superbly played. Where there are so many virtuosos, it may seem invidious to speak of any particular instrument; and yet it is impossible to pass unnoticed the solo playing last night of the first horn, and the first and second clarinets.

Philip Hale.

Joseph Staudigl.

Mr. Joseph Staudigl, who was the soloist at the Symphony concert yesterday, was born at Vienna, March 18, 1850. A son of the famous bass singer of the same name (1807-1861), he began his career as a pupil of Rokitansky at the Vienna Conservatory. For ten years he was a member of the Karlsruhe Opera Company, and in that city he was made chamber singer to the Grand Duke. He first visited the United States in 1884-85 as a member of the New York Metropolitan Opera House Company, when he sang such parts as the Count in "The Prophet," the King in "Lohengrin," Wotan in "Die Walküre," Wolfram in "Tannhäuser," Pizarro in "Fidelio." He was here again in 1885-86. He sang Pogner in "Die Meistersinger," and he sang in "The Messiah," at New York, Dec. 19, 1885.

JOSEPH STAUDIGL.
The soloist at the Symphony concert last evening.
(By courtesy of The Opera.)

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
SUNDAY MORNING, JANUARY 2, 1898.
(Copyright, 1807, Post Publishing Company.)

THE SYMPHONY CONCERT.

The tenth concert of the Boston Symphony Orchestra was given in Music Hall last evening. The orchestral selections were the fifth symphony of Tschaikowsky, Mozart's overture to the "Magic Flute," and Auber's overture to the "Black Domino." Mr. Standigl of the Damrosch-Ellis opera company was the soloist. His selections were an aria from Handel's "Acis and Galatea," and an aria from Weber's "Euryanthe."

Tschaikowsky's fifth symphony, while not such an inspired work as is his No. 6, the "Pathetic," which is the one universally admired by every music lover, is, nevertheless, in many ways a work of genius. The first movement is the strongest, the last movement the weakest, while the two middle movements average well. The third movement, in waltz tempo, is unusual, but as the waltz is the product of the minuet of classic writers, there is no reason for not using the waltz movement in symphonic writing, if properly treated. This fifth symphony is well worth hearing, though it can never become a favorite like his "Pathetic" symphony, the last one.

Mr. Standigl sang the Handel aria with considerable fluency and correct intonation, but he was more successful in the aria from Euryanthe, which was sung with most excellent effect throughout. He is much better in the German than in the English school of composition, which is natural. He was much applauded in his second number. Next week Mr. Loeffler will produce a new work of his for orchestra and two Violas d'Amour obligato entitled a symphonic poem, "The Death of Tintagiles" (after the drama by Maeterlink). Besides this there will be given Mendelssohn's "Ruy Blas" overture and Brahms's fourth symphony.

HARPER'S WEEKLY

Almost from music's outset the trick on its part to slip outside of its real demesne has been obvious. Recently such campaigning has been [illegible] aggressive. From merely suggesting we are invited to pass to orchestral description, from description to rank realism, [illegible] realism to the dressing up of [illegible], religion, psychology, and good[illegible] what not else that is intangible. There seem to be no limits to contemporary programme-music of the super-intellectual sort; and those theories about [illegible] which have been so [illegible] grotesquely abused [illegible] Wagner and their imitators, [illegible] break forth into a wild [illegible] that makes one gasp and long to [illegible] forms of musical art ordinarily [illegible] the attention of auditors has been asked to [illegible] deriving ideas," profoundly essential "leading motives," deep "philosophical significances," in a score, to a degree that would have driven crazy with righteous indignation Bach and Mozart and Beethoven [illegible] art—[illegible] speak of other composers that on [illegible] we [illegible] must consider of equally decent abi[illegible] the la[illegible] concert of the Boston Symphony Orche[illegible] special example of this sort of compos[illegible] music intended to be far more than [illegible] "Thus Spake Zarathustra," a symp[illegible] Richard Strauss, the now well-known [illegible] and conductor, was presented for th[illegible] this city. Strauss's score is yet a novelty [illegible] to many concert-centres; and many places are not likely to hear it at all.

This Rich[illegible] astonishing genius at orchestration. He [illegible] banner elaborate and unblushing music [illegible] defined betimes, also, his aim at building up a [illegible] work on an "intellectual" basis. He is young. [illegible] and—unfortunately—his actual sanity is occasionally said to be doubted by his best friends. In an earlier symphonic poem, "Death and Glorification," Strauss "described" musically everything that may belong to a man's dissolution, from a flickering out soul to the harps of heaven. On the present occasion Strauss is inspired to commit to music the crazy mysteries of the crazy Frederick Nietzsche, conveyed in the latter's poem "Thus Spake Zarathustra." The poem has nothing to do with Zoroaster [illegible] with the lofty and simple religion called from the Sage One of Persia. With what, then, does it have to do instead? What has Strauss tried to paint musically? Let us indeed see. In twelve pages of solid philosophical analysis we read of, *imprimis*, The Over man; *item*, "[illegible]ansvaluation of Life"; *item*, of "The Dwellers in the Rear World"; *item*, of the "Yearning," of the "Convalescence" of the Soul, and in chaotic succession of at least a dozen more choice psychological dainties. They are all put into Mr. Strauss's dish, and supposed to sing together like the four-and-twenty blackbirds baked in the pie. It was absolute pain to see the awed intentness of the night's audience on Riemann's explanatory sermon to "Thus Spake Zarathustra," printed with the programme.

But the relief to [illegible] such tortured souls is not yet barred. For, after all, what have we to do with all this farrago of a composer's inspiration, forsooth? The indiscretion is in his letting us know of it at all. Injury comes in expecting our entra[illegible]. No wonder we are antagonized. To the winds [illegible] [illegible]ologic or poetic analyses! Away with your Wol[illegible] catalogues of hidden "meanings," and all your far[illegible] solemn bosh or of semi-musical rhapsody! The question is not how a musical work comes to exist, but what it is when finished and extant. It would be really nothing necessarily worthy of more than remark from a spectator if he knew that the "Winged Victory" had been "inspired" by a [illegible]ish rabbit, or that the "Aurora" of Guido was a conception originally evolved on the lines of a [illegible] dance. We have merely to make up our minds wh[illegible] is a good piece of sculpture, the other a good pi[illegible]

[illegible] superfluous interest in Nietzsche's [illegible] hearing the score simply as a new and up-to-date musical work, it is perceived to be a splendid piece of orchestration, built on certain musical motives [illegible] the most part effective and clearly de[illegible] it, and reaching to gorgeous [illegible] climaxes. The technical complications in [illegible] the effect of noble sim[illegible] subject and rhythm, full [illegible] local color, and of bewilder[illegible] ness to [illegible]. Nobody need understand any[illegible] intellectual source to find it [illegible] in the repertory of any orches[illegible] a far more dignified and [illegible] work [illegible] anything its composer had [illegible] like so much of the music [illegible] inner musical eloquence [illegible]. No matter how sumptuous [illegible] not live. Its score will be [illegible] when Mozart's "Don Giovanni" or the best [illegible] of the composer of the Heroic Symphony (on [illegible] birthday came this concert) are held in undiminished regard. The [illegible] are appalling. Under Mr. Paur and by the orchestra named, its performance was triumph[illegible] [illegible]RENÆUS STEVENSON.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CIII., NO. 1.

SATURDAY, JAN. 1, 1898.

What is the use of one subway? Boston would like a dozen. Particularly one leading into Music Hall on Friday afternoons, when everybody is trying to get in to the rehearsals before Mr. Paur begins the first piece on the programme. The crush of carriages yesterday caused a block of cars such as hasn't been seen in Tremont street since that downstairs road was first opened.

BOSTON DAILY ADVERTISER.
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The Official Paper of the State.
The Official Paper of the City.

MONDAY MORNING, JAN. 3, 1898.

The Symphony Concert a Triumph for Conductor and Orchestra.

The overture to "The Magic Flute" made a good beginning to a programme which was to be on a high musical plane almost throughout. Mr. Paur took a reasonable tempo in the body of this work, for which we are sincerely grateful; too often conductors dash through the fugal work of the chief theme of this overture in a manner that blurs the masterly counterpoint into a succession of dancing-dervish whirls. There is a temptation to exaggerate contrasts here, and of more than one conductor of this overture one can say, to paraphrase the well-known remark about the little girl,

"When he was slow he was very, very slow,
But when he was quick he was Presto."

This time, at least the latter part of the above criticism did not apply, and the violin figures which are so prominent both in the theme and its development were quite clear.

The resemblance between this theme and the subject of Bach's Fugue, No. 7, in the second book of "The Well-tempered Clavichord," is more than a coincidence; No. 7 is said to have been Mozart's favorite fugue, and here we find the same melodic thought, the same length of subject, and even the same key—E flat. But the treatment is so essentially different that it is a delight to compare the two works and see how the same thought may grow into different logical results in two dissimilar minds. Mozart makes the thought into a bright and chattering one, and leaves the fugal style directly after the exposition; Bach, on the contrary, presents his finest work after his exposition and works up his theme into three strict canons and one free one.

Mr. Staudigl, although giving plenty of evidence of his great artistic abilities, was not immediately successful with "Oh Ruddier than the Cherry." The number was not in the school which this vocalist has made his own; two or three German "lieder" would have far outweighted this Handelian number. The song has become so associated with the English words that it seemed a stranger in its German dress, nor did the artist use the words of the programme-book. Of course, all the German versions vary somewhat from the English original; in one the "Cherry" becomes a "Peach," and in another a "Rose." This was not a matter of any importance, but the lack of cyclopean power has a serious defect; a gentle Polyphemus would be as impossible as a Chesterfieldian Fitzsimmons.

Mr. Staudigl's foot was a little nearer his native heath in the Aria of Lysiart, from Weber's "Euryanthe." Here the great artist was expressive and dramatic, and held his own finely against the powerful accompaniment with which the composer has handicapped the singer. But one still longed for a small hall, a piano, a few groups of Schubert, Franz and Schumann, and Staudigl, the lied-singer.

The symphony was Tschaikowsky's fifth, E minor, Op. 64. Less wonderful than the "Symphonie Pathetique," it is not a less worthy work. The Eastern question began with the usual Muscovite melancholy, but no one in the whole list of composers expresses this mighty sadness so graphically as Tschaikowsky; to the present writer, he seems the giant of the Russian school, a man whose reputation will wax when that of some of Rubinstein's works wanes, a man who tells you his tale of woe with the imperative manner of the Ancient Mariner, (and by the way, he has a fondness for "the loud bassoon" too), and the spellbound auditor must "listen like a three-years child." The work wears well, and passages which one might suspect of being sensational, on a first hearing become fitting and artistic with repeated audition.

The second movement is a very moody but attractive picture, alternating between melodic pensiveness and fierce dissonances. Its climaxes are gloriously worked up, and they lost nothing in the interpretation. At times, there were intentional discords that went to the verge of cacophony; it was as if Russia, in seizing China, had also appropriated some of her music.

The third movement was a waltz. The waltz is the child of the Minuet; if one desires to note the transition from the old form to the new, it is only necessary to examine some of the Schubert Minuets, which are almost waltzes in disguise. It is singular, therefore, that while there are thousands of minuets in the various symphonies and other sonata forms, only a couple of waltzes have as yet appeared in Symphonic works. The finale of the symphony was full of semi-barbaric pageantry; at times, there was a frenzied rhythm and speed, as if the wild dance of the men—the Kamarinskaia—were being carried on, and then the almost omnipresent brooding would return, the whole finally culminating in an apotheosis of grandeur, a moment of absolute triumph.

If Tschaikowsky in his "Symphonie Pathetique" says "The paths of glory lead but to the grave," in this work he as clearly sings "Per Aspera ad Astra"!

The performance was a triumph for conductor and orchestra. It would be impossible to mention every point of excellence, but the clarinettes and bassoons, which Tschaikowsky uses unsparingly, were splendidly played, and the violins in the finale had some very difficult work to do, and conquered it with masterly ease. The enthusiasm of the audience at the end of the second movement and at the close of the work, was an evidence that our public has been educated beyond the merely "pleasing music" stage.

Such being the case, we were sorry to have the impression spoiled by Auber's rather superficial overture to "Le Domino Noir." There was a southern "Cakewalk" in Music Hall the night before; possibly the Black Domino was suggested by this. It was prettily and trippingly played, but its geniality came at the wrong moment, as an Irish jig might seem misplaced in the last act of "Oedipus Tyrannus."

Louis C. Elson.

Boston Journal.
SUNDAY, JANUARY 2, 1898.

TENTH SYMPHONY.

Program Presented by Mr. Paur Last Night.

Mr. Joseph Staudigl the Soloist of the Occasion.

The Orchestral Performance of Great Excellence.

The program of the 10th Symphony Concert, Mr. Emil Paur conductor, was as follows:

Overture to "The Magic Flute"	Mozart
Recitative, "O Schmach," and Aria, "O rosigwie die Pfirsche," from "Acis und Galatea"	Handel
Symphony No. 5, in E minor, Op. 64	Tchaikovsky
Scena, "Wo berg' ich mich?" and Aria, "Schweigt. glüh'nden Sehnens wilde Triebe," from "Euryanthe"	Weber
Overture to "The Black Domino"	Auber

Mr. Joseph Staudigl visited Boston as an opera singer in the spring of 1885. I heard him last night for the first time, and I am now convinced that his chief claim to distinction is that he is the son of his father. He, therefore, is a singer of genealogical interest.

Why in the world should Mr. Staudigl have sung at a Symphony Concert when such players as Messrs. Ysaye, Pugno and Gérardy are in this country and are not to appear here—at least so I am informed—this season with the orchestra under Mr. Paur?

The answer may be made, "But they charge too high a price." And were not the premiums unusually high this season?

These men play with other orchestras. Have the managers of these orchestras more money at their disposal?

I state in another column of the Journal this morning that the names of both Mrs. Sembrich and Gérardy appeared on the program of the concert given in Chicago last night with Theodore Thomas as conductor. Both these artists were engaged, and their names are on the program that was sent to me. But I learned yesterday, too late for correction, that Mrs. Sembrich was indisposed and unable to go to Chicago.

Nevertheless, the manager of the Chicago orchestra was able to say to the Chicago public, "I have engaged these two artists for appearance in one concert." Is the Auditorium connected by a covered bridge with Golconda?

Mr. Rosenthal was announced before the first concert of this series was given. He will not visit the United States this season. Here is Mr. Raoul Pugno, a pianist of great reputation, now in New York. It is doubtful whether he will come to this country again. His repertory is of the highest, and his battle-horse is a remarkable piece for piano and orchestra, the symphonic Variations of César Franck. The Symphony audience might or might not agree with the enthusiastic opinion of Mr. Pugno entertained by music lovers of Paris, Brussels, London and New York; but should it not have an opportunity to form an opinion under the most favorable circumstances?

⁂

I can imagine Mr. Staudigl giving satisfaction in the opera house of Pumpernickel, for he seems like an honest, respectable person, who would probably keep his engagements and do his best. He would never surprise, he would never startle even a German audience. A faithful, routine man; ready to be the wicked Count in "The Prophet" or the bloodthirsty Pizarro; or the one-eyed Wotan. By this I do not mean to insinuate for a moment that he is a good singer.

We are not dwellers in Pumpernickel, and we have a right to expect at a Symphony concert better singing than that of Mr. Staudigl. It is true that German declaimers have been allowed before this to exhibit themselves on the stage of Music Hall. But Mrs. Steinbach-Jahns, an importation of Mr. Arthur Nikisch—Flos regum Arthurus!—was funny. Mr. Reichmann gave morbid pleasure by the atrocity of his intonation, and when you were tired of listening, you could admire the string of decorations that covered one lapel of his best coat. Mr. Staudigl not only sang as dozens of Germans sing, but he was also dull.

⁂

Aside from this, there was much to enjoy in the concert. The overture to "The Magic Flute" is still a marvel of spontaneity and skill, and the overture to "The Black Domino" is well worth hearing. There are few musicians who sneer at Auber; the people that complain of such overtures in a Symphony concert are persons that take music very seriously and talk pompously about its "educational value." No orchestral music that is good, whether it be a waltz or a fugue, a symphony or a rhapsody, is unfit for performance at a Symphony concert, unless that concert be devoted to some special, specific purpose to which the work would be impertinent.

The place of such an overture on the program is another matter.

Nor is Mr. Paur revolutionary in the introduction of such works. Mr. Henschel led at least three of Auber's overtures during his reign.

⁂

Many tell me that the fifth symphony of Tschaikowsky is superior to the sixth. I cannot agree to this proposition. It is in many ways a striking, fascinating work. First of all it sounds extremely well; and there is music that is really good which paradoxically does not sound well through its orchestral dress. The first movement of this symphony is the best. The introduction is wonderfully impressive, and the means employed are apparently of the simplest. The second movement seems to me at least too long drawn out, and no matter how ingeniously the themes are introduced you get a little tired of them before the close. I do not care much for the waltz. But the fury of the finale is overwhelming.

As a whole the flight of imagination in this symphony is not as high as that in the Pathetic. And yet what a wealth of melody! What ingenuity in preparing and distributing climaxes! What passion! You may say of one theme that it is sentimental, or of another that it is almost vulgar; but Tschaikowsky treated themes that would have been the destruction of another with a knowledge and a temperament that glorify them. The symphony was admirably read and, on the whole, superbly played. Where there are so many virtuosos, it may seem invidious to speak of any particular instrument; and yet it is impossible to pass unnoticed the solo playing last night of the first horn, and the first and second clarinets

Philip Hale.

Joseph Staudigl.

Mr. Joseph Staudigl, who was the soloist at the Symphony concert yesterday, was born at Vienna, March 18, 1850. A son of the famous bass singer of the same name (1807-1861), he began his career as a pupil of Rokitansky at the Vienna Conservatory. For ten years he was a member of the Karlsruhe Opera Company, and in that city he was made chamber singer to the Grand Duke. He first visited the United States in 1884-85 as a member of the New York Metropolitan Opera House Company, when he sang such parts as the Count in "The Prophet," the King in "Lohengrin," Wotan in "Die Walküre," Wolfram in "Tannhäuser," Pizarro in "Fidelio." He was here again in 1885-86. He sang Pogner in "Die Meistersinger," and he sang in "The Messiah," at New York, Dec. 19, 1885.

JOSEPH STAUDIGL,
[illegible] at the Symphony concert last evening.
(By courtesy of The Opera.)

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, JANUARY 2, 1898.
(Copyright, 1897, Post Publishing Company.)

THE SYMPHONY CONCERT.

The tenth concert of the Boston Symphony Orchestra was given in Music Hall last evening. The orchestral selections were the fifth symphony of Tschaikowsky, Mozart's overture to the "Magic Flute," and Auber's overture to the "Black Domino." Mr. Standigl of the Damrosch-Ellis opera company was the soloist. His selections were an aria from Handel's "Acis and Galatea," and an aria from Weber's "Euryanthe."

Tschaikowsky's fifth symphony, while not such an inspired work as is his No. 6, the "Pathetic," which is the one universally admired by every music lover, is, nevertheless, in many ways a work of genius. The first movement is the strongest, the last movement the weakest, while the two middle movements average well. The third movement, in waltz tempo, is unusual, but as the waltz is the product of the minuet of classic writers, there is no reason for not using the waltz movement in symphonic writing, if properly treated. This fifth symphony is well worth hearing, though it can never become a favorite like his "Pathetic" symphony, the last one.

Mr. Standigl sang the Handel aria with considerable fluency and correct intonation, but he was more successful in the aria from Euryanthe, which was sung with most excellent effect throughout. He is much better in the German than in the English school of composition, which is natural. He was much applauded in his second number. Next week Mr. Loeffler will produce a new work of his for orchestra and two Violas d'Amour obligato entitled a symphonic poem, "The Death of Tintagiles" (after the drama by Maeterlink). Besides this there will be given Mendelssohn's "Ruy Blas" overture and Brahms's fourth symphony.

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PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CIII. NO. 2.

SUNDAY, JANUARY 2, 1898.

THE SYMPHONY CONCERT.

Masterpieces of Music Well Interpreted, but the Soloist Lacked Force.

The 10th concert by the Boston Symphony orchestra, in Music Hall, last evening, had for its programme:

Overture, "Die Zauberflote"............Mozart
Recitative and air, "I Rage," "O Ruddier Than the Cherry"....................Handel
Symphony, No. 5, E minor.......Tschaikowsky
Scena, "Wo berg ich mich?" "Schweigt, gluhnden Sehnens"........................Weber
Overture, "Le Domino Noir"............Auber

The soloist was Mr. Staudigl, whose first name was not given.

The symphony is a strong and interesting work, but it is overshadowed by the same composer's "Pathetique" symphony, especially by its closing movement, perhaps the noblest and most searchingly effective utterance of modern music. The No. 5 has many beautiful moments; the andante overflows with them, but the composer often nods, and in the first allegro falls into almost tiresome prolixity, and continues to speak long after he has exhausted his subject. The waltz overflows with graceful charm, both of melody and of orchestration, and there are splendid fire and stirring vigor in the finale, but there is also much of what seems labored in invention and of themes that are not impressive in themselves.

The instrumentation is always rich in color and remarkable in its individuality and variety in effect, particularly in the second and the third movements. In the other parts of the work it is frequently difficult to discover what the music means under the forced and often fantastic elaboration of treatment to which it is subjected. It was grandly played, the andante with exquisite warmth and finish and the finale with immense vigor and rhythmic accent.

The ever-fresh and delightful Mozart overture, that will remain a masterpiece and a model for works in its kind to the end of time, gave unalloyed pleasure through the perfect interpretation accorded it by Mr. Paur, and the precision and elegance of its performance by the orchestra. The tuneful and fascinatingly characteristic Auber overture, one of the most sparkling and daintily artistic of musical trifles, was given with a fine feeling for its peculiar color and accent, and with a brilliancy that could not be surpassed. It is one of the best of its composer's lighter overtures, and the grace of its orchestration and the polished musicianship that marks it fully entitled it to a place on these programmes. Auber has written more forcible overtures, such as "Le Lac de Fees," "Gustav III.," "Lestocq" and "La Muette de Portici," but none more piquant than "Le Domino Noir," unless, perhaps, "La Bayadere."

Mr. Staudigl's singing was scarcely of a quality to call for any extended notice. His performance of the Handel aria was weak, spineless and wholly lacking in appropriate force and color. His voice is not of the timbre to give due effect to the music, either in solidity or robustness; nor does he use it with any notable skill. He was more at home in the Weber aria, but at his best he never rose higher than painstaking commonplace. His success with his audience was emphasized by perfunctory applause and a mild recall after each effort.

The programme for the next concert is: Overture, "Ruy Blas," Mendelssohn; Symphonic Poem for orchestra and two violas d'amour, "The Death of Tintagiles," C. M. Loeffler; and Symphony No. 4, Brahms.

Boston Sunday Globe.

SUNDAY, JAN. 2, 1898.

Tenth Symphony Concert.

Mr Staudigl, basso in the Damrosch-Ellis opera company, was the soloist at the symphony concerts last week. The orchestral numbers comprised the overture to Mozart's "Magic Flute," Tchaikovsky's fifth symphony, and the overture to "The Black Domino," by Auber. Mr Staudigl's numbers were taken from Handel's "Acis and Galatea" and Weber's "Euryanthe," the latter selection being quite a novelty here.

Mr Staudigl is an artist whose work is very enjoyable, and from the fine impression he made in concert one may confidently anticipate even better results when he appears in Boston later in the season in operatic roles. His voice is not specially ponderous for a basso, but it is rich in quality, very true in its tonality, and exceedingly flexible. Both selections were of a dramatic character, and they were given with a verve and spirit which did not detract from the purely musical portion of the compositions. Mr Staudigl combines expression and facile execution in an artistic manner, and at the same time his voice is musical and void of harshness. He was loudly applauded and recalled to the stage several times.

The famous Mozart overture was played in a brilliant manner, the many beautiful combinations being delicately brought forth by the orchestra. The Tchaikovsky symphony received a sympathetic interpretation. The fortissimo climaxes were vigorously presented, and the modulations, so intricate and varied, were given very smoothly. The fourth movement, the most interesting in the whole symphony, showed the wonderful team work of the orchestra to perfection and was really very pleasing, but the composition as a whole is so chaotic and puzzling that it cannot possess many charms for the general concert patron.

Auber's overture, with its dainty dancing phrases and piquant melodies, was delightfully performed. At this week's concerts the orchestra will perform from MS for the first time Mr Loeffler's new symphonic poem for orchestra and two violas d'Amour obligato, "The Death of Tintagiles," after the drama by M. Maeterlink. The other numbers will comprise Mendelssohn's "Ruy Blas" overture and Brahms' fourth symphony.

[illegible]

MONDAY, JANUARY 3, 1898.

Music Hall: Boston Symphony Orchestra

The tenth symphony concert was given in the Music Hall last Saturday evening, the programme being as follows:

Mozart: Overture to "Die Zauberflöte."
Handel: Recitative, "O Schmach," and Aria, "O rosig wie die Pfirsche," from "Acis und Galatea."
Tchaikovsky: Symphony No. 5, in E minor, opus 64.
Weber: Scena, "Wo berg' ich mich ?" and Aria, "Schweigt, glüh'nden Sehnens wilde Triebe," from "Euryanthe."
Auber: Overture to "Le Domino Noir."
Mr. Staudigl was the singer.

Mozart's inimitable overture was played with clearness, brilliancy and due delicacy; that ritenuto in the cadence of the first part, just before the Masonic E-flat major chords, is authorizable by the hold over the last B-flat, but somehow we do not like it; we should prefer to have this cadence played less pompously and more brilliantly, in strict time. But this is a detail.

Tchaikovsky's E minor symphony was first played here, under Mr. Arthur Nikisch, on Oct. 21 and 22, 1892, and has, we believe, not been heard here since. It was the first entire Tchaikovsky symphony ever given at the symphony concerts, and made a rather terrifying impression at the time, if we remember aright. Times have changed since then, and the work has quite lost its terror. It is a curious composition, containing more skilful development of its thematic material than any of the composer's earlier symphonies, and thus marking a decided advance in the technics of composition in extended forms. The working-out in the first movement is especially coherent, and the development of the finale as energetic and brilliant as may be, up to the beginning of the closing "apotheosis." The irremediable weakness of the work lies, however, in its thematic material itself. That gloomy tune in the introduction, which might be called the motto or leading motive of the whole symphony, has a certain characteristic Slavic flavor which is not without its zest; but it has not enough of intrinsic character for the role the composer has allotted to it, and its various fortissimo reappearances in the course of the work lack musical impressiveness; moreover, it ill bears the change to the major mode, in which it sounds singularly cheap and commonplace. The special themes of the first movement have the advantage of lending themselves readily to working-out, though they are rather flimsy in themselves; genius might have done great things with them, but the cleverness Tchaikovsky shows in this symphony is not genius. The two principal themes of the slow movement are poor beyond toleration; they sound like weak imitations of Raff. Tchaikovsky's undeniable skill has been quite thrown away upon them; weak sentimentalism could hardly go further. True, they have a certain emotional force of appeal; they are what one might call "haunting" melodies—haunting as the club bore, and button-holing you for hours after you have heard them. The waltz-theme of the third movement is not lacking in grace, but has little distinction and piquancy. From his repeated attempts, one might gather that one of Tchaikovsky's pet ambitions was to write a good waltz; if so, it seems rather like Mendelssohn's ambition to write an opera. Only in the finale does the composer seem to have a real melodic inspiration; genuine, if rough and not untainted with vulgarity; but when he gets to his "apotheosis," heaven help him! An apotheosis that makes you smile is worse than none at all; this one came just a week too late for Messrs. Houghton & Dutton's Christmas illumination. Another point in the symphony which recommends it but ill is its persistent gloominess; it is not "Asiatic melancholy," but sheer doleful dumps. This is made still worse by Tchaikovsky's seemingly taking a leaf out of Spontini's book in the matter of instrumentation; he harps too unmercifully upon the medium and lower registers of the instruments, one wonders where all his usual Russian strident brilliancy of color has gone! The symphony was splendidly read and played.

It was good to hear Auber's overture to "Le Domino Noir." Only what came before it on the programme was not the best preparation for it in the world. Handel's air was in G minor; Tchaikovsky's symphony, in E minor, and gloomy enough at that; Weber's air dwelt mostly in the Cimmerian night of C minor; and then came the F minor of the opening measures of Auber's overture! It seemed as if the gas never would be turned up! But the F minor truculency, though persistently recurring at first, was dispelled in time, and the bright, cheerful overture, so full of genius and melodic charm, sent one away in the best of moods.

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The next programme is: Mendelssohn, overture to "Ruy Blas," opus 95; C. M. Loeffler, symphonic poem, "The Death of Tintagiles" (after Maeterlinck), for orchestra and two violas d'amour (MS., first time); Brahms, symphony No. 4, in E minor, opus 98.

Boston Courier.

SUNDAY MORNING, JAN. 2, 1898.

THE SYMPHONY, ETC.

The tenth Symphony programme opened and closed with delightfully rendered overtures—Mozart's large, noble and high sounding "Magic Flute," and Auber's merry, various and yet sturdy "Black Domino." Each was welcome and each was just in the proper place. The symphony was Tschaikowsky's fifth—that in E minor, opus 64. It is a work which is good to hear; and, coming as it did now after several recent performances of his sixth, seems at least to give some indication that his spirit was preparing itself in it for that last great effort of his genius. It is completely Slavonic in its thoughts and themes. and breaks away at times with apparently limitless energy into mighty moods and measures which almost defy control. Yet the grand, the deep, the tender, the suavely expressive, the melancholy, and the foreboding predominate. Even the central theme of that incessantly urgent finale comes from the grave, sad prelude, and the waltz which occupies the place of a Scherzo, is never altogether gay and lightsome. The very instrumentation appeals to thoughtful sympathies and chastened emotions, for the clarinet, the bassoon and the horn bring the composer's longest messages to the hearer, while the trumpets and trombones deliver his most serious phrases. There is no monotony of color, no lack ot rich variety in scoring; but one still feels a quiet, significant impressiveness which the most vehement and sweeping passages, with stroke of heavy chord and beat of drnm, can only obscure while they last. The performance was admirable and enthusiastic, barring some cloudiness in the first part of the adante.

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The next programme will be: Mendelssohn, overture, "Ruy Blas"; Loeffler, Symphonic Poem for orchestra and two violas d'Amour obligato. "The Death of Tintagiles" (after the drama by M. Maeterlink, Ms. First time.) Brahms, Symphouy No. 4.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CIII., NO. 2.

SUNDAY, JANUARY 2, 1898.

THE SYMPHONY CONCERT.

Masterpieces of Music Well Interpreted, but the Soloist Lacked Force.

The 10th concert by the Boston Symphony orchestra, in Music Hall, last evening, had for its programme:

Overture, "Die Zauberflote"..........Mozart
Recitative and air, "I Rage," "O Ruddier
Than the Cherry"....................Handel
Symphony, No. 5, E minor......Tschaikowsky
Scena, "Wo berg ich mich?" "Schweigt,
gluhnden Schnens"...................Weber
Overture, "Le Domino Noir"...........Auber

The soloist was Mr. Staudigl, whose first name was not given.

The symphony is a strong and interesting work, but it is overshadowed by the same composer's "Pathetique" symphony, especially by its closing movement, perhaps the noblest and most searchingly effective utterance of modern music. The No. 5 has many beautiful moments; the andante overflows with them, but the composer often nods, and in the first allegro falls into almost tiresome prolixity, and continues to speak long after he has exhausted his subject. The waltz overflows with graceful charm, both of melody and of orchestration, and there are splendid fire and stirring vigor in the finale, but there is also much of what seems labored in invention and of themes that are not impressive in themselves.

The instrumentation is always rich in color and remarkable in its individuality and variety in effect, particularly in the second and the third movements. In the other parts of the work it is frequently difficult to discover what the music means under the forced and often fantastic elaboration of treatment to which it is subjected. It was grandly played, the andante with exquisite warmth and finish and the finale with immense vigor and rhythmic accent.

The ever-fresh and delightful Mozart overture, that will remain a masterpiece and a model for works in its kind to the end of time, gave unalloyed pleasure through the perfect interpretation accorded it by Mr. Paur, and the precision and elegance of its performance by the orchestra. The tuneful and fascinatingly characteristic Auber overture, one of the most sparkling and daintily artistic of musical trifles, was given with a fine feeling for its peculiar color and accent, and with a brilliancy that could not be surpassed. It is one of the best of its composer's lighter overtures, and the grace of its orchestration and the polished musicianship that marks it fully entitled it to a place on these programmes. Auber has written more forcible overtures, such as "Le Lac de Fees," "Gustav III.," "Lestocq" and "La Muette de Portici," but none more piquant than "Le Domino Noir," unless, perhaps, "La Bayadere."

Mr. Staudigl's singing was scarcely of a quality to call for any extended notice. His performance of the Handel aria was weak, spineless and wholly lacking in appropriate force and color. His voice is not of the timbre to give due effect to the music, either in solidity or robustness; nor does he use it with any notable skill. He was more at home in the Weber aria, but at his best he never rose higher than painstaking commonplace. His success with his audience was emphasized by perfunctory applause and a mild recall after each effort.

The programme for the next concert is: Overture, "Ruy Blas," Mendelssohn; Symphonic Poem for orchestra and two violas d'amour, "The Death of Tintagiles," C. M. Loeffler; and Symphony No. 4, Brahms.

Boston Sunday Globe.

SUNDAY, JAN. 2, 1898.

Tenth Symphony Concert.

Mr Staudigl, basso in the Damrosch-Ellis opera company, was the soloist at the symphony concerts last week. The orchestral numbers comprised the overture to Mozart's "Magic Flute," Tchaikovsky's fifth symphony, and the overture to "The Black Domino," by Auber. Mr Staudigl's numbers were taken from Handel's "Acis and Galatea" and Weber's "Euryanthe," the latter selection being quite a novelty here.

Mr Staudigl is an artist whose work is very enjoyable, and from the fine impression he made in concert one may confidently anticipate even better results when he appears in Boston later in the season in operatic roles. His voice is not specially ponderous for a basso, but it is rich in quality, very true in its tonality, and exceedingly flexible. Both selections were of a dramatic character, and they were given with a verve and spirit which did not detract from the purely musical portion of the compositions. Mr Staudigl combines expression and facile execution in an artistic manner, and at the same time his voice is musical and void of harshness. He was loudly applauded and recalled to the stage several times.

The famous Mozart overture was played in a brilliant manner, the many beautiful combinations being delicately brought forth by the orchestra. The Tchaikovsky symphony received a sympathetic interpretation. The fortissimo climaxes were vigorously presented, and the modulations, so intricate and varied, were given very smoothly. The fourth movement, the most interesting in the whole symphony, showed the wonderful team work of the orchestra to perfection and was really very pleasing, but the composition as a whole is so chaotic and puzzling that it cannot possess many charms for the general concert patron.

Auber's overture, with its dainty dancing phrases and piquant melodies, was delightfully performed. At this week's concerts the orchestra will perform from MS for the first time Mr Loeffler's new symphonic poem for orchestra and two violas d'Amour obligato, "The Death of Tintagiles," after the drama by M. Maeterlink. The other numbers will comprise Mendelssohn's "Ruy Blas" overture and Brahms' fourth symphony.

Boston Transcript

MONDAY, JANUARY 3, 1898

Music Hall: Boston Symphony Orchestra

The tenth symphony concert was given in the Music Hall last Saturday evening, the programme being as follows:

Mozart: Overture to "Die Zauberflöte."
Handel: Recitative, "O Schmach," and Aria, "O rosig wie die Pfirsche," from "Acis und Galatea."
Tchaikovsky: Symphony No. 5, in E minor, opus 64.
Weber: Scena, "Wo berg' ich mich ?" and Aria, "Schweigt, glüh'nden Sehnens wilde Triebe," from "Euryanthe."
Auber: Overture to "Le Domino Noir."
Mr. Staudigl was the singer.

Mozart's inimitable overture was played with clearness, brilliancy and due delicacy; that ritenuto in the cadence of the first part, just before the Masonic E-flat major chords, is authorizable by the hold over the last B-flat, but somehow we do not like it; we should prefer to have this cadence played less pompously and more brilliantly, in strict time. But this is a detail.

Tchaikovsky's E minor symphony was first played here, under Mr. Arthur Nikisch, on Oct. 21 and 22, 1892, and has, we believe, not been heard here since. It was the first entire Tchaikovsky symphony ever given at the symphony concerts, and made a rather terrifying impression at the time, if we remember aright. Times have changed since then, and the work has quite lost its terror. It is a curious composition, containing more skilful development of its thematic material than any of the composer's earlier symphonies, and thus marking a decided advance in the technics of composition in extended forms. The working-out in the first movement is especially coherent, and the development of the finale as energetic and brilliant as may be, up to the beginning of the closing "apotheosis." The irremediable weakness of the work lies, however, in its thematic material itself. That gloomy tune in the introduction, which might be called the motto or leading motive of the whole symphony, has a certain characteristic Slavic flavor which is not without its zest; but it has not enough of intrinsic character for the role the composer has allotted to it, and its various fortissimo reappearances in the course of the work lack musical impressiveness; moreover, it ill bears the change to the major mode, in which it sounds singularly cheap and commonplace. The special themes of the first movement have the advantage of lending themselves readily to working-out, though they are rather flimsy in themselves; genius might have done great things with them, but the cleverness Tchaikovsky shows in this symphony is not genius. The two principal themes of the slow movement are poor beyond toleration; they sound like weak imitations of Raff. Tchaikovsky's undeniable skill has been quite thrown away upon them; weak sentimentalism could hardly go further. True, they have a certain emotional force of appeal; they are what one might call "haunting" melodies—haunting as the club bore, and button-holing you for hours after you have heard them. The waltz-theme of the third movement is not lacking in grace, but has little distinction and piquancy. From his repeated attempts, one might gather that one of Tchaikovsky's pet ambitions was to write a good waltz; if so, it seems rather like Mendelssohn's ambition to write an opera. Only in the finale does the composer seem to have a real melodic inspiration; genuine, if rough and not untainted with vulgarity; but when he gets to his "apotheosis," heaven help him! An apotheosis that makes you smile is worse than none at all; this one came just a week too late for Messrs. Houghton & Dutton's Christmas illumination. Another point in the symphony which recommends it but ill is its persistent gloominess; it is not "Asiatic melancholy," but sheer doleful dumps. This is made still worse by Tchaikovsky's seemingly taking a leaf out of Spontini's book in the matter of instrumentation; he harps too unmercifully upon the medium and lower registers of the instruments, one wonders where all his usual Russian strident brilliancy of color has gone! The symphony was splendidly read and played.

It was good to hear Auber's overture to "Le Domino Noir." Only what came before it on the programme was not the best preparation for it in the world. Handel's air was in G minor; Tchaikovsky's symphony, in E minor, and gloomy enough at that; Weber's air dwelt mostly in the Cimmerian night of C minor; and then came the F minor of the opening measures of Auber's overture! It seemed as if the gas never would be turned up! But the F minor truculency, though persistently recurring at first, was dispelled in time, and the bright, cheerful overture, so full of genius and melodic charm, sent one away in the best of moods.

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Boston Courier.

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THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, JANUARY 5, 1898.

I find I neglected in my last letter to say anything about the ninth Symphony Concert, which was given December 23. This shows you the impression made by the program, which I copy as a matter of record: Beethoven's Second Symphony; Bach's Shepherd's Music, from the "Christmas Oratorio;" Humperdinck's Prelude to "Hänsel und Gretel;" (first time at these concerts); Two Northern Melodies for strings, Grieg; L'Arlésienne, suite No. 1, Bizet. The prelude by Humperdinck was first played here—and imperfectly—at a concert given by the Boston Woman's Orchestra, under Mr. A. W. Thayer, April 30, 1895, "imperfectly" because the orchestra was not full enough to meet the demands of Humperdinck's score. The opera was performed here for the first time January 21, 1896, and again we gained no satisfactory idea of the overture. The satisfactory performance by the Symphony Orchestra was inure us to the reputation of the composer. What a pretty soap-bubble this prelude is, to be sure! It shines, glistens, the colors are admirable, but the moment you try to put your fingers on any real substance—whish! it bursts and vanishes. And yet in England some of the critics couple Humperdinck's name with that of Richard Strauss; "the two men to whom we look for orchestral music." Or is this an instance of splenetic humor?

* * *

Thank God, there was only one concert last week!

The program of the Tenth Symphony Concert, January 1, was as follows: Mozart's overture to "The Magic Flute;" recitative and aria "O, Ruddier than the Cherry," from "Acis and Galatea;" Tschaikowsky's Fifth Symphony, in E minor; scena and aria, "Schweigt, Glüh'nden Sehnes Wilde Treibe," from "Euryanthe;" and the overture to "Le Domino Noir," by Auber.

Joseph Staudigl was the singer. He first visited Boston in the spring of 1885, when I was, fortunately, on the other side of the Atlantic.

There were some in the audience last night who wondered whether he was the celebrated Staudigl whose "Elijah" is traditional. This was unjust to the gentleman, who is only about forty-eight years old. It was also an insult to the memory of his father.

My interest in him as a singer is historical and genealogical. If you should ask about his technical equipment, truth would wring from me these answers:

Q.	What kind of a voice has he?
A.	Bierbass.
Q.	How is his intonation?
A.	Quisby.
Q.	How is his tone production?
A.	Aggressively German.
Q.	How is his cantabile?
A.	Sawed off.
Q.	And the bravura?
A.	Go-as-you-please.
Q.	And his interpretation?
A.	Massive and concrete.

Now I am fond of the air of Polyphemus, nor am I wearied by hearing the recitative about the trusty pine and "the hundred reeds of decent growth," but I wish to hear this song in English: "Mächt'gen Hauch" does not console me for "capacious mouth" and "O Rosig Wie Die Pfirsche" may be an excellent translation, but somehow or other it does not bring Händel straight into the mind.

Mr. Apthorp in his program notes speaks of various performances of the piece as concert music at Cannon's and as opera at the Haymarket, May 17, 1732. But it was given in some sort of dramatic form at the Theatre-Royal in Lincoln's Inn Fields, March 26, 1731, and we know that additions were made to the original version. It is hard to reconcile this fact with the announcement on May 6, 1732. "A pastoral opera called 'Acis and Galatea,' with all the choruses, scenes, machines and other decorations, being the first time it ever was performed in a theatrical way," except by supposing that the performance at Lincoln's Inn Theatre was of the nature known as scrub. At this earlier performance the part of Polyphemus was sung by Richard Leveridge, who had then reached the age of sixty or sixty-one.

Mr. Apthorp also speaks of an operatic performance in London in 1842 as though it were the last. It is my impresion that the cantata has been sung there as an opera since that date. Why did he not mention the performances by the New York Oratorio Society April 28, 29, 1892, with costumes and scenery; Mrs. De Vere-Sapio, as Galatea; Mr. Rieger, as Acis; Miss Irene Pevny, as Damon, and Mr. Fischer, as Polyphemus?

When Mr. Staudigl has time, I wish he would look over Pauline Viardot's edition of "O, Ruddier Than the Cherry"—"J'enrage, je suis en feu;" and

"O, Nymphe plus vermeille
Qu'un rubis de groseille."

He might then gain some idea of the possibilities of phrasing lurking in this sturdy tune.

As for the aria from "Euryanthe," Mr. Staudigl did full justice to its inherent dullness. Lysiart is a desperate villain, the most atrocious villain on the operatic stage; for musically he is a miracle of stupidity. I know I am all wrong. "Euryanthe" is a masterpiece and "Die Freischütz" is a poor thing, but I prefer the poor thing. To me Weber is a man of one opera. "Oberon" is a deadly bore, in spite of Hector Berlioz and other enthusiasts.

* * *

Now, why was Mr. Staudigl, who is no better or worse than many singers heard in German gardens above the clashing of beer glasses and through clouds of tobacco smoke, invited to appear at a Boston Symphony concert?

And it is given out that neither Mr. Ysaye, nor Mr. Pugno, nor Mr. Gérardy will play with the orchestra in Music Hall this season.

We have been allowed to hear Mr. Staudigl; let us therewith be content.

* * *

The orchestra gave an unsurpassable performance of the symphony by Tschaikowsky. In ensemble and in solos the players outdid themselves. Especially noteworthy was the solo of Mr. Hackebarth, the first horn, and the work done by Messrs. Pourtau and Metzger, the clarinetists.

Men whose opinions are entitled to great weight say that the Fifth Symphony is a greater work of art than the "Pathetic." I cannot agree with them.

The Fifth Symphony abounds, it is true, with passages of rare beauty and strength. The introduction is singularly impressive, and the allegro is of a high and sustained nature. The andante with its Italian melody—Italian in its flowing breadth—is sensuously beautiful, but in spite of stirring, passionate climaxes, in spite of most ingenious contrasts, the movement is too long. The waltz does not interest me. Yet there is one moment that disturbs and haunts. Let me quote from Mr. Apthorp: "Toward the close of this waltz movement of Tschaikowsky's the theme of the slow introduction to the first movement of the symphony returns softly, and rather grimly, in the clarinets and bassoons, as much as to say: 'Aren't you ashamed to be dancing waltzes when there is more weighty business in hand?' "

But this return is still more sinister than Mr. Apthorp finds it. The hearer recalls the banquet of Lucrezia and the sound of the funeral chant and the sight of the coffins waiting to be filled. Or there is uneasiness among the dancers, for they smell the red death that smiles on the mask of the daring stranger.

In the finale you hear Tschaikowsky saying to Rimsky-Korsakoff, Balakireff, Glazounoff and the other radicals: "There, isn't this Russian enough for you? You call me a cosmopolite; but listen, how does this strike you for Russian music?" And there is fury that is epileptic.

An exceedingly interesting, in some respects extraordinary work. What wealth of melody, rhythm, color! What dramatic feeling for contrasts, preparations, crescendos! What skillful use of rests! Does this theme seem too sentimental? The treatment immediately justifies the theme. Or is this one vulgar? Again the treatment glorifies it.

But it does not seem to me that there is such a skyward flight of imagination as in the "Pathetic," or such glowing passion, or such wild regret, or such vivid reminders of churchyard mould and industrious worm.

Perhaps Mr. Paur was wrong in putting the overture by Auber on the program; not because the piece is unworthy, but because the finale of Tschaikowsky's symphony should end a concert. There are symphonies that may well begin; there are symphonies that should be in the middle of a program, but such a work as the fifth with its overpowering finale, kills anything that comes after it. Perhaps Mr. Paur reasoned that the very lightness of the overture might still keep the attention. But the experiment was not successful. After such a Cossack finale the "Huldigungsmarsch" of Wagner might not have been out of place.

* * *

The program for January 8 will include Mendelssohn's "Ruy Blas" overture, Loeffler's symphonic poem for orchestra and two violas d'amour obligatos, " The Death of Tintagiles" (after the drama by Maeterlink), manuscript, first time; and Brahms' fourth symphony. The violas d'amour will be played by Messrs. Loeffler and Kneisel. I understand that there will be a double-bass clarinet in the orchestra.

Boston Courier.

SUNDAY MORNING, JAN. 9, 1898.

THE SYMPHONY, THE HENSCHELS, ETC.

A single hearing is certainly not enough to enable one to apprehend all the details of form, the differences of thematic material and the changes—of manner—still less all the spiritual significance of such a composition as Mr. C. M. Loeffler's manuscript symphonic poem, "The Death of Tintagiles," which held the central position in Mr. Paur's tenth programme. Indeed it is a work which one might reasonably wish to receive with some form of explanation from the composer. Not a synopsis or a programme; but an intimation of what feelings the poet's theme had aroused in the musician, and what episodes—of body, soul or scene—the latter had been moved to express through the vast symbolism of his art. Language is more valuable for what it hints and stirs than for what it tells, and music must evoke imaginations rather try to indicate facts, happenings and statements.

Maeterlinck's tragedy moves from two chief principles—first, the cold, slow, pursuant hatred of the old, mysterious, dreadful Queen for the little grandson Tintagiles, who in the course of nature must come to sit upon her throne, and, second, the clinging love between the little lad and his sister Ygraine, who fears ever the worst and ever endeavors to hide, protect and save him. As is Maeterlinck's wont, the outer world is moved to furnish a heightening background for his human drama and his overpowering fate. The boy has been brought—almost in custody—across seas to the Queen's remote and secure castle. Storm rages, darkness shuts down, gloom and terror are felt in the air, plots are breathed, the murderer lurks behind a massive door and doom unescapable only waits an unguarded and helpless moment. The tender love and delicate devotion of the sister and brother are portrayed as the sole bright and gentle elements in the awful combination of hate, determination and power, and they hold their gentle radiance through the gathering dark and dread, until light and life go out together in agonized despair.

It seems to be evident that Mr. Loeffler's plan was to present in his tempestuous prelude the fierce fury of the elements, blended with the harsh, stern, unyielding evil of the Queen and her compliant, cruel instruments, the handmaids who steal Tintagiles, sleeping in his drowsing sister's arms and bear him away to the assassin; the beautiful mutual affection, sweetness and peace between the hapless two; the return of the elemental strife and the rise toward its execution of the Queen's relentless mandate; the sounding of the midnight bell, and then the melting away into silence of the blended voices, which, but an instant before, were soft with love, plaintive with grieving and inseparable in their pathetic flow. Just how closely the listener has divined his purpose and shared his feeling cannot yet be known. But there can be no doubt as to the new and striking revelations which this score makes of his originality of fancy, his mastery of form, his bold, independent, masterful orchestration, his clear perception of the line which bounds the weird from the melodramatic, his distinction of the complex from the obscure, his potential directness of appeal and his equal command here of the ruder means which depict storm and madness and of those delicate touches which become the sad, the fond, the hopeless and the pitiful. When he begins his story the brazen instruments announce the dominance of an evil will, while all the others sweep with waves or shriek and flash and roll with lightning, thunder and the crash of waters upon rocks. At the end there is almost nothing but the failing tones of the martyrs and a whisper or a faint beat of string, or clarinet or drum. An enlarged orchestra is employed, requiring a second harp, a bass-clarinet, four kettle-drums, a tamtam and a bass drum. But though this band is often pushed to its full strength, there seems to be nothing overwrought or over-powerful in the score, and the occasional strange dissonances appear to be justified and well placed.

Tintagiles and his sister are represented by two violes d'amour, with their many strings, arranged in pairs, one set being made of wire and vibrating of themselves in accord with the bow-touched primary set. The instrument has been looked upon almost as a curiosity of the past, but Mr. Loeffler has recalled it to new life, and—with Mr. Kneisel's assistance—made it impressive, appealing and pathetic. The whole performance was wonderfully fine in intuition, sympathy and execution, Mr. Paur conducting with assiduous care and conspicuous advantage.

Mendelssohn's "Ruy Blas" overture preceded the poem and Brahms's third symphony followed it. The next programme is: Beethoven, Symphony No. 6 (Pastoral); (a) Beethoven, Romanza in F, (b) Paganini, Caprice in A minor; (First time;) Massenet, Suite, "Les Erinnyes," (First time); Smetana, Overture to "The Sold Bride." Soloist, Mr. T. Adamowski.

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Boston Journal.

SUNDAY, JANUARY 9, 1898.

SYMPHONY CONCERT.

Mr. Loeffler's "Death of Tintagiles" Performed for the First Time—A Singularly Fantastic Work.

The program of the 11th Symphony Concert was as follows:

Overture, "Ruy Blas" ....Mendelssohn
Symphonic Poem for Orchestra and two violes d'Armour obbligate. "The Death of Tintagiles" (after the drama by Maeterlinck) ....Loeffler
(MS. First time.)
Symphony No. 4.........................Brahms

Thinking of Maeterlinck's drama and speculating concerning the advisability of giving a prominent part to a viole d'amour in a modern orchestral composition might divert us from the chief question: What is the value of Mr. Loeffler's musical thought in this symphonic poem?

It is not necessary to discuss the drama. You may say this little play for marionettes is bosh. You may say—as I believe—that to find its equal in dramatic intensity and power of suggestion one must go as far back as Ford or Webster, or Tourneur. In either case we are no nearer Mr. Loeffler's music.

Nor do I propose to discourse learnedly concerning the viole d'armour or the double bass clarinet, which latter instrument was played last night for the first time in any public concert. I speak a few words about them in another column of the Journal today, and if you are interested in such matters you can read there about Mr. Kohl's invention.

Maeterlinck's drama is full of suspense, horror and death. There are the strange contending forces: The sisters of little Tintagiles, who endeavor to shield him against the Queen and her handmaids. Is the struggle symbolical of mankind's contention against inevitable Death? Let us not be too curious. On the one side are the child and his sisters; on the other the mysterious and cruel Queen. Here is the suggestion to the musician. Add, perhaps, the thought of old Aglovale, who, weak in mind and body, remembers vaguely heroic days.

Now, a musician has as much right to use these suggestions for a symphonic poem as Beethoven had to write "Coriolanus," with contrasted thoughts of stubborn pride and tender entreaty.

But in using such suggestions, he must first of all be musically interesting. The music must stand on its own legs. The composer must not hope to save himself when imagination fails and thought is dry by uttering the Macedonian cry, "Oh Maeterlinck."

* * *

The wild night, the memory of old heroic deeds—these are expressed with musical intensity and not merely through the association of literary ideas. Even he that knew nothing of the play might well be reminded of foul weather and the shock of battle. Sound and fury—signifying much. Expressive themes that are not allowed to become too familiar through the mistaken love of the composer amorous of his own work. Skillful orchestration, for the most part. Harmonic progressions that are sometimes jarring, almost disconcerting, but deliberately contrived, effective, eminently Loefflerian.

For a contrast the composer naturally thought at once of the child—a rather peevish little fellow—and is not humanity inclined toward peevishness?—and the loving, timorous sisters. He thought that the viole d'amour, with its voice of unearthly complaint, would be the best medium of expression, and he therefore introduced two—call them Tintagiles and Ygraine if you wish. They were played last night with care and affection by the composer and Mr. Kneisel. And what was the result of the experiment?

In the first place there was naturally the animal curiosity to see as well as hear something new. This is in a measure detrimental to the true success of a new composition. In the second place, to me, at least, the long continued sound of these instruments in cantabile became irritating. Complaining persons are irritating; and the viole d'amour in sustained cantabile is a voice of complaint. I was tempted at the last private rehearsal and at the concert last night to wish more than once that Mr. Loeffler had used two violins instead of the nearly obsolete instruments. And yet at this moment I hear the violes d'amour with their peculiar appeal. The monotony, at least, made an impression.

* * *

I find the musical thought in the passages assigned to these instruments less potent than that in the scenes of stormier passion.

* * *

It is needless to say that Mr. Loeffler is too sane and truly imaginative to fall into the error of panoramic detail. "The Death of Tintagiles"— there is the title; make of it what you please. You may find delight in the thought of the sounding of midnight; you may fancy you hear Ygraine's fingers scratching on the iron door; you may even hear her shriek, "I blaspheme and spit upon you." Another may think simply in a vague, rapt way of the mysterious story of shudder.

* * *

Whether Mr. Loeffler follows passionately or carelessly the sonata-form is a matter of indifference to me. I am not frightened by any of his daring experiments in orchestration. At the same time there is a passage for muted trumpet that is ineffective and incongruous. I am not shocked by exhibitions of restless tonality. Provided that whatever he may do, I may be deeply interested and moved.

Mr. Loeffler is a singular apparition in the world of music. His individuality is most pronounced. He thinks for himself in his own language. It would be easy to call him a decadent in a loose way, and then go cheerfully to supper. But after you have pronounced this crushing verdict, somehow or other the music comes back to you as you sit at meat; it will not out of your thoughts.

"The Death of Tintagiles" is another proof of the genuine orchestral talent of this man. And yet, unless I err seriously, the piece does not mark an unmistakable advance in his musical career.

Philip Hale.

First Appearance Here of Double-Bass Clarinet.

Gossip Concerning Some Queer Males and Females.

Notes and Comments on Pieces, Singers and Players.

Mr. Loeffler's symphonic poem, which was played last night in Music Hall for the first time, calls for two violes d'amour, an instrument that is now seldom heard.

There is also a part for the double-bass clarinet, a still rarer instrument. I think I am not mistaken in saying that it was the first appearance of this instrument in any concert.

There is a story that Sax made a double-bass clarinet (in E flat), and even a "clarinette bourdon," but they were never used, and I can find no description of them. A Prussian named Skorra is said to have exhibited in London, 1862, a double-bass clarinet made by him.

Then there is the double-bass clarinet made by Fontaine-Besson in B flat, which was supposed to give contra D. Albert, Brothers, also made a species of double-bass clarinet in F. But there was one trouble in using them. Nobody could play them. They were impracticable.

A Fontaine-Besson instrument was exhibited at Chicago. No one could play on it.

'Twas there that Mr. Kohl, a skillful clarinetist, formerly a member of Theodore Thomas's orchestra, met Mrs. Fontaine-Besson and showed her the designs of an instrument which he had contrived or was still contriving. She was delighted and at once assumed the expense of construction, which was by no means trifling.

Mr. Kohl, who played last night for the first time in public this instrument of beautiful and impressive tone, has brought the double-bass clarinet to such a point of perfection that it speaks as promptly as an ordinary clarinet. He told me that in addition to its musical qualities the instrument was of hygienic use; for practising had added four inches to the girth of his chest.

Musicians find that in modern works, especially in ultra-modern pieces, there is not enough true bass; that double basses are inadequate, and that the double bassoon is practically of little worth in adding to solidity of foundation. It seems to me that there is a future for Mr. Kohl's instrument.

* * *

The viole d'amour was much in fashion during the 18th century, and it was employed later in opera as well as in concert. Thus it appeared in Kreutzer's "Paradis de Mahomet," (Paris, 1822); at the Paris Opéra in "Zémire and Azor" (1824); and at the Opéra in Meyerbeer's "Huguenots," as an obbligato to Raoul's romance.

Krumlowski, who died in 1768, wrote quartets for two violes d'amour, violin and bass. Hoffman wrote pieces for two violes d'amour, two demi-bassoons and a 'cello. Wencel wrote a concerto for viole d'amour, lutes, flutes, two horns, violin and bass.

* * *

Mr. Loeffler is not the first that has sought musical inspiration in the works of Maeterlinck.

Miss Georgette Leblanc sang lately in Paris songs—if you are pleased to call them songs—of Gabriel Fabre, with text by Maeterlinck. Two, at least, of these strange pieces were published in the Mercure de France (December, 1896, March, 1897): "La voix de Sélysette" ("Quand l'amant sortit"); and "J'ai cherché trente ans, mes soeurs."

She must be a singular person, according to report. She gives "auditions lyriques mimées"; she varies her attitudes to suit the particular piece; the piano is concealed by a curtain; sometimes she sings, seated in a high and ancient chair; or she walks to and fro. Gustave Robert, reviewing her performance, warns young singers against trying to imitate her; for he fears that the result would be laughable disaster to composer as well as singer.

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THE SYMPHONY CONCERT.

Old-Time Instrument Brought to the Front Again.

The Viole d'Amour Introduced in Mr. Loeffler's Symphonic Poem—Also the Contrabass Clarinet, an Entirely New Instrument—The Selections Well Received.

The programme for the 11th concert this season by the Boston Symphony Orchestra, in Music Hall, last evening, was:

Overture to "Ruy Blas," op. 95....Mendelssohn
Symphonic poem, "La Mort de Tintagiles," for orchestra and two violes d'amour obbligate (MS.)..............Loeffler
(First time.)
Symphony No. 4, in E minor, op 98....Brahms

Mr. Loeffler's work is founded on the leading motive of Maeterlinck's drama, a gloomy, saddening production, but not without a certain powerful interest, revolving about the death of the child Tintagiles, behind a massive iron door, while his frantic sister stands on the other side of it, unable to assist him. It is a grewsome theme, worked out in that disjointed and spasmodic style and the endless repetitions that are peculiar to the poet.

Maeterlinck is called the Dutch Shakespeare, which may be just enough; but he bears not the slightest resemblance to the English Shakespeare. It is understood that Mr. Loeffler intended no more than to tell in music the struggle between the Queen and her handmaids on the one hand, and the child and his sister on the other. In how far he has succeeded in doing this must be decided by those who have studied the drama, which is far from familiar to the many. To others it must appeal only as music, pure and simple.

The work is scored for a large orchestra, including two harps, two violes d'amour, and a contrabass clarinet. The viole d'armour is a tenor viol with seven strings, with sympathetic strings of fine steel or brass that pass through holes drilled in the lower part of the bridge, and under the fingerboard. Their number varies from seven to 14. The tone of the instrument is delicate and penetrating, but somewhat monotonous. The viole d'amour had fallen into disuse many years, when it was brought forward again by Meyerbeer in "The Huguenots," by way of providing a solo accompaniment to Raoul's aria in the first act. That was 62 years ago, and it has not been used in the orchestra again until Mr. Loeffler had resort to it in this work.

The contrabass clarinet is a wholly new instrument that was used for the first time in any orchestra by Mr. Loeffler. Its compass is an octave lower than the bass clarinet; or, in other words, exactly the same as that of the contrabass. It provides a solid bass for the wind instruments, and is really an invention of great value that is in no danger of being ignored by composers. Its tone is of tremendous sonority, and it is capable of being played with nearly the same fluency as is the ordinary clarinet.

It is difficult to know what to say of Mr. Loeffler's symphonic poem. Of the brilliancy and masterful skill of its orchestration there are only words of the highest commendation. To its fine musicianship, its strongly marked individuality, its originality and its dramatic intensity of expression the sincerest tribute of respect may be freely and justly paid. In all essentials of the most perfect technique, it lacks absolutely nothing. These things lie on the surface, and may be easily recognized and admired.

The work abounds in color and effect of surprising variety and impressiveness. Its workmanship throughout would do honor to any composer. For the rest it is more difficult to answer. In listening to music by modern composers—and Mr. Loeffler is an extremist in the modern school—much depends on the musical tastes of the hearer; on the difficulty of discovering the intention of the composer until one almost has the music by heart; on the far from simple overcoming firmly established beliefs regarding the true functions of musical art, its limitations and its mission; on reconciling educated prejudices in favor of this music with uneducated prejudices against that.

To the ear accustomed to decided tonality, an avoidance of tonality altogether is puzzling. One has to learn to be pleased with that with which one is not pleased at the outset. One has views regarding what is healthy in music and what is unhealthy. It is true that what may be incomprehensible today may become as clear as crystal tomorrow, and one is not to condemn on merely individual taste what one has the ill-fortune to fail of understanding, especially when it is the work of so earnest, thoughtful and wholly skilled a musician as is Mr. Loeffler. The fault, in all likelihood, lies with the critic rather than with the composer.

What seems to be most perplexing in this work is an apparent reaching out for something that constantly eludes the grasp; a certain restless vagueness of meaning; a succession of utterances, whether passionate or gentle, that do not interest in themselves as much as they do in their technical method of expression. The canvas is ablaze with colors skilfully combined and harmoniously contrasted; the touch is firm, the handling is masterly in its unrestraint, but the subject of the picture does not come out clearly; it is overimpressionistic.

There are unmistakable beauties, notably among them being the cantabile for the two violes d'amour; but even here one is almost inclined to wish there had been less of it, by reason of the monotonous sound of the instruments and absence of variety of effect in the theme itself. All this objecting, however, may be, probably is, the result of purely individual taste that has not fully succeeded in appreciating what is most iconoclastic in the music of the new school. The work, which is extremely difficult and taxed the virtuosity of the orchestra, was splendidly played; in fact, Mr. Paur repeated the brilliant success he achieved with Strauss' "Zarathustra."

The viole d'amour parts were played by Mr. Franz Kneisel and the composer with charming sentiment and grace of style. At the close there was a spontaneous outburst of applause, and Mr. Loeffler was frequently recalled with great enthusiasm, an honor that he wholly deserved, that he bore with characteristic modesty, and on which he is to be sincerely congratulated.

The "Ruy Blas" overture and the symphony were irreproachably given.

The programme for the next concert is: Symphony No. 6, Beethoven; Romanza in F, by Beethoven, and Caprice in A minor, by Paginini; Massenet's suite, "Les Erinnyes," first time, and Smetana's overture, "The Sold Bride." Mr. T. Adamowski is to be the soloist.

Replies to Some Questions by Mr. Finck of New York.

Certain Matters on Which He Is Not Fully Informed—Mr. Bullard's Paper on "Perfect Songs"—The Caesar Franck Trio—Recitals This Week—Musical Notes.

Mr. Finck of the New York Evening Post says that some of the Boston critics are "terribly irate" because he found fault with the last New York concert of the Boston Symphony orchestra. This is news, indeed. "Terribly irate" is a vigorous qualification to apply to the quoting from a rather spiteful article, a few of Mr. Finck's phrases, and to which were added some timely comments on the uncurbed wildness of his Wagner and Seidl worship. Mr. Finck charged that Bostonians, as a rule, are not educated up to expression in music, but like it mathematical and intellectual purely; and he returns to the subject with the inquiry:

"If this is not true will they please explain three things? (1) Why did Paderewski, the most emotional and poetic of living pianists, never draw such large audiences, proportionately, in Boston as he did, not only in New York and Chicago, but in many other cities not claiming to be musical centres? (2) Why did the first Boston appearance in 'Siegfried' of Jean and Edouard de Reszke, Bispham, and Seidl, the greatest living interpreters of their parts in Wagner's most poetic work, draw a palty 900 auditors—the same number that on the same evening attended a local quartet which can be heard all the year round? (3) Why was Arthur Nikisch, who is esteemed all over Europe as one of the most emotional and inspired of conductors, criticised, harassed, hounded, and finally driven out of Boston, while Mr. Paur, a schoolmasterly and purely intellectual conductor, is coddled at home and fiercely defended against criticism elsewhere?"

Now, if Mr. Finck were fully informed on the subjects whereof he writes he would know that not one of the queries he here puts has the remotest foundation on fact, except, perhaps, that about "Siegfried." But if all the inferences suggested were literally true, they would not in any wise prove that Bostonians are not educated up to expression in music. Why, however, in the "Siegfried" question does Mr. Finck mention the De Reszkes and Bispham? Was not Seidl enough? It is familiar to everybody here that Mr. Nickisch lost his position here through his own fault; in fact, because he came into conflict with Mr. Higginson on a point of discipline, and had to pay the penalty for it. He was criticised, it is true, but so is Mr. Seidl; but he was neither "harassed" nor "hounded." If he is esteemed all over Europe now, he must have improved greatly since he quitted Boston. Probably he has learned and pondered the lessons imparted to him here by the critics. As to the petty sneer at Mr. Paur, all who know him know also that he is the last man in the world to crave or to submit to being coddled. Go to, Finck! Thou art flushed! In the name of the prophet—Seidl!

The cream of Mr. Finck's response, however, rise to the surface of the milk and water in the following:

"There is a very mysterious conspiracy in certain quarters to magnify the merits of the Bostonians, and minify those of our own Philharmonic, which has no superior in the world. The public, fortunately, pays no attention to these curious manoeuvres, but crowds the Philharmonic concerts to the door, while the Bostonians usually have only half as many hearers. The Philharmonic audiences are acknowledged the most intelligent in America. When they are enthusiastic over a superb performance and afterward find it belittled or mercifully patted on the back in the newspapers, they do not change their mind in regard to the performance (the ever-increasing attendance shows that), but they do a lot of thinking in regard to the functions and mysteries of criticism."

There again Mr. Finck loses his head. Who except himself places the Philharmonic orchestra so high, and who except himself proclaims to audiences the most intelligent in America? The critics, after having heard the Boston orchestra, thought fit to commend the fine missionary work it was doing in New York. Its advent there showed New Yorkers what a perfectly trained and permanent orchestra could do, and comparisons were inevitable. Mr. Finck is in the unhappy condition of the recalcitrant juror who could not understand why the 11 other jurors did not agree with him. But hold! Isn't it Mr. Seidl who conducts the Philharmonic orchestra? Never mind, Mr. Finck. Comfort yourself with your great discovery that Boston likes its expression "mathematical and intellectual purely," and that Wagner's "Lohengrin" has been performed in Schlossenwolfenbuttl, and that the whole population of the town, men, women and children, nearly 1500 in number, according to the latest census, turned out in honor of the occasion.

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[illegible]ONDAY MORNING, JAN. 10, 189[illegible]

Triumph of C. M. Loeffler's "La Mort de Tintagiles."

A Symphonic Rendition of the Pessimism of the Age.

It was a heavy programme, a concert that must have become monotonous even to the most musical. It began clearly and tunefully enough, with Mendelssohn's "Ruy Blas" overture. This is by no means the best of the composer's concert-overtures. Mendelssohn himself made light of this work; he scoffed at Victor Hugo's play, calling it "of no value, absolutely beneath contempt!" and he simply wanted to display his rapidity of work in the composition of the overture, which he created in a couple of days.

The fatal facility with which the work was written places it far below the "Hebrides," "Melusina," and other of Mendelssohn's overtures. Nevertheless the work is worth the hearing now and then, and its brilliant performance won great applause for it.

Now followed a very talented, but very repellant, composition by C. M. Loeffler, entitled "La Mort de Tintagiles." Mr. Loeffler has already proved that he is thoroughly imbued with the ultra-modern pessimism. He has given us a "Carnaval des Morts" and has revelled in the verjuice of Verlaine, and now he plunges into the still deeper gloom of Maeterlinck. It is but the tendency of the most modern art; music is no longer to be beautiful but is to become a hopeless wailing, a thrice-intensified "Welt-schmerz."

One may readily acknowledge that shadows are needed to give the best effect to lights in painting. that evil must contrast against good in literature, that dissonance must enhance consonance in music, but to present shadows only, to portray only crime and misery, to sound only dissonances and unrest, is bad art. In the Maeterlinck cult the religion is hysteria, the temple a morgue.

Maeterlinck is so steeped, soaked and sodden in horrors, that to a healthy mind, some of his ghoulish tricks become comical. His castles and palaces are always in very bad repair, built in a malarial district, with bad drainage and perfumed with blood. Heavy iron doors, dark passages filled with horror, mysterious presences, melancholy children, (especially "sisters,") abound. Everybody goes about in the deepest gloom and terror; the characters never speak, but always stammer their gruesome tales to each other; there is murder in the air, there is death at the end of every play.

Shakespeare's (?) "Titus Andronicus" is sunshine compared to these tragedies; and what would one have said of Shakespeare had he brought forth one "Titus Andronicus" after the other?

And now we are to have this pernicious art, with its only ambition, that of the Fat Boy in "Pickwick"—"I wants to make your flesh creep!"—exerting its funereal influence in Music.

Mr. Loeffler does not beat about the bush; he plunges bodily into the brambles of the modern path; he begins with a dissonance that makes the first chord of the finale of Beethoven's Ninth Symphony seem sweet by comparison, and once launched, there are no stopping-places, no cadences of repose, all is restless, agonized, sorrowing. In this composition he has passed on from that instrument of brooding, the viola, which he used so masterfully in his recent songs, to an obsolete instrument of plaintiveness, the Viola d'Amore.

This instrument with its 14 strings, (seven to play upon and seven to reverberate in sympathy), is almost useless in orchestral harmonies, but used as Mr. Loeffler employs it, in obbligato passages, it has some very beautiful effects; its tremulous tone and the celestial sweetness of its harmonics being especial characteristics.

It was in especially good taste to use a pair of these viols (most tenderly played by Messrs. Kneisel and Loeffler) to represent the two children, Tintagiles and Ygraine, although their wretchedness was pushed to such great length that it became monotonous at last.

The two viols d'amore were not the only instrumental novelty of the wonderful score, for a pedal-clarinette, the deepest of the single reed instruments, wsa also employed for the first time. This instrument is to the clarinettes what the contrabassoon is to the double-reed family, and it adds a most sonorous tone-color to the basses of the orchestra.

But there were still more striking novelties in the application of the older instruments in this remarkable score; from harps to cymbals the composer showed himself a master of orchestral combinations; setting all the lugubrious ideas aside, Mr. Loeffler has suddenly shown himself as ranking near to the famous masters of the modern orchestra. The odd effects produced on the cymbals (not unlike Wagner's rattling in "Tannhaeuser") the impressive tolling of midnight upon the harps (Berlioz and St. Saens may stand sponsors for this) the bold use of bass-drum and of percussion generally, the muted horns, the "ponticello" work of the strings, the short trumpet blasts, the mournful organ-point against the violes d'amour, and a host of other striking touches might be mentioned to show what a master of scoring we have in C. M. Loeffler; the more pity that he has taken the path of Richard Strauss, in which melody counts for little; scoring and "suggestion" for everything.

At the end of the work the composer, who is a favorite with everybody, was called again and again to receive the plaudits of the large audience which he modestly acknowledged from the corner of the stage.

After the audience had supped quite full of horrors, (one should feel grateful, too, for the Maeterlinck play condensed into the programme-book), a sudden excursion was made from modern mysticism to modern classicism.

Never did Brahms's Fourth Symphony seem so clear; in its first movement the first two notes led to more intelligible ideas than the entire preceding hurly-burly; it was tangible logic after gloomy incoherency. Nor was the dramatic ele-

The wonderful beau[illegible] first theme in the Andante came [illegible] cooling sedative to a fever patient, and the clarinettes and horn deserve praise for the manner in which they brought out their important themes. To the present writer, this second movement of the work seems one of the most delightful of Brahms's symphonic movements.

The jovial rondo which is made to do duty for a Scherzo is much weaker, in spite of its bold skips and sudden contrasts. It is a difficult movement to play, but our orchestra conquered it and gave the transformations of its chief theme with abundant spirit.

There is not much doubt but that Brahms took the idea of his final variations from Beethoven. It is interesting to note how the great old master strove to bring about a new ending to his symphonic forms. When he came upon the scene Haydn and Mozart ended their symphonies with a rollicking, jovial, finale, a bad heirloom from the Suite which concluded with a Gigue, (Jig), and led to the idea that every cycle form ought to be merry in its ending.

Already in his second symphony we find Beethoven departing from this idea, but he was hampered by the fact that the finest form of modern instrumental music was used in the first symphonic movement—the Sonata-allegro. In the Heroic and in the Ninth symphony, he hits upon the idea of using the variation form as an ending, thus making a contrast of styles, for the "Development," which is the fundamental principle of the Sonata-allegro, treats the figures of a theme, while variation would treat the theme as a whole.

But not Beethoven himself ever used such a direct, uncontrasted variation-form as we find in this Brahms finale. Some 24 times does the simple eight-barred melody appear in different guises, a pure example of ingenuity and intellectuality. Violins and flute deserve praise for good work in difficult passages in this finale, but one may confess that the ideal interpretation was not attained. It was the loudest, but not the best performance of this movement that we have ever had.

Louis C. Elson.

Boston Sunday Globe.
SUNDAY, JAN. 9, 1898.

Mr Charles M. Loeffler's New Symphonic Poem.

The interesting feature of last week's symphony concert was the performance of Mr Charles M. Loeffler's symphonic poem, "The Death of Tintagiles," which was played for the first time in public at the Friday afternoon rehearsal. The work is of exceptional merit, and entitles Mr Loeffler to recognition as one of the foremost of resident American composers. It is the largest and rather the most pretentious work that Mr Loeffler has yet undertaken, and fulfils the expectations awakened by the many brilliant compositions which have in the past come from the pen of this very talented musician.

There is probably no more popular member of the Boston symphony orchestra than Mr Loeffler, and the high regard in which he is held by the patrons of these concerts was manifested by the increased size of the audience and the warmth of the applause bestowed upon his composition. After the performance he was recalled half a dozen times or more with demonstrations of enthusiasm, most unusual at symphony concerts.

Mr Loeffler's composition is based on the drama by Maurice Maeterlinck and is scored for full modern orchestra with the addition of two violes d'amour. Originality characterizes the entire work, but the especially striking novelty is the introduction of solo parts for the violes d'amour, instruments that have been almost obsolete for many years. The viol is practically a modern viola, with the addition of six or seven fine steel strings under the fingerboard, which vibrate sympathetically with the strings touched by the bow or fingers. The tone is decidedly pleasing, suggestive in quality of something between the viola and the bow zither. There seems no good reason why these instruments should have been allowed to become so nearly extinct, and it is not unlikely that their resurrection in this composition will restore them to popularity. The violes d'amour were played by Mr Loeffler and Mr Franz Kneisel with the grace, expression and exactness of technique to be expected from these finished artists.

The score is remarkable for brilliancy and variety of coloring, abundance of delightful melody and rich, artistically developed harmonies. Many of the passages are intensely dramatic and a climax is worked up to with tremendous power. In the gentler movements poetic sentiment is no less effectively suggested by dainty, delicious instrumentation and, considered generally, the composition is one of the best examples of descriptive music that has been written in recent years.

There were only two other numbers on the program, the overture to "Ruy Blas," by Felix Mendelssohn-Bartholdy, and Brahms' symphony in E minor. Both these works have been played several times in the past under Mr Paur's direction and comment upon the excellence of their interpretation is unnecessary at this time.

The soloist at the next symphony concert will be Mr T. Adamowski and the program will be as follows:

Symphony No. 6 (Pastoral) ....Beethoven
Romanza in F ....Beethoven
Caprice in A minor ....Paganini
Arrangement and the orchestral accompaniment by Ladislas Gorski. (First time.)
Suite, "Les Erinnyes" ....Massenet
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Overture to "The Sold Bride" ....Smetana

[illegible]
The Representative Democratic Paper
OF NEW ENGLAND.
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(Copyright, 1898, Post Publishing Company.)

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The eleventh concert of the Boston Symphony Orchestra was given last evening in Music Hall. There was no soloist. The orchestral selections were Mendelssohn's "Ruy Blas" overture; Brahms's symphony, No. 4, and C. M. Loeffler's new symphonic poem, "The Death of Tentagiles" (after the drama by Maeterlinck), for two violes d'amour obbligate and orchestra (MS.).

Mr. Loeffler's composition was heard for the first time. As will be seen, the striking peculiarity of the work is the introduction in the score of two solo parts for viole d'amour, an instrument considered as practically extinct.

The work is scored for nearly every instrument known to the modern grand orchestra, with an extra harp and pair of kettledrums.

Although any work of pretension cannot be judged intelligently at a first hearing, still most compositions have something for a "clue" to work upon, which is an aid to future understanding. But there is nothing of the sort in this work; it leaves you in the dark, all the time. The scoring is novel and at times interesting; some passages are very quiet and of a romantic character, others as noisy and coarse, suggesting Richard Strauss and his class of writers, and the whole work suggests a leaning somewhat to the Russian school of writing. The key tonality is also vague. In a word, but little can be said until a future hearing, in justice to Mr. Loeffler, who has done much that is meritorious and original in orchestral writing. Mr. Kneisel and the composer played the viole d'amour parts in an artistic manner, and the work was well received.

The "Ruy Blas" overture was superbly played, as was Brahms's great symphony. Mr. Adamowski will be the soloist at the next concert. The programme includes Beethoven's symphony, No. 6; Smetana's overture to "The Gold Bride" and a new suite by Massenet, entitled "Les Erennyes."

THE NEWS.
DAILY AND WEEKLY.
Providence, Rhode Island.
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Boston Symphony Orchestra.

The fourth concert in the series by the Boston Symphony Orchestra is announced for next Wednesday evening, Jan. 12, at Infantry Hall. The program opens with Mendelssohn's Overture to "Ruy Blas." Victor Hugo's drama, "Ruy Blas," was to be given in Leipzig to benefit the theatricals pension fund and Mendelssohn was asked to write an overture and music to a romance to be performed with it. He wrote the romance, but at first declined the commission for an overture, for two reasons—a lack of time and the fact that he was not attracted by Hugo's work. However, being afterward "put upon his mettle," as he says in a letter to his mother, dated March 18, 1839, he wrote the overture which is accounted on of his best.

The second number on the program is a sonata for violoncello played by Alwin Schroeder, the first cello of the orchestra, and without the slightest exaggeration one of the greatest performers on his chosen instrument in this country today.

Of the two remaining orchestral selections, one must have the place of honor on the program—the exquisitely beautiful pastoral Symphony of Beethoven. This symphony was composed in the wooded meadows lying between Heiligenstadt and Grinzing, near Vienna, in the summer of 1808. It is rather interesting to note that the famous symphony in C minor was written in the same summer. No better idea of the general style of this famous composition can be given than to use Beethoven's own titles for the various movements. The first movement is described as "Awakening of cheerful feelings on arriving in the country"; the second movement is "A scene by the brookside"; the third movement is "A jovial meeting of the country folks;' the fourth movement is descriptive of a thunder storm, and the fifth and closing movement is called "Shepherds' song, and glad and thankful feelings after the storm." All the efforts of latter day composers in the direction of descriptive music have failed to eclipse the rugged simplicity and exquisite beauty of this marvelous symphony.

The concert closes with the overture to Smetana's opera, "The Sold Bride." which was the first of Smetana's works to bring him general renown as an opera composer. It was probably the one he himself least valued, as it is a comic opera of a generally light character. This work was given in Vienna in 1892, eight years after the composer's death, and had an enormous success; since then it has passed into the repertory of every important opera house in Germany.

The Independent N. Y. C.

Music. DEC 23 1897

"Thus Spake Zarathustra."

BY E. IRENÆUS STEVENSON.

AT the admirable concert of the Boston Symphony Orchestra was introduced to our public, on last Thursday evening, one of the season's few musical sensations. It was "Thus Spake Zarathustra," a "symphonic poem" by Richard Strauss, a score yet new to Germany.

The compositions of Richard Strauss—to be called at least remarkable ones—have been discussed more than once in this journal and by the present reviewer. The composer is still a young man. He is identified with Munich, as a composer and conductor. He has no family connection with the Viennese dance-music writers of like name. He is perhaps the finest musical decadent of this age of music's brilliant decadence. Powerfully under Wagnerian convictions, and, along with Bruckner, among the most masterly technical followers and imitators of Wagner, he has carried musical realism and musical intellectuality to the extreme in such scores as his "Death and Glorification," "Macbeth," and the like. He is the latest mark and boundary of orchestration as orchestration. No other brain seems able to see such perspectives in instrumental effects and can work out such complex and bewildering musical pages. As a realist, Strauss can be vulgar and crude. As an intellectualist in music he can be incoherent. He has been spoken of as insane or half-insane by his own family and familiars. There is no doubt that he is a great musical wit allied to madness. But he is not to be slighted off. In the present work he has seen fit to set to music the psychologic and religious poem of a madman, Friedrich Nietzsche.

Nietzche's poem does not have anything more to do with Zarathustra (Zoroaster) and with his life and religious work than by using the great Persian teacher's name. A reviewer would need two columns to set forth all that, instead, Nietzsche has hung to it. We have "The Man and the Over-Man"—the author's "own reckless and boundless Individualism"—the "Great Yearning"—the error of the "Dwellers in the Rear World,—the "Holiness of Laughter"—the "Culminating of Humanity"—the "Star of Promise"—the "World Riddle Unsolved"—all this, and much not according to Nietzche, but according to the variants of the Strauss imagination. Never did music-maker have a stranger inspiration to his fancy! Surely a composer who must needs put all these deep things into music has his work cut out for him! But Strauss attacks it with a Titanic good faith and resolution. His score is as bulky as a symphony. To explain its thematic bearings and its awe-ful inner meanings we have a mental and musical guide by Riemann as long as a route in Murray or Baedeker. Down sits the hearer and is expected to encourage the welter of a chaos of philosophy in his soul, while his ears are full of one of the richest—technically—and most complicated even of our latter-day orchestral works.

This seems a formidable predicament. But, after all, how easy and how just it is to look at Strauss's score and at many others built up on the same ridiculous and false principles! We need not read even Riemann to get an estimate of them with little trouble. Let us cast to the winds all the composer's philosophy, all his wish to be didactic in music, all such baggage—such rubbish. The simple question is—what sort of music does "Thus Spake Zarathustra" give us? Is it enjoyable, impressive, original, strong? Does it justify itself as mere music? We are not necessarily concerned a whit with Strauss's inspirations. Suppose we knew nothing of them?

So considered, in the light of musical art and common sense, "Thus Spake Zarathustra" is a vastly complex, very rich, interesting modern musical score. It is written with such a knowledge of orchestral color as relatively few composers ever have possessed and none have surpassed. It is written at times loftily and at times vulgarly and *ad captandum*. It has beautiful passages and lovely developments of a technical kind. It has dull and unlovely ones—tho not many. All the colors of the musician's pallet are a-rioting in it. By them we are held in our seats. Its melodic side is neither strong nor original. The consummate working-up of the thing as by a kind of maniacal genius, interests, fascinates and, in a way, impresses us. We are tolerant, as the dazzling color of a picture largely incoherent by a crazy painter, a Turner out-Turnered, might make us forgive wild drawing, an insane perspective. Strauss's new work is quite of a piece with his others—showing indisputable lordship over music's material, with no clear inspiration as an emotional musician, or as a melodist, or as a musician having an original and divine call. He is a clay-footed colossus. "Thus Spake Zarathustra" and its fellows will be forgotten when Beethoven's "Seventh Symphony" is as beloved as ever. But in the meantime "Thus Spake Zarathustra" is a work well worth the hearing and even the favor of contemporary andiences, on the strength of whatever in it is sensuously beautiful as mere musical sound.

"Thus Spake Zarathustra" received a magnificently careful, lucid and expressive performance from the Boston players. Mr. Paur's indefatigable labor was not ill-expended so far as concerned such a laudable result.

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MONDAY MORNING, JAN. 10, 1898.

Triumph of C. M. Loeffler's "La Mort de Tintagiles."

A Symphonic Rendition of the Pessimism of the Age.

It was a heavy programme, a concert that must have become monotonous even to the most musical. It began clearly and tunefully enough, with Mendelssohn's "Ruy Blas" overture. This is by no means the best of the composer's concert-overtures. Mendelssohn himself made light of this work; he scoffed at Victor Hugo's play, calling it "of no value, absolutely beneath contempt!" and he simply wanted to display his rapidity of work in the composition of the overture, which he created in a couple of days.

The fatal facility with which the work was written places it far below the "Hebrides," "Melusina," and other of Mendelssohn's overtures. Nevertheless the work is worth the hearing now and then, and its brilliant performance won great applause for it.

Now followed a very talented, but very repellant, composition by C. M. Loeffler, entitled "La Mort de Tintagiles." Mr. Loeffler has already proved that he is thoroughly imbued with the ultra-modern pessimism. He has given us a "Carnaval des Morts" and has revelled in the verjuice of Verlaine, and now he plunges into the still deeper gloom of Maeterlinck. It is but the tendency of the most modern art; music is no longer to be beautiful but is to become a hopeless wailing, a thrice-intensified "Welt-schmerz."

One may readily acknowledge that shadows are needed to give the best effect to lights in painting. that evil must contrast against good in literature, that dissonance must enhance consonance in music, but to present shadows only, to portray only crime and misery, to sound only dissonances and unrest, is bad art. In the Maeterlinck cult the religion is hysteria, the temple a morgue.

Maeterlinck is so steeped, soaked and sodden in horrors, that to a healthy mind, some of his ghoulish tricks become comical. His castles and palaces are always in very bad repair, built in a malarial district, with bad drainage and perfumed with blood. Heavy iron doors, dark passages filled with horror, mysterious presences, melancholy children, (especially "sisters,") abound. Everybody goes about in the deepest gloom and terror; the characters never speak, but always stammer their gruesome tales to each other; there is murder in the air, there is death at the end of every play.

Shakespeare's (?) "Titus Andronicus" is sunshine compared to these tragedies; and what would one have said of Shakespeare had he brought forth one "Titus Andronicus" after the other?

And now we are to have this pernicious art, with its only ambition, that of the Fat Boy in "Pickwick"—"I wants to make your flesh creep!"—exerting its funereal influence in Music.

Mr. Loeffler does not beat about the bush; he plunges bodily into the brambles of the modern path; he begins with a dissonance that makes the first chord of the finale of Beethoven's Ninth Symphony seem sweet by comparison, and once launched, there are no stopping-places, no cadences of repose, all is restless, agonized, sorrowing. In this composition he has passed on from that instrument of brooding, the viola, which he used so masterfully in his recent songs, to an obsolete instrument of plaintiveness, the Viola d'Amore.

This instrument with its 14 strings, (seven to play upon and seven to reverberate in sympathy), is almost useless in orchestral harmonies, but used as Mr. Loeffler employs it, in obbligato passages, it has some very beautiful effects; its tremulous tone and the celestial sweetness of its harmonics being especial characteristics.

It was in especially good taste to use a pair of these viols (most tenderly played by Messrs. Kneisel and Loeffler) to represent the two children, Tintagiles and Ygraine, although their wretchedness was pushed to such great length that it became monotonous at last.

The two viols d'amore were not the only instrumental novelty of the wonderful score, for a pedal-clarinette, the deepest of the single reed instruments, wsa also employed for the first time. This instrument is to the clarinettes what the contrabassoon is to the double-reed family, and it adds a most sonorous tone-color to the basses of the orchestra.

But there were still more striking novelties in the application of the older instruments in this remarkable score; from harps to cymbals the composer showed himself a master of orchestral combinations; setting all the lugubrious ideas aside, Mr. Loeffler has suddenly shown himself as ranking near to the famous masters of the modern orchestra. The odd effects produced on the cymbals (not unlike Wagner's rattling in "Tannhaeuser") the impressive tolling of midnight upon the harps (Berlioz and St. Saens may stand sponsors for this) the bold use of bass-drum and of percussion generally, the muted horns, the "ponticello" work of the strings, the short trumpet blasts, the mournful organ-point against the violes d'amour, and a host of other striking touches might be mentioned to show what a master of scoring we have in C. M. Loeffler; the more pity that he has taken the path of Richard Strauss, in which melody counts for little; scoring and "suggestion" for everything.

At the end of the work the composer, who is a favorite with everybody, was called again and again to receive the plaudits of the large audience which he modestly acknowledged from the corner of the stage.

After the audience had supped quite full of horrors, (one should feel grateful, too, for the Maeterlinck play condensed into the programme-book), a sudden excursion was made from modern mysticism to modern classicism.

Never did Brahms's Fourth Symphony seem so clear; in its first movement the first two notes led to more intelligible ideas than the entire preceding hurly-burly; it was tangible logic after gloomy incoherency. Nor was the dramatic element lacking. The wonderful beauty of that first theme in the Andante came as a cooling sedative to a fever patient, and the clarinettes and horn deserve praise for the manner in which they brought out their important themes. To the present writer, this second movement of the work seems one of the most delightful of Brahms's symphonic movements.

The jovial rondo which is made to do duty for a Scherzo is much weaker, in spite of its bold skips and sudden contrasts. It is a difficult movement to play, but our orchestra conquered it and gave the transformations of its chief theme with abundant spirit.

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Already in his second symphony we find Beethoven departing from this idea, but he was hampered by the fact that the finest form of modern instrumental music was used in the first symphonic movement—the Sonata-allegro. In the Heroic and in the Ninth symphony, he hits upon the idea of using the variation form as an ending, thus making a contrast of styles, for the "Development," which is the fundamental principle of the Sonata-allegro, treats the figures of a theme, while variation would treat the theme as a whole.

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The compositions of Richard Strauss—to be called at least remarkable ones—have been discussed more than once in this journal and by the present reviewer. The composer is still a young man. He is identified with Munich, as a composer and conductor. He has no family connection with the Viennese dance-music writers of like name. He is perhaps the finest musical decadent of this age of music's brilliant decadence. Powerfully under Wagnerian convictions, and, along with Bruckner, among the most masterly technical followers and imitators of Wagner, he has carried musical realism and musical intellectuality to the extreme in such scores as his "Death and Glorification," "Macbeth," and the like. He is the latest mark and boundary of orchestration as orchestration. No other brain seems able to see such perspectives in instrumental effects and can work out such complex and bewildering musical pages. As a realist, Strauss can be vulgar and crude. As an intellectualist in music he can be incoherent. He has been spoken of as insane or half-insane by his own family and familiars. There is no doubt that he is a great musical wit allied to madness. But he is not to be slighted off. In the present work he has seen fit to set to music the psychologic and religious poem of a madman, Friedrich Nietzsche.

Nietzche's poem does not have anything more to do with Zarathustra (Zoroaster) and with his life and religious work than by using the great Persian teacher's name. A reviewer would need two columns to set forth all that, instead, Nietzsche has hung to it. We have "The Man and the Over-Man"—the author's "own reckless and boundless Individualism"—the "Great Yearning"—the error of the "Dwellers in the Rear World,—the "Holiness of Laughter"—the "Culminating of Humanity"—the "Star of Promise"—the "World Riddle Unsolved"—all this, and much not according to Nietzche, but according to the variants of the Strauss imagination. Never did music-maker have a stranger inspiration to his fancy! Surely a composer who must needs put all these deep things into music has his work cut out for him! But Strauss attacks it with a Titanic good faith and resolution. His score is as bulky as a symphony. To explain its thematic bearings and its awe-ful inner meanings we have a mental and musical guide by Riemann as long as a route in Murray or Baedeker. Down sits the hearer and is expected to encourage the welter of a chaos of philosophy in his soul, while his ears are full of one of the richest—technically—and most complicated even of our latter-day orchestral works.

This seems a formidable predicament. But, after all, how easy and how just it is to look at Strauss's score and at many others built up on the same ridiculous and false principles! We need not read even Riemann to get an estimate of them with little trouble. Let us cast to the winds all the composer's philosophy, all his wish to be didactic in music, all such baggage—such rubbish. The simple question is—what sort of music does "Thus Spake Zarathustra" give us? Is it enjoyable, impressive, original, strong? Does it justify itself as mere music? We are not necessarily concerned a whit with Strauss's inspirations. Suppose we knew nothing of them?

So considered, in the light of musical art and common sense, "Thus Spake Zarathustra" is a vastly complex, very rich, interesting modern musical score. It is written with such a knowledge of orchestral color as relatively few composers ever have possessed and none have surpassed. It is written at times loftily and at times vulgarly and *ad captandum*. It has beautiful passages and lovely developments of a technical kind. It has dull and unlovely ones—tho not many. All the colors of the musician's pallet are a-rioting in it. By them we are held in our seats. Its melodic side is neither strong nor original. The consummate working-up of the thing as by a kind of maniacal genius, interests, fascinates and, in a way, impresses us. We are tolerant, as the dazzling color of a picture largely incoherent by a crazy painter, a Turner out-Turnered, might make us forgive wild drawing, an insane perspective. Strauss's new work is quite of a piece with his others—showing indisputable lordship over music's material, with no clear inspiration as an emotional musician, or as a melodist, or as a musician having an original and divine call. He is a clay-footed colossus. "Thus Spake Zarathustra" and its fellows will be forgotten when Beethoven's "Seventh Symphony" is as beloved as ever. But in the meantime "Thus Spake Zarathustra" is a work well worth the hearing and even the favor of contemporary andiences, on the strength of whatever in it is sensuously beautiful as mere musical sound.

"Thus Spake Zarathustra" received a magnificently careful, lucid and expressive performance from the Boston players. Mr. Paur's indefatigable labor was not ill-expended so far as concerned such a laudable result.

THE BOSTON
SATURDAY EVENING
Gazette
ESTABLISHED 1813.

BOSTON, SUNDAY MORNING, JAN. 9.

The Symphony Concert.

The eleventh concert of the Symphony Orchestra was given last night in Music Hall. The programme was:

Overture "Ruy Blas"...........Mendelssohn
Symphonic Poem "Death of Tintagcles,"..
(First time) C. M. Loeffler
Symphony, No. 4, E minor, op. 98....Brahms

The novelty was Mr. Loeffler's symphonic poem, a work claiming sincere admiration for the musicianly qualities that it displays, and for its sound workmanship. It is said to be "after the drama by M. Maeterlinck," but the connection is not easily revealed. The drama does not suggest the music and the music does not suggest the drama. In the music, for example, there is no hint that "il y regnait un tel silence qui un fruit mur qui tombait dans le parc appelait les visages aux fenetres," and the Queen who does not visibly appear at all in the drama seems to be the dominant element in the music, that is, if she be pictured by the bassons, trombones, bass tuba, bass clarinet, trumpets, kettle-drums, cymbals, bass-drum and tam-tam.

On first hearing, the music is puzzling; one cannot reach to the heart of it and follow its evolution in a manner that is wholly satisfying. The coloring is wonderfully varied, rich to the point of brilliancy, and of rare ingenuity, but what it is intended to represent is not clear. It deserves to be added, however, that Mr. Loeffler has done what he deliberately intended to do, and it is therefore unjust to criticise him from the view-point of a theory that he rejects. In Maeterlinck's work the Queen does not appear, but she dominates the entire drama, she deals out tragedy while we remain ignorant of her motives, and the tragedy is acted out behind an iron door, against which Ygraine breaks her fingers and bruises her hands in her vain efforts to open it, and her final expression of agony is "I spit!"

In Mr. Loeffler's symphonic poem there is a similar deliberate vagueness; one feels that something tragic is happening, for although one is kept utterly in the dark, there are flashes as of lightning, dazzling to the eyes, and noises as of crashing thunder that peal ominously in the ears. One cannot see a tragedy in the blackness, but the shrieks, the groans and the wailings are suggestive, and if one has imagination he may ultimately guess at the outlines of a story that is not told.

It is probable that when one became more closely acquainted with the work its beauties will stand out in strong relief and one would better appreciate the climaxes that now seem ineffectual and better adjust his nerves to the perpetual strain on them. An immediate recognition and acceptance are an evidence of the conventional and not of the novel; one may readily understand Shakespeare, but one reaches to the heart of Maeterlinck's greatness only after much preparatory nibblings, cautious thought and careful weighings of opinions. The definite is easily recognized; the indefinite adapts itself to crystallization with great difficulty, and so it happens that a true impressionistic picture is a portrait, or landscape or a storm at sea, according to the point of view taken, and the mood of the spectator.

Mr. Loeffler is always interesting, and one acquainted with his talent feels sure that his work is of the best even when it is difficult of comprehension on first hearing. The symphonic poem, on its technical side, is of a very high quality, and, as has been already said, its tone coloring is brilliant and most fascinating. The program informs us that the work has "all the essential elements of the sonata form," and this demonstrates that Mr. Loeffler is still travelling along classic lines, and that his seeming defiance of the rules of tradition is an illusion rather than a reality. The work was interpreted in the most brilliant manner by Mr. Paur and his orchestra and won the enthusiastic approval of the critical audience.

The programme for the next concert is: Symphony, No. 6, Beethoven; Romanza in F, Beethoven; Caprice in A minor, Paginini; Suite, "Les Erinnyes," Massenet, first time; Overture, "The Sold Bride," Smetana.

THE NEWS.
DAILY AND WEEKLY.
Providence, Rhode Island.

TUESDAY, JANUARY 11, 1898.

The Symphony Orchestra.

The fourth concert in the series by the Boston Symphony Orchestra will be given in Infantry Hall tomorrow evening under the direction of Mr. Emil Paur. The program arranged is one that cannot fail to attract lovers of music including as it does such works as the Locatelli Sonata and the Beethoven Symphony No. 6. The soloist of the concert will be Mr. Alwin Schroeder the violoncellist who will be heard to special advantage in the Locatelli sonata.

Boston Transcript

MONDAY, JANUARY 10, 1898

Music Hall: Boston Symphony Orchestra

The programme of the eleventh Symphony concert, given in the Music Hall last Saturday evening, was as follows.

Mendelssohn: Overture to "Ruy Blas," opus 95.
C. M. Loeffler: Symphonic Poem, "La Mort de Tintagiles" (after the drama by Maeter[illegible]ck), for orchestra and two violes d'amour obligate (MS.)
(First time.)
Brahms: Symphony No. 4, in E minor, opus [illegible]8.

Mendelssohn's "Ruy Blas" overture, which had not been heard at these concerts for years, was given what seemed to us a decidedly vulgar performance. Its Allegro molto began ponderously slow, was then whipped up to regulation speed with the crescendo of the conclusion-theme, and ended with a sauve-qui-peut rush. One seemed ever and anon to hear the crack of the ring-master's whip through it. The art of crescendo without accelerando seems well-nigh lost! The overture itself comes back wonderfully refreshed by its long sleep. How much genius, life and fertility of invention there is in this "occasional" composition, written in three days! The form is so simple and perspicuous, so desperately regular, that one would say that Mendelssohn had been writing an example of the sonata form for conservatory use; yet how natural, inspired and brilliant it all is! how every measure seems to fall into its place by the force of gravitation, as if no power, human or divine, could help its so falling!

Mr. Loeffler's new symphonic poem is a composition to give one pause. In the first place, it is in no true sense programme music; there is no part of it that recalls any particular scene or event in Maeterlinck's play; there is even one bit of realistic suggestion in it—the twelve strokes of midnight—of which there is no hint in the play at all. It is plainly nothing more than a piece of strongly emotional composition, inspired by reading an exciting and exceptionally powerful drama, and more traditionally regular in structure than might have been expected. If the two viole d'amour parts are taken as musical reflections of the characters of Tintagiles and Ygraine, they reflect these characters more by the fact of their being inseparable than by their specifically expressive quality. Still, from another point of view, the ideal connection between the symphonic poem and the drama may be said to be very strong indeed; instead of trying to describe, depict or suggest a given series of events or to paint living characters in tones, the music contents itself with vividly reflecting the psychical situation in the drama. We have on the one hand impetuous, cruel, ruthless violence; on the other, the most acute and unremitting nervous tension. Here is where Mr. Loeffler shows his fine poetic sense; he has found musical inspiration in Maeterlinck's play, and lets his music do just what, according to it own nature, as music, it can do best: reflect the psychical character of the emotional gist of the play.

Of the composition, considered simply as music, we have not very much to say yet; we have heard it but once, and its whole musical atmosphere is of a sort to which it takes some time to get acclimated. When a man who is naturally all nerves, who may be said to live habitually on the E-string of feeling, sets himself with malice prepense to paint a musical picture of high nervous tension, he may go to considerable lengths. In his previous compositions, notably in his later ones, Mr. Loeffler has shown plainly enough that the musical atmosphere his æsthetic lungs find most congenial is saturated with harmonic cross-relations; what Brahms has done in this field—and it was a curious coincidence, by the way, that Brahms's inveterately "querständig" E-minor symphony should have come on the same programme—what Brahms has done, we say, in this field sinks into insignificance beside Mr. Loeffler's deeds of daring. Francesca and Paolo, in Liszt's "Dante" symphony, do not quite get into that region of perpetual major thirds in which Mr. Loeffler's Tintagiles and Ygraine move and breathe. Of course, one may say that the old objection to the cross-relation of the tritone is now an "überwundener Standpunkt;" also, that no more vivid musical means of suggesting a mental state of high nervous tension exists than a succession of such cross-relations; all this may readily be admitted. Still the human ear remains the human ear; and, while it remains so, not even the sensuously beautiful tone of the viole d'amour can prevent such successions from acting upon it after a while like a sort of musical sandpaper. There is that in the intrinsic nature of music which makes it an unsafe art wherein to proceed to certain excesses. Not even the drama is so dangerous. You may paint a picture of some harrowing scene—say, of vivisection under aggravating nervous conditions—or show the vivid mimicry thereof on the stage; the spectator may be terrifically harrowed up mentally, but is physically safe. But, if you attempt anything of the sort in music, something very like and almost comparable to the physical operation is actually performed upon the listener; he suffers not merely from awakened sympathy, but actually participates in the torture. On the other hand, it can be said of music that what may be acoustically grating in it is often cured of its rasp by its specific musical coherency and meaning—not its expressive appositeness—becoming at length manifest; and this is why we are inclined to give Mr. Loeffler's harping on perpetual major thirds the benefit of the doubt. When, after repeated hearings of his symphonic poem, we shall have got to perceive clearly the true bearings of his unearthly modalities, to grasp the melodic essence of his "querständig" passages, and appreciate their harmonic logic, then may we feel very differently about them.

In the matter of orchestration, Mr. Loeffler evidently follows the most "advanced" recent French models; the color-effects he produces are almost invariably brilliant, sometimes new. Somehow we could not escape the impression last Saturday evening that in this first extended orchestral work of his, Mr. Loeffler suffers a little fr[illegible] [illegible] often [illegible] excesses, he [illegible] imagination, [illegible] and skill in his handling of the orchestra; but, to us, there was somewhat too much of everything—too much brass, too much percussion, too much harp, too much violin d'amour. Admit that the two viole d'amour parts are the principal ones in the work, solo parts, and that the work was in a measure written for them; ah! but, from a high point of view, that is an "überwundener Standpunkt," too; the time is past when a poetic composer could excuse himself on the ground of bringing any particular instrument into prominence. We fancy Mr. Loeffler would be the first to be shocked by having his symphonic poem set down as a "double concerto." Upon the whole, we much wish to hear this remarkable composition again—and more than once—for its questionable features seem to us to be no more than questionable, and, as with Richard Strauss's "Zarathustra," we cannot help feeling that there is a great deal more in it than meets the casual glance.

The viole d'amour parts were admirably, beautifully played by Mr. Kneisel and Mr. Loeffler himself. Of the revived old instruments we can say that their tone is singularly beautiful, but must own that we doubt if we should have "spotted" them had we not known them to be there. The performance by the orchestra was full of life and dash, but seemed to us to lack a good deal in the matters of finish and dynamic balance. We cannot help feeling that Mr. Loeffler's scoring can really sound better than that. The composer was very warmly received and recalled at the close

Brahms's E minor symphony has been better played here before. The first two movements dragged terribly: the first, with elephantine deliberation; the second, with schoolgirl sentimentality. The third movement was given briskly and with all due spirit, but not particularly clearly. The great passacaglia finale went, however, wtih a grand sweep; only here, too, we have heard greater clearness and finish before.

The next programme is: Beethoven, symphony No. 6, in F major, "Pastorale," opus 68; Beethoven, romanza in F, for violin and orchestra, opus 50; Paganini, caprice in A minor (arrangement and orchestral accompaniment by Ladislas Gorski); Massenet, incidental music to Leconte de Lisle's "Les Erinnyes;" Smetana, overture to "Prodana nevesta." Mr. T. Adamowski will be the violinist.

[illegible]DAY, JAN[illegible]

Symphony Concert.

The fourth concert of the Symphony series was given in Infantry Hall last evening. There was, as usual, a large and attentive audience. The work of the orchestra was quite up to its well-known high standard and the soloist, Mr. Alwin Schroeder, received quite an ovation for his finished and musicianly playing. If the orchestral numbers were greeted with something less than the usual display of enthusiasm, it was not because they were lacking in interest, but rather that they presented music of a quieter type than has been the rule with this season's programmes. The red fire and brazen clangor of the "moderns" seems to possess a pulse-quickening and hurrah-compelling power not found in the masterpieces of the great classicists. A liberal diet of this highly spiced musical food blunts the taste, and the plainer dishes, be they ever so attractively served, are partaken of with diminished appreciation. Audiences, no less than composers, show forth the modern tendency to exalt the sensuous side of music at the expense of that which appeals to the ear with pure tonal beauty and to the mind by perfection of musical form. Whether the final decision be that music's province is to minister to the senses, or to the intellect, or to both in equal measure, the trend of taste at the present day is significant and not to be ignored.

The programme for last night's concert included the following numbers:

Felix Mendelssohn-Bartholdy..............
..................Overture to "Ruy Blas"
Pietro Locatelli.........Sonata for Violoncello
a. Allegro.
b. Adagio.
c. Manuetto con variazioni.
(Piano accompaniment arranged by Alfredo Piatti.)
Ludwig van Beethoven, Symphony No. 6,
...........in F-major, "Pastoral," Op. 68
I. The Awakening of Cheerful feelings on Arriving in the Country: Allegro ma non troppo (F-major)
II. Scene by the Brookside. Andante molto mosso (B-flat major)
III. Merry Meeting of Country Folk: Allegro (F-major)
IV. Thunderstorm, Tempest: Allegro (F-minor)
V. Shepherds' Song. Glad and Thankful Feelings after the Storm: Allegretto (F-major)
Bedrich Smetana.....................
............Overture to "The Sold Bride"

Mendelssohn's overture, written for a performance of Victor Hugo's drama of "Ruy Blas" given in aid of a local charity in Leipsic on March 11, 1839, is a fine example of his facility in composition. The work was written in three days, and, as Mr. Apthorp truly says, "is the only one of Mendelssohn's overtures which has completely the theatrical character, the closing measures of which make you feel that the curtain is about to rise." It is a brilliant piece of "hack work," but not on that account lacking in the true Mendelssohnian characteristics of melodiousness and elegant workmanship. It was played with admirable spirit and smoothness.

The so-called "Pastoral" symphony of Beethoven, while by no means one of the greatest of the nine, is interesting not only on account of inherent musical beauty; but also as the most distinct attempt at "programme music" by the greatest composer of symphonies. Like all other music of that description, it would scarcely convey to the listener the precise ideas of the composer without the addition of the explanatory titles to each movement. But the mind once turned in the proper direction the music becomes suggestive and appropriate. To be sure, anything that Beethoven wrote is perfectly capable of standing upright on its musical legs, but there is an added pleasure in following the unfolding of a musical story where the attempt is seriously made to tell one. Mr. Paur read the symphony sympathetically and the players seconded him with admirable skill. Smetana's overture to "The Sold Bride," the most brilliant number on the programme, brought the concert to a successful close, the strings being prominent in their display of finished virtuosity.

Mr. Alwin Schroeder, the first 'cellist of the orchestra, was the soloist. He went back some distance in search of a novelty, for Locatelli, the composer of the sonata which he played, was born over 200 years ago. It is evident that there were virtuosos in those days, or the sonata must have remained unplayed, for it is decidedly formidable upon the technical side. Melodious, too, it is, in the somewhat stiff and formal style of the period, the adagio being especially charming. The last two movements were played by Mr. Schroeder at the concert given last week by the Kneisel Quartet. Both times he completely captivated his hearers by his easy mastery of technical difficulties, mellow tone and artistic rendering. He was enthusiastically applauded and forced to bow his acknowledgments again and again, and the ovation was thoroughly well deserved.

The fifth concert of the series will be given on the evening of Wednesday, Feb. 2.

THE BOSTON
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(First time) C. M. Loeffler
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The novelty was Mr. Loeffler's symphonic poem, a work claiming sincere admiration for the musicianly qualities that it displays, and for its sound workmanship. It is said to be "after the drama by M. Maeterlinck," but the connection is not easily revealed. The drama does not suggest the music and the music does not suggest the drama. In the music, for example, there is no hint that "il y regnait un tel silence qui un fruit mur qui tombait dans le parc appelait les visages aux fenetres," and the Queen who does not visibly appear at all in the drama seems to be the dominant element in the music, that is, if she be pictured by the bassons, trombones, bass tuba, bass clarinet, trumpets, kettle-drums, cymbals, bass-drum and tam-tam.

On first hearing, the music is puzzling; one cannot reach to the heart of it and follow its evolution in a manner that is wholly satisfying. The coloring is wonderfully varied, rich to the point of brilliancy, and of rare ingenuity, but what it is intended to represent is not clear. It deserves to be added, however, that Mr. Loeffler has done what he deliberately intended to do, and it is therefore unjust to criticise him from the viewpoint of a theory that he rejects. In Maeterlinck's work the Queen does not appear, but she dominates the entire drama, she deals out tragedy while we remain ignorant of her motives, and the tragedy is acted out behind an iron door, against which Ygraine breaks her fingers and bruises her hands in her vain efforts to open it, and her final expression of agony is "I spit!"

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Mr. Loeffler's new symphonic poem is a composition to give one pause. In the first place, it is in no true sense programme music; there is no part of it that recalls any particular scene or event in Maeterlinck's play; there is even one bit of realistic suggestion in it—the twelve strokes of midnight—of which there is no hint in the play at all. It is plainly nothing more than a piece of strongly emotional composition, inspired by reading an exciting and exceptionally powerful drama, and more traditionally regular in structure than might have been expected. If the two viole d'amour parts are taken as musical reflections of the characters of Tintagiles and Ygraine, they reflect these characters more by the fact of their being inseparable than by their specifically expressive quality. Still, from another point of view, the ideal connection between the symphonic poem and the drama may be said to be very strong indeed; instead of trying to describe, depict or suggest a given series of events or to paint living characters in tones, the music contents itself with vividly reflecting the psychical situation in the drama. We have on the one hand impetuous, cruel, ruthless violence; on the other, the most acute and unremitting nervous tension. Here is where Mr. Loeffler shows his fine poetic sense; he has found musical inspiration in Maeterlinck's play, and lets his music do just what, according to it own nature, as music, it can do best: reflect the psychical character of the emotional gist of the play.

Of the composition, considered simply as music, we have not very much to say yet; we have heard it but once, and its whole musical atmosphere is of a sort to which it takes some time to get acclimated. When a man who is naturally all nerves, who may be said to live habitually on the E-string of feeling, sets himself with malice prepense to paint a musical picture of high nervous tension, he may go to considerable lengths. In his previous compositions, notably in his later ones, Mr. Loeffler has shown plainly enough that the musical atmosphere his æsthetic lungs find most congenial is saturated with harmonic cross-relations; what Brahms has done in this field—and it was a curious coincidence, by the way, that Brahms's inveterately "querständig" E-minor symphony should have come on the same programme—what Brahms has done, we say, in this field sinks into insignificance beside Mr. Loeffler's deeds of daring. Francesca and Paolo, in Liszt's "Dante" symphony, do not quite get into that region of perpetual major thirds in which Mr. Loeffler's Tintagiles and Ygraine move and breathe. Of course, one may say that the old objection to the cross-relation of the tritone is now an "überwundener Standpunkt;" also, that no more vivid musical means of suggesting a mental state of high nervous tension exists than a succession of such cross-relations; all this may readily be admitted. Still the human ear remains the human ear; and, while it remains so, not even the sensuously beautiful tone of the viole d'amour can prevent such successions from acting upon it after a while like a sort of musical sandpaper. There is that in the intrinsic nature of music which makes it an unsafe art wherein to proceed to certain excesses. Not even the drama is so dangerous. You may paint a picture of some harrowing scene—say, of vivisection under aggravating nervous conditions—or show the vivid mimicry thereof on the stage; the spectator may be terrifically harrowed up mentally, but is physically safe. But, if you attempt anything of the sort in music, something very like and almost comparable to the physical operation is actually performed upon the listener; he suffers not merely from awakened sympathy, but actually participates in the torture. On the other hand, it can be said of music that what may be acoustically grating in it is often cured of its rasp by its specific musical coherency and meaning—not its expressive appositeness—becoming at length manifest; and this is why we are inclined to give Mr. Loeffler's harping on perpetual major thirds the benefit of the doubt. When, after repeated hearings of his symphonic poem, we shall have got to perceive clearly the true bearings of his unearthly modalities, to grasp the melodic essence of his "querständig" passages, and appreciate their harmonic logic, then may we feel very differently about them.

In the matter of orchestration, Mr. Loeffler evidently follows the most "advanced" recent French models; the color-effects he produces are almost invariably brilliant, sometimes new. Somehow we could not escape the impression last Saturday evening that in this first extended orchestral work of his, Mr. Loeffler suffers a little from that embarras de richesses which often leads beginners to excesses, he shows imagination, color-sense, and skill in his handling of the orchestra; but, to us, there was somewhat too much of everything—too much brass, too much percussion, too much harp, too much violin d'amour. Admit that the two viole d'amour parts are the principal ones in the work, solo parts, and that the work was in a measure written for them; ah! but, from a high point of view, that is an "überwundener Standpunkt," too; the time is past when a poetic composer could excuse himself on the ground of bringing any particular instrument into prominence. We fancy Mr. Loeffler would be the first to be shocked by having his symphonic poem set down as a "double concerto." Upon the whole, we much wish to hear this remarkable composition again—and more than once—for its questionable features seem to us to be no more than questionable, and, as with Richard Strauss's "Zarathustra," we cannot help feeling that there is a great deal more in it than meets the casual glance.

The viole d'amour parts were admirably, beautifully played by Mr. Kneisel and Mr. Loeffler himself. Of the revived old instruments we can say that their tone is singularly beautiful, but must own that we doubt if we should have "spotted" them had we not known them to be there. The performance by the orchestra was full of life and dash, but seemed to us to lack a good deal in the matters of finish and dynamic balance. We cannot help feeling that Mr. Loeffler's scoring can really sound better than that. The composer was very warmly received and recalled at the close

Brahms's E minor symphony has been better played here before. The first two movements dragged terribly: the first, with elephantine deliberation; the second, with schoolgirl sentimentality. The third movement was given briskly and with all due spirit, but not particularly clearly. The great passacaglia finale went, however, wtih a grand sweep; only here, too, we have heard greater clearness and finish before.

The next programme is: Beethoven, symphony No. 6, in F major, "Pastorale," opus 68; Beethoven, romanza in F, for violin and orchestra, opus 50; Paganini, caprice in A minor (arrangement and orchestral accompaniment by Ladislas Gorski); Massenet, incidental music to Leconte de Lisle's "Les Erinnyes;" Smetana, overture to "Prodana nevesta." Mr. T. Adamowski will be the violinist.

PROVIDENCE JOURNAL

THURSDAY, JANUARY 13, 1898.

Symphony Concert.

The fourth concert of the Symphony series was given in Infantry Hall last evening. There was, as usual, a large and attentive audience. The work of the orchestra was quite up to its well-known high standard and the soloist, Mr. Alwin Schroeder, received quite an ovation for his finished and musicanly playing. If the orchestral numbers were greeted with something less than the usual display of enthusiasm, it was not because they were lacking in interest, but rather that they presented music of a quieter type than has been the rule with this season's programmes. The red fire and brazen clangor of the "moderns" seems to possess a pulse-quickening and hurrah-compelling power not found in the masterpieces of the great classicists. A liberal diet of this highly spiced musical food blunts the taste, and the plainer dishes, be they ever so attractively served, are partaken of with diminished appreciation. Audiences, no less than composers, show forth the modern tendency to exalt the sensuous side of music at the expense of that which appeals to the ear with pure tonal beauty and to the mind by perfection of musical form. Whether the final decision be that music's province is to minister to the senses, or to the intellect, or to both in equal measure, the trend of taste at the present day is significant and not to be ignored.

The programme for last night's concert included the following numbers:

Felix Mendelssohn-Bartholdy...............
..................Overture to "Ruy Blas"
Pietro Locatelli.........Sonata for Violoncello
a. Allegro.
b. Adagio.
c. Manuetto con variazioni.
(Piano accompaniment arranged by Alfredo Piatti.)
Ludwig van Beethoven, Symphony No. 6,
............In F-major, "Pastoral," Op. 68
I. The Awakening of Cheerful feelings on Arriving in the Country: Allegro ma non troppo (F-major)
II. Scene by the Brookside, Andante molto mosso (B-flat major)
III. Merry Meeting of Country Folk: Allegro (F-major)
IV. Thunderstorm, Tempest: Allegro (F-minor)
V. Shepherds' Song, Glad and Thankful Feelings after the Storm: Allegretto (F-major)
Bedrich Smetana.........................
............Overture to "The Sold Bride"

Mendelssohn's overture, written for a performance of Victor Hugo's drama of "Ruy Blas" given in aid of a local charity in Leipsic on March 11, 1839, is a fine example of his facility in composition. The work was written in three days, and, as Mr. Apthorp truly says, "is the only one of Mendelssohn's overtures which has completely the theatrical character, the closing measures of which make you feel that the curtain is about to rise." It is a brilliant piece of "hack work," but not on that account lacking in the true Mendelssohnian characteristics of melodiousness and elegant workmanship. It was played with admirable spirit and smoothness.

The so-called "Pastoral" symphony of Beethoven, while by no means one of the greatest of the nine, is interesting not only on account of inherent musical worth, but also as the most distinct example of "programme music" by the greatest composer of symphonies. Like all other music of that description, it would scarcely convey to the listener the precise ideas of the composer without the addition of the explanatory titles to each movement. But the mind once turned in the proper direction the music becomes suggestive and appropriate. To be sure, anything that Beethoven wrote is perfectly capable of standing upright on its musical legs, but there is an added pleasure in following the unfolding of a musical story where the attempt is seriously made to tell one. Mr. Paur read the symphony sympathetically and the players seconded him with admirable skill. Smetana's overture to "The Sold Bride," the most brilliant number on the programme, brought the concert to a successful close, the strings being prominent in their display of finished virtuosity.

Mr. Alwin Schroeder, the first 'cellist of the orchestra, was the soloist. He went back some distance in search of a novelty, for Locatelli, the composer of the sonata which he played, was born over 200 years ago. It is evident that there were virtuosos in those days, or the sonata must have remained unplayed, for it is decidedly formidable upon the technical side. Melodious, too, it is, in the somewhat stiff and formal style of the period, the adagio being especially charming. The last two movements were played by Mr. Schroeder at the concert given last week by the Kneisel Quartet. Both times he completely captivated his hearers by his easy mastery of technical difficulties, mellow tone and artistic rendering. He was enthusiastically applauded and forced to bow his acknowledgments again and again, and the ovation was thoroughly well deserved.

The fifth concert of the series will be given on the evening of Wednesday, Feb. 2.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, JANUARY 12, 1898.

PITTSBURG ORCHESTRA PROTESTS.

THERE is trouble in the Pittsburg Orchestra. Three of its men have already left, the first violin, first 'cello and another, and the remainder of the ranks are reported to be in a seething condition of discontent.

Now we will preface the story of the case by stating that our sympathies in this matter lie all with the men, and our idea is that it is a great pity the inescapable question of bread and butter did not enable the entire organization to make one irrevocable strike. The Pittsburg Symphony Orchestra was called upon to play in an operatic performance of the "Barber of Seville," with Melba, on Monday evening, January 3, in the Pittsburg Carnegie Music Hall. The opera required three rehearsals, which, with the evening performance, were demanded from the men by the orchestra board of managers without payment. The Damrosch-Ellis Opera Company did not propose to go to the expense of transporting its orchestra to Pittsburg. It is, of course, understood that the Pittsburg board of management received certain financial acknowledgment, but not nearly sufficient to offer any just compensation to the men, if division were made, and no more than a small fraction of the amount it would have cost the Damrosch-Ellis Company to move its own organiation.

When the announcement was made the Pittsburg Symphony men raised a howl of revolt. Three of the most independent spokesmen were promptly discharged. They voiced the rights of the band too logically and accurately and their presence was dangerous. This body of men did not object to play because of hard work and no extra payment. The men objected because they are members of a permanent organization, the Pittsburg Symphony Orchestra, and were called on for an operatic performance. Their contract binds them to play at all "concerts" the managers arrange for during their engagement without any extra compensation. But an operatic performance is not a "concert," the musicians say, and they are right. The extra "concerts" in which they might be assumed to play would be on a musical par with their symphony work. Opera at its strongest and best means a different field of labor, but when it comes to the mere accompaniment of a "star" in a work like the "Barber of Seville" the situation is too absurdly trivial and undignified for seriously minded musicians. No man worthy a place in a permanent symphonic body should care to involve his prestige by willing response to an incidental Italian opera call.

In resenting the imposition the men were true not alone to the spirit but even the letter of their contract. Pity it was, we repeat, that a matter of dependence should disable men against practical defense of their principles. Not only had the band to hold together with three new men to replace the three left, and to play at the Pittsburg opera, but many of its men [illegible] had to go to Cleveland on the 5th and repeat the Damrosch-Ellis work in opera there. From such indications there is no telling where the permanent Symphony Orchestra of Pittsburg may wind up. There are several comic opera companies on the road, and it need not be surprising if Pittsburg's band be put in harness with one or other before long "by order of the board."

For where is the line to be drawn? This opera precedent established by the board may dissolve through any number of stages until it reaches the promenade pier or the dinner dance. So long as a board of management has not the artistic feeling or discretion to follow the rule defined in dignified practice by every model symphonic body, what guarantee have the players in future as to what may be asked of them? Already the Pittsburg men have been forced to take the first false step and the conditions which compelled them here may do so to any point of decadence should the management insist. These men knew it was a false step and revolted, but they had to take it and their injury and disappointment are about equal. Naturally when they enlisted in these ranks under the symphony banner they relied on the unwritten law which forbids musicians of any permanent orchestra to appear in random or irregular performances and based their security on the observance of what Carlyle has sanely styled "the majesty of custom."

The Boston Symphony Orchestra, the leader of all musical organizations in this country, is simultaneously a type of that rigorous etiquette on the score of public performance which will be found to govern every symphonic body laying just claim to consistency and dignified repute. Its plan of tactics, inflexibly observed, is exactly the plan which the Pittsburg orchestra sought to maintain, but they got no further than theory. Again we say "the pity of it!" that these men could not afford to adhere to their principles and let contracts and Rossini opera go begging.

Who would not open his eyes and lose his artistic faith to see Boston's permanent band loom up in any operatic scheme or perform a tittle of orchestral work under any auspices save those designed by their own symphonic conductor? No such condition of things would be permitted by Mr. Paur for a moment, nor would the Boston Symphony leader tolerate that his band should appear en masse under any other conductor. Separate members of this or of other bands are at liberty to engage in any musical enterprise on their own account which will not interfere with their work at home and on tour, but these offshoot undertakings, all invariably on a plane of musical importance in keeping with the scheme of the orchestra from which they spring, and serve ordinarily to bring into more intimate public appreciation the merits of some of its leading members. The Kneisel Quartet is a felicitous case, representing at close range the finished detail of the Boston Symphony's leading string musicians. The Bradsky String Quartet, in days gone by, represented the New York Symphony Orchestra in the same manner, and the Thomas orchestra sanctions an independent quartet, while the list might be multiplied to a length needless to note here. This is legitimate and serves substantially a double purpose.

But imagine Mr. Kneisel—in the heart of the season too—sitting at his concert-master's desk, leading the band in an accompaniment to Melba's Rosina, Camille or Lucia! No, no. Let us thrust the impossible vision aside. Consistency thou art yet a jewel, starring the crown of many an orchestral body, even though Pittsburg may have rashly ignored your precious beauty and your virtue.

We extend our sympathies to the Pittsburg musicians, and trust that the board of management may repent it of its ways, and fashion a new code of tactics worthy of an enduring Symphony organization.

NOT alone did the Philharmonic Society make a mistake in placing a ridiculous composition—or de-composition—by Siegfried Wagner on the program of its last concert, but it also pushed forward a solo violinist who had no business to be there—Henri Marteau.

If the supposed standard of these affairs is to be maintained—we say "supposed standard," for it is all in the air and exists only in the minds of its directors—first class solo performers must be secured, else the whole scheme will tumble earthward. The audiences of the Philharmonic Society are composed of persons who go to listen to the soloists. The band by itself could not draw half a house, and if the soloists are mediocre, why then all the worse for the Philharmonic Society.

Marteau, when he was a pretty boy, excited some attention, but he is a man now and must be estimated by mature standards. He does not play well enough for a serious symphonic concert, and his cool reception Saturday night was natural. The Boston Symphony Orchestra can give a concert and pick the soloist from its own ranks; but then the Boston Symphony Orchestra is a real orchestra, while the Philharmonic Society is not; only an ocasional band that never rehearses, and consequently never plays well.

Emanating from a stand taken by THE MUSICAL COURIER the decision has been made to open the amphitheatre of the Academy of Music at the matinée performances of the Boston Symphony at 25 cents, for the benefit of students who are spending a great deal of money on a musical education. It is to be hoped that the teachers will urge upon their pupils the absolute necessity of attending these concerts. The teacher carries a certain amount of influence, and it now lies with him to bring his pupil into the habit of hearing the best music available in the United States or Europe at 25 cents. Those living in the Manhattan Borough will not be excluded, and this should be of as much interest to the New York teachers as to those of Brooklyn. The following splendid programs will be given:

FRIDAY MATINEE PROGRAM, JANUARY 21, AT 3 O'CLOCK.

Symphony, No. 46, in D major (without minuet)..Mozart
Solo Number..........................To be announced
Madame Szumowska, soloist.
Midsummer Night's Dream music..........Mendelssohn
Prize Song from Die Meistersingers...........Wagner
Evan Williams, soloist.
Overture to Tannhäuser.......................Wagner

SATURDAY EVENING PROGRAM, JANUARY 22, AT 8:15.

Overture, Leonore No. 3.....................Beethoven
Solo Number..........................To be announced
Madame Gadski, soloist.
Suite, Les Erinnyes (first time)...............Massenet
Solo Number..........................To be announced
Madame Gadski, soloist.
Symphony in D minor, No. 4...............Schumann

The Kaltenborn-Beyer-Hané string organization, to give the last chamber music concert of the series on Wednesday night, have been remarkably successful in their Cres-

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THE NEWS.

DAILY AND WEEKLY.

Providence, Rhode Island.

THURSDAY, JANUARY 13, 1898.

SYMPHONY CONCERT.

A Delighted Audience Listened to a Fine Program.

Mr. Schroeder's Solo Performance One of the Special Features.

Probably the major portion of the large audience in Infantry hall last evening will be perfectly satisfied in the "pale realm of shade" if the quality of the music of the angel chorus proves as good as the harmony produced by the Boston Symphony orchestra. Certainly there was little or nothing left out of the cup of satisfaction tipped to the brim by an eager, enthusiastic and receptive company at the fourth concert of this magnificent ensemble of musicians last evening. When the inspiring, impelling energy of a great conductor like Emil Paur is associated with tone producers all fit to be soloists in bands of less fame than this one, which is conceded to be peerless, great things are expected, and great things are always accomplished. Of the many concerts given by the orchestra in this city, probably a number of patrons will agree that this one has not been surpassed by any of the others in music-filling qualities. There was a sense of consummate satisfaction at the product of the evening when the last note trembled away into silence, and desire seemed to have touched its pinnacle.

The program, which opened and closed with brilliant overtures, with magnificent 'cello playing by Alwin Schroeder and Beethoven's noble pastoral symphony in between, was as follows:

Felix Mendelssohn-Bartholdy, overture to "Ruy Blas."

Pietro Locatelli, sonata for violoncello.
(a) Allegro.
(b) Adagio.
(c) Menuetto con variazioni.

Piano accompaniment arranged by Alfredo Piatti.

Ludwig van Beethoven, Symphony No. 6, in F major, "Pastoral," op. 68.

I. The awakening of cheerful feelings on arriving in the country: allegro ma non troppo, F major, 2-4.

II. Scene by the brookside. Andante molto mosso, B-flat major, 12-8.

III. Merry meeting of country folk; allegro, F major, 3-4.

IV. Thunderstorm, tempest; allegro, F minor, 4-4.

V. Shepherds' song. Glad and thankful feelings after storm; allegretto, F major, 6-8.

Bedrich Smetana, overture to "The Sold Bride."

The opening overture, and this is said advisedly, because at its conclusion the listener felt it was time for the curtain to go up on the theatricals which had been introduced by the music, was played in the brilliant and precise manner characteristic of this orchestra. In the hands of less accomplished players it would not have sharpened the appetite for the feast that followed, but its interpretation on this occasion was brilliant and peculiarly enjoyable. It has many of the trimmings of so-called modern music, inasmuch as it combines physical and tone energy. It suggests sensation and caters to popular rather than to discriminating taste. Its author was never much in love with it, and he called it the overture to the theatrical fund, because it was written for a performance of the drama "Ruy Blas," given for a benefit at Leipsig in March, 1839. It is primed with crescendo and peppered and salted with dramatics. It takes small effort for the imagination to conjure what the big orchestra did with it. Indeed the author would have probably acquiesced in the opinion that his music had been interpreted in the spirit of its writing.

The ovation bestowed upon Mr. Schroeder after his solo was as much of a compliment to the audience as it was to the matchless player. The demonstration betokened that there was a large number of music lovers in the great auditorium, and that they were not present because it was the thing—something fashionable, you know—but because they were disciples, more or less humble, of the divine art. That 'cello playing was a rare treat. No instrumentalist is prepared to dispute the place accorded Mr. Schroeder. He is reputed to be the most accomplishd player of this instrument on this continent, and without a peer in the world. After his

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, JANUARY 12, 1898.

PITTSBURG ORCHESTRA PROTESTS.

[illegible] trouble in the Pittsburg Orchestra. [illegible] of its [illegible] have already left, the first violin, [illegible] 'cello and another, and the remainder of the [illegible] are reported to be in a seething condition [illegible]onten[illegible].

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Madame Gadski, soloist.
Suite, Les Erinnyes (first time)...............Massenet
Solo Number..........................To be announced
Madame Gadski, soloist.
Symphony in D minor, No. 4...............Schumann

The Kaltenborn-Beyer-Hané string organization, to give the last chamber music concert of the series on Wednesday night, have been remarkably successful in their Cres-

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THE NEWS.

DAILY AND WEEKLY.

Providence, Rhode Island.

THURSDAY, JANUARY 13, 1898.

SYMPHONY CONCERT.

A Delighted Audience Listened to a Fine Program.

Mr. Schroeder's Solo Performance One of the Special Features.

Probably the major portion of the large audience in Infantry hall last evening will be perfectly satisfied in the "pale realm of shade" if the quality of the music of the angel chorus proves as good as the harmony produced by the Boston Symphony orchestra. Certainly there was little or nothing left out of the cup of satisfaction tipped to the brim by an eager, enthusiastic and receptive company at the fourth concert of this magnificent ensemble of musicians last evening. When the inspiring, impelling energy of a great conductor like Emil Paur is associated with tone producers all fit to be soloists in bands of less fame than this one, which is conceded to be peerless, great things are expected, and great things are always accomplished. Of the many concerts given by the orchestra in this city, probably a number of patrons will agree that this one has not been surpassed by any of the others in music-filling qualities. There was a sense of consummate satisfaction at the product of the evening when the last note trembled away into silence, and desire seemed to have touched its pinnacle.

The program, which opened and closed with brilliant overtures, with magnificent 'cello playing by Alwin Schroeder and Beethoven's noble pastoral symphony in between, was as follows:

Felix Mendelssohn-Bartholdy, overture to "Ruy Blas."

Pietro Locatelli, sonata for violoncello.
(a) Allegro.
(b) Adagio.
(c) Menuetto con variazioni.

Piano accompaniment arranged by Alfredo Piatti

Ludwig van Beethoven, Symphony No. 6, in F major, "Pastoral," op. 68.

I. The awakening of cheerful feelings on arriving in the country: allegro ma non troppo, F major, 2-4.

II. Scene by the brookside. Andante molto mosso, B-flat major, 12-8.

III. Merry meeting of country folk; allegro, F major, 3-4.

IV. Thunderstorm, tempest; allegro, F minor, 4-4.

V. Shepherds' song. Glad and thankful feelings after storm; allegretto, F major, 6-8.

Bedrich Smetana, overture to "The Sold Bride."

The opening overture, and this is said advisedly, because at its conclusion the listener felt it was time for the curtain to go up on the theatricals which had been introduced by the music, was played in the brilliant and precise manner characteristic of this orchestra. In the hands of less accomplished players it would not have sharpened the appetite for the feast that followed, but its interpretation on this occasion was brilliant and peculiarly enjoyable. It has many of the trimmings of so-called modern music, inasmuch as it combines physical and tone energy. It suggests sensation and caters to popular rather than to discriminating taste. Its author was never much in love with it, and he called it the overture to the theatrical fund, because it was written for a performance of the drama "Ruy Blas," given for a benefit at Leipsig in March, 1839. It is primed with crescendo and peppered and salted with dramatics. It takes small effort for the imagination to conjure what the big orchestra did with it. Indeed the author would have probably acquiesced in the opinion that his music had been interpreted in the spirit of its writing.

The ovation bestowed upon Mr. Schroeder after his solo was as much of a compliment to the audience as it was to the matchless player. The demonstration betokened that there was a large number of music lovers in the great auditorium, and that they were not present because it was the thing—something fashionable, you know—but because they were disciples, more or less humble, of the divine art. That 'cello playing was a rare treat. No instrumentalist is prepared to dispute the place accorded Mr. Schroeder. He is reputed to be the most accomplishd player of this instrument on this continent, and without a peer in the world. After his

BROOKLYN LIFE

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DAVID BISPHAM.
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Boston Courier.

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The Massenet suite is an elaboration of the incidental music written by that composer for the original production of De Lisle's drama modelled upon the fateful subject of Æschylus, as shown in his portrayal of the tragedy of Orestes, pursued and overcome by the Furies. The first score was limited in its numbers and in the scope of its orchestration. This development, arranged for later performances of the play, includes the whole range of the modern orchestra, from the piccolo to the bass-tuba and from the harp to the big drum, the triangle, the snare-drum and the cymbals. Choruses, omitted in the concert version, were also supplied. The suite divides itself into a strong and earnest andante, which might almost be taken as a protest against constraining power; a Grecian dance of various figures, now set as for rushing whirls of excited dancers, and now for quaint postures and motions; a religious scene or invocation, with a slow, soft, tender 'cello theme (exquisitely played by Mr. Schroeder) for its central spirit, and a swift and turbulent dance movement for a conclusion. The whole work in its variety, its impetuosity, its suggestiveness and its romantico-theatrical essence, belongs to a class with which Mr. Paur is particularly felicitous, and it was splendidly delivered.

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A violinist will be the soloist at the next concert also—Miss Olive Mead, who is to play a Saint-Saens concerto. The other numbers will be Meyerbeer's "Struensec" overture, an entr' acte from Chabrier's "Gwendoline," and Sgambati's D major symphony.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CIII., NO. 16.

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Twelfth of the Series Was Given Last Night.

Varied Programme Presented with Good Effect—Composers of Several Nationalities Represented—Mr. T. Adamowski the Soloist of the Occasion.

The selections for last night's concert by the Boston Symphony orchestra, and the 12th in the season, were:

Symphony, No. 6, "Pastoral" ....Beethoven
Romanza for violin and orchestra, op. 50. Beethoven
Caprice for violin in A minor, op. 1. . Paganini
Incidental music to "Les Erinnys" . . . .Massenet
Overture to "The Sold Bride" ....Smetana

The soloist was Mr. T. Adamowski.

As will be seen, the programme was varied enough in regard to the nationalities of the composers, Germany, Italy, France and Bohemia being represented in it. The novelty was the Massenet suite, consisting of four movements, an entr'acte, a Greek dance, a religious scene, with an invocation, and a ballet-music finale. They were written for a drama by Leconte de Lisle, and some of them show the composer at his best, and before his invention gave out and his mannerisms became so prominent, and imparted a monotonous sameness to his work.

The entr'acte, an andante, has a flowing theme, of which the cantilena is long and graceful, and charming in effect. In the second movement he seems to have had some idea of giving a Greek color to the music by making the flutes prominent. It is the most thoughtful and most effectively individualized portion of the suite, and though the orchestration is at times very brilliant, the composer has held himself in check and avoided his familiar tendency to use a too lavish hand in his instrumental embroideries. The "religious scene" has a chaste and beautiful theme, which is given to a solo 'cello, and the whole movement is delightful in effect.

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The suite throughout is interesting and wholly pleasing in the hearing, and it largely emphasizes the French instinct and cleverness in ballet music. Nothing could have been more perfect than its performance, and the 'cello solo already named, played with such smoothness, finish of style and tender purity of taste by Mr. Schroeder that he was obliged to rise twice to acknowledge the applause that rewarded the effort.

An exceptionally fine reading of the symphony was given by Mr. Paur. No new effects were sought for, and there was an utter ignoring of the current propensity to modernize the old masters, a fault, however, it should be added, to which Mr. Paur is by no means addicted. The fact would scarcely be worth the mentioning were it not that so much is to be read at present regarding the cleverness of much exploited conductors in rising superior to the composer by impressing their own individualities on him.

The bright and frolicsome Smetana overture was rendered with like spirit and delicacy, the strings acquitting themselves of their lively task at their very best.

Mr. Adamowski has been heard to better advantage than he was in his contributions to this concert. His reading and performance of the Beethoven romanza were somewhat overtame and sugary, and were pretty and effeminate rather than broad and impressive. In the Paganini Caprice, which, by the way, owes its orchestral accompaniment to one Ladislas Gorski, he was much better, though for some reason or other it did not sound as interesting, as brilliant and as well generally in its new form as it does in its original. Mr. Adamowski, who was cordially received, was applauded with great enthusiasm and recalled three times.

There will be no rehearsal and concert this week. The next programme is: Overture, "Struensee," Meyerbeer; concerto No. 1, for violin, Saint-Saens; entr'acte from "Gwendoline," Chabrier; symphony, D-major, Sgambati. The soloist is to be Miss Olive Mead.

The Boston Symphony orchestra seems to be almost as much of a favorite in Philadelphia as it is at home. At the concert it gave there the other night at the Academy of Music, which is larger than the Boston Theatre, every reserved seat was sold for days before the advertised announcement.

[illegible]

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The program of the 12th Symphony Concert was as follows:

Symphony No. 6, "Pastoral" ....Beethoven
Romanza for violin and orchestra, in F major, Op. 50.....................Beethoven
Caprice for violin, in A minor, Op. 1.. Paganini
(Transcribed and the orchestral Accompaniment scored by Ladislas Gorski.)
(First time.)
Incidental music to Leconte de Lisle's "Les Erinnyes" ....Massenet
I. Entr'acte.
II. Danse grecque.
III. Scene religieuse.
Invocation.
IV. Finale.
(First time in Boston.)
Overture to "The Sold Bride" ......Smetana

This is the story of Massenet's music to Leconte de Lisle's "Les Erinnyes."

When the play was first performed at the Odéon, Paris, Jan. 6, 1873, Massenet's music consisted of a prelude, an entr'acte, and two melodramatic scenes. It was written for strings, three trombones, and drums. In the "Scène Religieuse," Act II, the chorus of Khoephores, which frames the 'cello solo, played while Electra invokes Hermes, was transcribed for the orchestra. Colonne was the conductor.

A suite was made out of this music and the numbers were, Prelude, Scène Religieuse, Entr'acte, Danse des Saturnales. It was first played at the Cirque d'Hiver, Feb. 16, 1873.

The play was revived at the Théâtre Lyrique, May 15, 1876, and Danbé conducted chorus and orchestra. Musicians found there was too much dialogue, and theatre-goers complained of too much music. Offenbach's view of Grecian mythology was voted more entertaining. But the music is often heard in the suite form, and the 'cello solo is a favorite in concert rooms.

Massenet did not work in antiquarian spirit. He was wise enough to refrain from any attempt to restore the unknown. Little or nothing is known about the music that was used in Greek tragedy, and Massenet contented himself with an attempt at classical severity and serenity except in the Danse des Saturnales, where the Frenchman asserted himself without thought of ancient dance. He once said that a terra cotta vase from Tanagra inspired him to write one of the more sedate numbers.

The music of the entr'acte is not without interest or without plausible classical feeling. The flute duet in the Grecian dance is effective. The 'cello solo, played beautifully by Mr. Schroeder, is one of the most spontaneous and honest of Massenet's melodies. The finale introduces as a second theme the old familiar cantabile for the strings so dear to this composer. As a whole, the music is well made and free from the suspicion of the Spanish fly that often leads Massenet to musical excesses.

⁂

Smetana said, "I composed the 'Sold Bride,' not on account of ambition, but as a sort of consolation, because I was reproached, after my opera, 'The Brandenburgians in Bohemia,' was produced, with being a Wagnerite. People said that I could do nothing in lighter, popular vein."

The chief theme of the opera, for the leit-motiv is used discreetly, is the sale of the bride, and this furnishes thematic material to the overture. The piece is familiar and does not demand long attention. It was played with great spirit.

⁂

I regret to say that Mr. Adamowski was not at his best. He has made such praiseworthy progress during the last few years that his performance last night was a disappointment. His intonation was frequently at fault in each piece. The romanza was given without breadth or repose, and in the caprice the bravura was uncertain and without authority. Nevertheless, he was applauded loudly. Had the violinist been Ysaye or Marteau the audience would not apparently have been more tickled.

⁂

I did not hear the first two movements of the Pastoral Symphony, and I hope I shall never be obliged to hear them. To me the whole symphony is one of the stupidest works ever penned by a great man.

There are hundreds, yes thousands of estimable persons who delight in mimetic music. Beethoven thoughtfully provided these persons with a nightingale, a quail, a cuckoo, and a thunder storm in which the thunder-clap always precedes the lightning-flash. No wonder that they prefer this music to the Eroica, the fifth, or the first three movements of the ninth symphony. The only wonder is that they do not insist on the conductor wearing a be-ribboned straw hat—this style for a quarter—and exchanging his baton for a shepherd's crook.

Philip Hale.

[illegible]

SUNDAY, JAN. 16, 1898.

Echoes from Yesterday's Symphony Concert.

The orchestral numbers for the 12th symphony program comprised Beethoven's sixth symphony, Massenet's incidental music to Leconte de Lisle's "Les Erinnyes," and the overture to Smetana's opera, "The Bartered Bride." Mr T. Adamowski, the soloist, played Beethoven's F major romanza for violin and orchestra, and Gorski's transcription of the Paganini A minor caprice for violin. Mr Adamowski's interpretation of the romanza was admirable throughout, the artist playing with a breadth of tone and a sympathetic exposition of the theme motif that was highly satisfying. The aria was beautifully presented, Mr Adamowski's fingering being true to pitch, delicate and firm. In the Paganini caprice, the transcription of which by Gorski was dedicated to the soloist, the performer was heard to good advantage, the difficult variations being skilfully played, and showing his ability in a technical way. The harmonic variations call for special commendation, and there were many passages in the finale given with brilliant effect. Mr Adamowski's reception was most cordial, and at the close of his performance he was recalled several times to the platform.

The orchestra played Massenet's "Les Erinnyes" music for the first time here, and each so-called "tone picture" was vividly illustrated, the intricacies and peculiarities of the instrumentation receiving conscientious and artistic treatment. The introduction to the "Grecian Dance" offered no obstacles to the men; but the dance movement was a different matter, and here the grand team work of the symphony band was notably prominent. In the rhythmic oddities of the score, the strange contrasts and harmonies are so frequent that a single hearing does not suffice on which to form a very clear opinion of the merit of the interpretation, but there can be no question as to the effectiveness of the movement, and each contingent, seemingly worked with the usual unanimity of execution.

In the third movement the florid phases between the clarinet and oboe were skilfully played. The muted cello sang with exquisite effect the cantilena, and for this charming bit Mr Schroeder received rounds of applause. The simple and graceful themes in this part are specially pleasing, and proved to be the most satisfying of the four movements. The finale, a wild dance motif, elaborate and free in development, was played with the necessary abandon and vigor by the orchestra.

Beethoven's noble "Pastoral" symphony served to give dignity to the long program. The work was grandly played. The Smetana overture went smoothly, as a rule, and the fortissimo passages were given with a vigor that at times was almost deafening.

There will be no concerts this week. The program for Jan 28 and 29 will be as follows: Overture, "Struensee," Meyenbeer; concerto for violin, No. 3, Saint-Saens; entr'acte from "Gwendoline," Chabrier; symphony in D major, Sgambati. Miss Olive Mead will be the soloist.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, JAN. 16, 1898.

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THE SYMPHONY CONCERT.

The twelfth concert of the Boston Symphony Orchestra was given last evening in Music Hall. Mr. T. Adamowski was the soloist. The orchestral selections were Beethoven's "Pastoral" symphony in F No. 6; Massenet's suite, "Les Erinnyes," and Smetana's overture to "The Sold Bride." Mr. Adamowski's solos were Beethoven's romance for violin and orchestra, op. 50, and caprice for violin from op. 1 by Paginini, with orchestral accompaniment by L. Gorski. The principal number of the programme as to novelty was the Massenot suite, which was given for the first time in this city. It is the incidental music written for Leconte de Lisle's "Les Erinnyes," an antique drama in two parts, first given in Paris in 1873. The suite was originally for strings only with a few trombone passages in the prelude. It was since remodelled, and as given at this concert consists of four short movements, which includes a Grecian dance and a religious movement and invocation and a very lively finale.

The invocation consists of a rather pathetic cantelena played by a muted 'cello with accompaniment by muted strings, and is the gem of the whole suite. On a first hearing it impresses one very favorably. Mr. Schroeder's playing of the 'cello solo was superb. The work of the orchestra in the suite was as usual of a very high order. The Pastoral symphony and the overture were also finely played. Mr. Adamowski fairly outdid himself in his two solos and received an immense ovation, which was fully deserved. There will be no rehearsal and concert next week. For Jan. 28 and 29 the orchestral numbers will include a Sgambate symphony, Meyerbeer's overture, "Struensee," and Chabrier's entr'acte from "Gwendoline." Miss Olive Mead will be the soloist.

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(First time in Boston.)
Overture to "The Sold Bride"......Smetana

This is the story of Massenet's music to Leconte de Lisle's "Les Erinnyes."

When the play was first performed at the Odéon, Paris, Jan. 6, 1873, Massenet's music consisted of a prelude, an entr'acte, and two melodramatic scenes. It was written for strings, three trombones, and drums. In the "Scène Religieuse," Act II, the chorus of Khoephores, which frames the 'cello solo, played while Electra invokes Hermes, was transcribed for the orchestra. Colonne was the conductor.

A suite was made out of this music and the numbers were, Prelude, Scène Religieuse, Entr'acte, Danse des Saturnales. It was first played at the Cirque d'Hiver, Feb. 16, 1873.

The play was revived at the Théâtre Lyrique, May 15, 1876, and Danbé conducted chorus and orchestra. Musicians found there was too much dialogue, and theatre-goers complained of too much music. Offenbach's view of Grecian mythology was voted more entertaining. But the music is often heard in the suite form, and the 'cello solo is a favorite in concert rooms.

Massenet did not work in antiquarian spirit. He was wise enough to refrain from any attempt to restore the unknown. Little or nothing is known about the music that was used in Greek tragedy, and Massenet contented himself with an attempt at classical severity and serenity except in the Danse des Saturnales, where the Frenchman asserted himself without thought of ancient dance. He once said that a terra cotta vase from Tanagra inspired him to write one of the more sedate numbers.

The music of the entr'acte is not without interest or without plausible classical feeling. The flute duet in the Grecian dance is effective. The 'cello solo, played beautifully by Mr. Schroeder, is one of the most spontaneous and honest of Massenet's melodies. The finale introduces as a second theme the old familiar cantabile for the strings so dear to this composer. As a whole, the music is well made and free from the suspicion of the Spanish fly that often leads Massenet to musical excesses.

⁂

Smetana said, "I composed the 'Sold Bride,' not on account of ambition, but as a sort of consolation, because I was reproached, after my opera, 'The Brandenburgians in Bohemia,' was produced, with being a Wagnerite. People said that I could do nothing in lighter, popular vein."

The chief theme of the opera, for the leit-motiv is used discreetly, is the sale of the bride, and this furnishes thematic material to the overture. The piece is familiar and does not demand long attention. It was played with great spirit.

⁂

I regret to say that Mr. Adamowski was not at his best. He has made such praiseworthy progress during the last few years that his performance last night was a disappointment. His intonation was frequently at fault in each piece. The romanza was given without breadth or repose, and in the caprice the bravura was uncertain and without authority. Nevertheless, he was applauded loudly. Had the violinist been Ysaye or Marteau the audience would not apparently have been more tickled.

⁂

I did not hear the first two movements of the Pastoral Symphony, and I hope I shall never be obliged to hear them. To me the whole symphony is one of the stupidest works ever penned by a great man.

There are hundreds, yes thousands of estimable persons who delight in mimetic music. Beethoven thoughtfully provided these persons with a nightingale, a quail, a cuckoo, and a thunder storm in which the thunder-clap always precedes the lightning-flash. No wonder that they prefer this music to the Eroica, the fifth, or the first three movements of the ninth symphony. The only wonder is that they do not insist on the conductor wearing a be-ribboned straw that—this style for a quarter—and exchanging his baton for a shepherd's crook.

Philip Hale.

Boston Sunday Globe.

SUNDAY, JAN. 16, 1898.

Echoes from Yesterday's Symphony Concert.

The orchestral numbers for the 12th symphony program comprised Beethoven's sixth symphony, Massenet's incidental music to Leconte de Lisle's "Les Erinnyes," and the overture to Smetana's opera, "The Bartered Bride." Mr T. Adamowski, the soloist, played Beethoven's F major romanza for violin and orchestra, and Gorski's transcription of the Paganini A minor caprice for violin. Mr Adamowski's interpretation of the romanza was admirable throughout, the artist playing with a breadth of tone and a sympathetic exposition of the theme motif that was highly satisfying. The aria was beautifully presented, Mr Adamowski's fingering being true to pitch, delicate and firm. In the Paganini caprice, the transcription of which by Gorski was dedicated to the soloist, the performer was heard to good advantage, the difficult variations being skilfully played, and showing his ability in a technical way. The harmonic variations call for special commendation, and there were many passages in the finale given with brilliant effect. Mr Adamowski's reception was most cordial, and at the close of his performance he was recalled several times to the platform.

The orchestra played Massenet's "Les Erinnyes" music for the first time here, and each so-called "tone picture" was vividly illustrated, the intricacies and peculiarities of the instrumentation receiving conscientious and artistic treatment. The introduction to the "Grecian Dance" offered no obstacles to the men; but the dance movement was a different matter, and here the grand team work of the symphony band was notably prominent. In the rhythmic oddities of the score, the strange contrasts and harmonies are so frequent that a single hearing does not suffice on which to form a very clear opinion of the merit of the interpretation, but there can be no question as to the effectiveness of the movement, and each contingent, seemingly worked with the usual unanimity of execution.

In the third movement the florid phases between the clarinet and oboe were skilfully played. The muted cello sang with exquisite effect the cantilena, and for this charming bit Mr Schroeder received rounds of applause. The simple and graceful themes in this part are specially pleasing, and proved to be the most satisfying of the four movements. The finale, a wild dance motif, elaborate and free in development, was played with the necessary abandon and vigor by the orchestra.

Beethoven's noble "Pastoral" symphony served to give dignity to the long program. The work was grandly played. The Smetana overture went smoothly, as a rule, and the fortissimo passages were given with a vigor that at times was almost deafening.

There will be no concerts this week. The program for Jan 28 and 29 will be as follows: Overture, "Struensee," Meyenbeer; concerto for violin, No. 3, Saint-Saens; entr'acte from "Gwendoline," Chabrier; symphony in D major, Sgambati. Miss Olive Mead will be the soloist.

BOSTON POST,

The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, JAN. 16, 1898.

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THE SYMPHONY CONCERT.

The twelfth concert of the Boston Symphony Orchestra was given last evening in Music Hall. Mr. T. Adamowski was the soloist. The orchestral selections were Beethoven's "Pastoral" symphony in F No. 6; Massenet's suite, "Les Erinnyes," and Smetana's overture to "The Sold Bride." Mr. Adamowski's solos were Beethoven's romance for violin and orchestra, op. 50, and caprice for violin from op. 1 by Paginini, with orchestral accompaniment by L. Gorski. The principal number of the programme as to novelty was the Massenet suite, which was given for the first time in this city. It is the incidental music written for Leconte de Lisle's "Les Erinnyes," an antique drama in two parts, first given in Paris in 1873. The suite was originally for strings only with a few trombone passages in the prelude. It was since remodelled, and as given at this concert consists of four short movements, which includes a Grecian dance and a religious movement and invocation and a very lively finale.

The invocation consists of a rather pathetic cantelena played by a muted 'cello with accompaniment by muted strings, and is the gem of the whole suite. On a first hearing it impresses one very favorably. Mr. Schroeder's playing of the 'cello solo was superb. The work of the orchestra in the suite was as usual of a very high order. The Pastoral symphony and the overture were also finely played. Mr. Adamowski fairly outdid himself in his two solos and received an immense ovation, which was fully deserved. There will be no rehearsal and concert next week. For Jan. 28 and 29 the orchestral numbers will include a Sgambate symphony, Meyerbeer's overture, "Struensee," and Chabrier's entr'acte from "Gwendoline." Miss Olive Mead will be the soloist.

Boston Transcript

MONDAY, JANUARY 17, 1898

Music Hall: Boston Symphony Orchestra

The programme of the twelfth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Beethoven: Symphony No. 6, in F major, "Pastorale," opus 68.
Beethoven: Romanza for violin and orchestra, in F major, opus 50.
Paganini: Caprice for violin, in A minor, opus 1. (Transcribed and the Accompaniment scored by Ladislas Gorski.) (First time.)
Massenet: Incidental Music to "Les Erinnyes." (First time in Boston.)
Smetana: Overture to "Prodana nevesta."

Mr. T. Adamowski was the violinist.

Opinion has come to be pretty well divided about Beethoven's "Pastorale." Although it has probably been admiringly mentioned oftener than any other of the composer's works—by not especially musical people, who thought to find an æsthetic foothold for their non-musicianship in the quasi-poetic headings of the several movements—it has seldom, if ever, been ranked as one of his great symphonies by musicians. And it is not to be denied that many a sympathizer with modern musical directions finds it heartily tiresome today. The themes, many of which are taken from Croatian folk-songs, seem trivial to more than one connoisseur, and their working-out prolix and tedious; even the once-famous "Thunderstorm" has been charged with a lack both of realism and impressiveness. Indeed, the "Pastorale" is probably the symphony of Beethoven's which has aged most in popular opinion and in that of the average musician today. Unquestionably there is some reason for this: the naive slightness of the thematic material may seem almost uniquely out of proportion with the extent to which it is worked out, all the more so, perhaps, because this working-out is in general of the simplest description and protracted to an extent that would lead one to expect far greater elaborateness. Figures are repeated over and over again with persistent reiteration against a background of slowly shifting harmony, and there are not a few places in the work where, after hearing the first measure of a new period, you know perfectly well beforehand what the next fifteen measures are going to be. The plan often seems desperately regular and predetermined. It may be said, too, that Beethoven, by a process of which he alone seems to have possessed the secret, has eliminated all the "characteristic" folk-song zest from the themes themselves; they do not sound in the least Slavic, their native wildness has been all tamed out of them.

No doubt these are excellent reasons why the symphony should be found poor and tiresome, or would be, if one's feelings toward music were governed by reasons, and not the immediate result of direct perception. If a man really does not like the "Pastorale," such reasons as these may serve to make him more comfortable in his dislike; but to him who does like the work they have no convincing force whatever. And we must own that we have always liked this symphony passing well; it seems to us a wondrously poetic work, brimming over with the purest musical beauty, full of "Gemüth" and genius. We have never been able to find a tiresome measure in it. Moreover, it seems to us, from the mere point of view of instrumentation, one of the most admirable scores in existence; we know of nothing that surpasses it in beauty of coloring. It is not often that one hears a thoroughly good and sympathetic performance of such a work nowadays; few modern conductors can easily bring themselves to let its absolute simplicity of expression go unadorned. They too often paint this lily in up-to-date colors to suit themselves and the times. The performance last Saturday evening was to us a wonder of perfection; everything went just right, and the beautiful work was shown forth in all its native grace. Surely this performance may count as one of Mr. Paur's finest triumphs.

Massenet's music to Leconte de Lisle's "Les Erinnyes" was written at a time when the composer still had his reputation largely before him, and he accordingly took pains with his work. His melodic invention was still tolerably fresh. But the work comes to us several years too late; one cannot help recognizing it as belonging to a transitional period in French composition, to a period which is now past. In the early seventies, Berlioz was still "in the future" in France; composers had not yet begun to climb up upon his eagle head, to take their lark's flight from that point of vantage, but were rather bent upon filling up the gap between Meyerbeer and him. Their point of view was almost necessarily a temporary one, and has now become old-fashioned. There is much graceful invention in this "Erinnyes" music, much brilliancy of orchestration; but also not a little triviality and tinsel glitter. The selections were admirably played, Mr. Schroeder working wonders with the 'cello solo in the "Invocation."

But there is more genius in Smetana's "Prodana nevesta" overture than in all this more portentous music of Massenet's; the oftener one hears the work the better one likes it. The performance went to a charm.

Mr. Adamowski is to be thanked for letting us hear Beethoven's romanza in F once more; it is not the sort of thing one cares to hear every day in the week, nor every month in the year; but it has lain fallow so long that it comes back very fresh and inspiring. The more so that Mr. Adamowski shows forth in his playing just the true, ecstatic character of the melody. He plays it simply and with a certain reverence that has nothing of coldness in it; with infinite beauty of tone and grace of phrasing. The Paganini caprice, on the other hand, seems to us to belong distinctly to the things that have been. A set of variations, written with cleverness, but without genius, is not an inspiring thing nowadays; especially a set of variations in which the main object is to display a virtuoso technique. And we do not think that Mr. Gorski's accompaniment adds very much to them. Mr. Adamowski played the thing excellently well, and was rapturously recalled three times. But our enjoyment was in the Beethoven romanza.

The next programme—for Jan. 28 and 29 (there will be no rehearsal nor concert this week)—is: Meyerbeer, overture to "Struensee;" Saint-Saëns, concerto for violin, No. 1, in A major, opus 20; Chabrier, entr'ace from "Gwendoline;" Sgambati, symphony No. 1, in D major, opus 16. Miss Olive Mead will be the violinist.

The Philadelphia concerts by our Symphony Orchestra are given in the Academy of Music, seating three thousand, and as a striking indication of the orchestra's remarkable success the management has inserted as a permanent part of the advertisement in the Philadelphia papers several days before each concert, the line "Every reserve seat sold." The orchestra plays tonight in Philadelphia; tomorrow afternoon in Washington, Wednesday night in Baltimore; in Metropolitan Opera House, New York, Thursday evening; in Academy of Music, Brooklyn, Friday afternoon and Saturday evening.

BOSTON DAILY ADVERTISER.
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The Official Paper of the City.

MONDAY MORNING, JAN. 17, 1898.

Beethoven's "Pastoral" by the Boston Symphony Orchestra.

T. Adamowski as Soloist Applauded to the Echo.

Beethoven's sixth symphony, "the Pastoral," is the weakest of the nine, yet it is the one which the general public seems to enjoy the most and grow most applausive over.

The reason is not far to seek; it is "programme-music," instrumental music telling a definite story, and therefore each auditor is sure of his ground, is certain that he is dilating with the proper emotion. Yet this is the weakest side of instrumental music; if our art is to present merely a series of pictures, it is bound to be weaker than poetry or painting, both of which speak more definitely, describe more unmistakably, than music can ever hope to do.

It is a great error to suppose that, because the auditor comprehends the Village Dance, the thunderstorm, or the scene by the Brook, in this symphony, he is any nearer to "understanding music;" in fact he may be further than ever from the comprehension of the art, as the English audiences were (a few years ago) when they listened to this symphony and gazed at a background of scenery which had been painted to fit the musical sentiments and was changed at each movement.

Beethoven himself showed plainly that he did not consider this style of tone-picture the highest flight of art, by the apologetic manner in which he prefaced the first movement—"More a presentation of impressions than painting" (subjective, then, not objective) and he held to this scheme through the whole first movement, the best in the symphony; in this he does not attempt a single sketch of nature, but creates logical music, beautifully developed from a single phrase, the one which opens the work. This movement was excellently performed, repeat and all.

The second movement is the most definite kind of "painting," and Beethoven never came so dangerously near to boredom in any symphony. At the culmination the oboe becomes a quail, the flute a nightingale, and the clarinette a cuckoo, and the three sing their ticketed phrases in a manner that makes the end of the movement a musical poultry yard. Of course this part received much applause.

The third movement is better; still labelling its pictures, it has a heartiness and joviality that is refreshing, and the time-honored jest of the three-noted bassoonist loses none of its pungency by repeated hearing. The oboe and bassoon gave their parts here with becoming emphasis.

The thunder-storm was very finely played. It is a splendid example of Beethoven's skill in scoring. There is plenty of bad weather in the musical repertoire; Wagner has given a couple of respectable storms, Berlioz has scored a heavy shower ("Symphonie Fantastique"), Rubinstein has produced a gale ("Ocean Symphony"), St. Saens has presented a cyclone ("Le Deluge") and many more instances might be cited, but none of these composers, using a vast modern orchestra, has rivalled Beethoven with his conservative, classical orchestra.

The anxious phrases of the second violins, the hush of nature before the storm, the blurring of contrabasses and violoncellos (four notes against five) the roar of the trombone, the whistling of the wind, on the piccolo, all these are the touches of the master of tone-coloring, and these lost nothing of their power in the performance.

The finale is less satisfactory. Of course the inevitable shepherd comes out to look after his flocks or herds, and the sound of his horn is the visible sign of the clearing-up shower. The instrument which almost all composers use to picture the shepherd's pipe is the English horn, and Rossini, Schumann, Berlioz, Wagner, have all used this instrument in connection with the cattle-raising industry; but Beethoven never used the English horn in an orchestral work (nor did Weber or Mozart ever employ it), and it may be doubted whether even in the prolix Trio, Op. 87, for two oboes and an English horn, Beethoven had the modern English horn in mind, and not the old Oboe da Caccia. In this symphony the cattle are called by clarinette and French horn.

Mr. T. Adamowski was the soloist of the concert. He gave two interesting violin numbers. The first, Beethoven's Romanza, Op. 50, was delicately and expressively played. It was an example of the Beethoven of the first period, and presented nothing but what could be readily understood. The second selection was much more ambitious, being Paganini's Caprice for Violin, Op. 1, arranged for orchestra by Ladislas Gorski, and dedicated to Mr. Adamowski.

There were some terrifically difficult passages in this. One may wonder if many of the general publich grasped the technical difficulties involved in the high, piping melody played in harmonics. This might have had more power, but it was performed without a break of any kind. But the passages after it went less perfectly, there being an occasional slip of intonation, and the effort required by the complex task being too apparent.

We wish that Mr. Adamowski had chosen a more thankful work for his appearance. As it was, he was applauded to the echo, being recalled three times.

Now followed Massenet's music to de Lisle's "Les Erinyees," an example of a more direct and less erotic Massenet than we possess at present. These Erinyes were not inhabitants of Ireland, but the dreadful Eumenides, the avenging furies, the criminal hunters, the Sherlock Holmeses of the ancient mythology. The whole matter is derived from Aeschylus.

When the tragedy of the Eumenides was produced in Athens "there was a special chorus of 50 members; these were apparelled as the hideous furies, all in black, with angry countenances, snakes twining in their hair. When these frightful apparitions came upon the scene the effect was terrible; women shrieked and fell in convulsions, and several children died of fright."

There was nothing of this horror in the music, which was an agreeable melange midway between Offenbach and Bizet. There were no efforts made to do the impossible and bring back Grecian music, although in the pretty second movement the two flutes gave a very dainty reminder of the love of the old Greeks for this instrument, and the Doric, scale-construction was occasionally applied.

In the "Invocation" the solo violoncello playing of Mr. Schroeder caused great enthusiasm, which seemingly prevented the return of the first (orchestral) part of the movement. There were many dance rhythms, but there was little of the stateliness which the Greek writers assure us was present in the Pyrrhic dance and in the dignified Emmeleia. The work was, however, a pleasing and beautifully melodic one, and it deserved the hearty applause it received.

As a brilliant close to a sparkling programme there came Smetana's overture to "The Sold Bride." This is not as distinctly national a work as are most of the compositions of this ill-fated genius, but it is dashing in the extreme, and it betrays considerable contrapuntal skill. The "fugue of imitation" with which the work begins is as chattering and bright as the fugue exposition with which Mozart begins his "Magic Flute" overture. There was heavy work for the strings in this overture, but it was a matter of course that the passages should have been played clearly, for there are no difficulties existing in music which our splendid body of violinists cannot readily overcome.

Louis C. Elson.

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SATURDAY, JANUARY 22, 1898.

NORDICA CALLED PLAYERS

Reprimanded Members of Symphony Orchestra.

THEY DID NOT APPLAUD

NEW YORK, Jan. 22.—Whenever distinguished soloists, vocal or instrumental, appear at first-class orchestral concerts like those of the Philharmonic, Symphony Society and Boston Symphony orchestra, the applause which greets them as they retire from the stage is usually twofold. It comes not only from the audience, but also from the orchestra. The violinists turn their instruments over and rap them smartly with their bows, and the other instrumentalists clap their hands. This is not only considered the soloist's due, but is regarded as an almost peremptory act of courtesy.

It was very noticeable on Thursday night at the concert of the Boston Symphony orchestra at the Metropolitan Opera House that, as Mme. Nordica retired after singing "Ah Perfido" and Elizabeth's entrance aria from "Tannhauser," not a violin was turned in the orchestra, nor did any member of it applaud her. Yesterday it was rumored that Mme. Nordica sharply reprimanded the orchestra for the manner in which they accompanied her.

Now, the Boston Symphony Orchestra is not composed of conservatory pupils. It is acknowledged to be the finest body of instrumentalists in the United States, and one of the best in the world. It resented the cutting remarks made by Mme. Nordica by not applauding her at the concert.

One of them said: "We had to rehearse under difficulties. We were crowded in a corner of the Metropolitan Opera House stage. A ballet rehearsal was going on at the same time. The light was poor, and we had to stand up.

"In the Wagner selection, in which an unusual cut had been made, the violoncellos came in wrong. Mme. Nordica turned around and said sharply: 'That's like a Kalamazoo orchestra,' and this to the Boston Symphony Orchestra!"

An effort was made last night to see Mme. Nordica at her hotel, but she had retired.

Boston Journal.

MONDAY, JANUARY 24, 1898.

NORDICA'S WRATH.

She Snapped Out an Insult to the Boston Symphony Orchestra and the Members Resented It.

The Boston Symphony Orchestra was reported to be in a disturbed state of mind Saturday night. The orchestra was at the Metropolitan Opera House, New York, where Mme. Nordica sang. She was refused the customary applause by the orchestra because she had snappily criticised their playing at a rehearsal before the performance. The custom has been for the players to turn their violins and rap the backs sharply with their bows. This they did not do. One of the players said about it:

"We had to rehearse under difficulties. We were crowded in a corner of the Metropolitan Opera House stage. A ballet rehearsal was going on at the same time. The light was poor, and we had to stand up.

"In the Wagner selection, in which an unusual cut had been made, the violoncellos came in wrong. Mme. Nordica turned around and said sharply, 'That's like a Kalamazoo orchestra,' and this to the Boston Symphony Orchestra!

"There was quite a breeze over it, I assure you. We were exceedingly indignant. For that reason we did not applaud her at the concert. But she has probably never sung to a finer accompaniment than we gave her."

Mr. Zach of the Symphony Orchestra says that it was not much of an affair, anyhow. The orchestra came back to Boston yesterday morning, and the accounts in the newspapers explained the whole story, he said. The explanation for the refusal of the orchestra to applaud Nordica was fully set forth in the Sunday papers.

So far as he was concerned Mr. Zach said he was not in the matter, at the first. He did not notice what Nordica said, and did not think it amounted to much. He thought only a few heard her remarks, and it seemed to touch their pride, but he was not in the council of war which followed. He did not applaud, he said, because the order was not to do so.

The rehearsal was under difficulties, as stated in the story published Sunday, and not much should have been expected. A mistake was made in the music, and the orchestra went back to play it over, and it was then when he understood the remarks were made by Nordica, to the effect that the playing was like that of a Kalamazoo orchestra.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, JANUARY 19, 1898.

The Eleventh Symphony Concert was given January 8, in Music Hall. The concert opened with Mendelssohn's smug overture to "Ruy Blas," which has not been played at these concerts since the season of 1891-'92, and no wonder. You remember that Mendelssohn described the play as "really of no value—absolutely below contempt—wretched." What a finical Miss he was! The overture, the result of a cross between the beer garden and the salon, reminded me of Aubrey Beardsley's biting caricature of the composer.

* * *

After this overture came the latest composition of Charles Martin Loeffler, symphonic poem, "The Death of Tintagiles" (after the drama by Maeterlinck), for orchestra, and two violes d'amour obbligate (MS). It was the first performance. The violes d'amour were played by Mr. Kneisel and the composer.

This piece is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, one bass clarinet (the part, however, was given at the concert to a double bass clarinet, played by Mr. Kohl, of New York, the inventor), four horns, two trumpets, two cornets, three trombones, one bass tuba, two pairs of kettle drums, cymbals, bass drum, gong, two harps, two violes d'amour and the usual strings.

Let me now quote a few lines from Mr. Apthorp's program book: "From a poetico-dramatic point of view the two violes d'amour, which never appear separated, may be taken as the musical incarnation of the characters of the child Tintagiles and his sister, Ygraine, in Maeterlinck's drama, but the music in nowise seeks to follow out the action of the drama, scene by scene, but rather to depict the struggle between two opposing forces—the Queen and her Handmaids on the one hand and Tintagiles and Ygraine on the other."

My friend, Mr. Apthorp, was delighted to find that Mr. Loeffler did not neglect wholly the sonata form. Whether he neglected it or respected it is to me of little moment.

Do you remember what Smetana wrote to Joseph Srb explaining his quartet, "Aus meinem Leben?"

"I send you herewith the score of a string quartet, which is in manuscript, and until now has never been out of my hands. I gladly leave the style to the judgment of another, and I shall not be offended if it does not please, because it is opposed to the style in which all preceding quartets have been composed. It was not my intention to make a quartet after a set receipt and in conventional form. As a youngster at school I studied theory sufficiently, so that I know what style means, and I am master of it. I prefer to have circumstances determine form. And so I wrote this quartet in the form which it itself demanded."

Now, suppose the hearer to be without knowledge of Maeterlinck's little drama, which is to me one of the most moving and pathetic works of literary man. Suppose the piece were entitled simply Symphonic Poem.

He would—and he is the stumbling-block at the beginning—at least I think he would at once become conscious of warring elements, in nature or in the mind of human persons. He would admire the swing and the passion of the opening; he would find the more cantabile motive of greater breadth and more sustained swoop than is often the case in Mr. Loeffler's music. The cantilena in the bass clarinet, accompanied by the violes d'amour, in thirds would change his mood. He would be reminded of battle or triumph by the fanfares. He would hear complaint in the wailing of the violes d'amour. He would count twelve strokes of the harps and think of midnight, for on the stage the stroke of twelve never announces noon. Renewed strife and passion and complaint until the final dying away of the cantabile theme which returned to the violes d'amour.

He would say, rembering that this is the first serious work of Mr. Loeffler which is purely orchestral, "The man knows a marvelous use of the orchestra; he has found out combinations and tonal effects that did not exist before this in orchestral literature. Occasionally he errs, perhaps; for instance I find one speech of the muted trumpet incongruous and destructive; but in ensemble and in detail there are frequent revelations of orchestral genius. To me he is a greater colorist than Richard Strauss."

And to all this I would agree. But what would he say to the violes d'amour? Might he not say, "Truly an interesting instrument, historically, and I am glad to hear it. Yet I find the sweet-sick complaint soon becomes indescribably monotonous and irritating to the nerves. I suppose he chose the two violes for an express purpose. I think he made a mistake; or at least he used them too much. For the very measures that he thought would thus be most effective are to me less impressive than the other portions of the work. And yet I shall never forget how they sounded. And even now I hear the voice of their complaint."

* * *

From time to time articles aginst "decadents" in music are written and published. Writers will name Ibsen, Zola, Verlaine and Maeterlinck in a sentence, declaim bitterly against the lot, and censure musicians who derive any kind of inspiration from the works of such wretched beings. The very grouping shows that these declaimers know little or nothing of the books against which they rail.

It would be easy for such a man to listen to Mr. Loeffler's symphonic poem, call him a decadent, and then betake himself cheerfully to bed, sustained and soothed by the reflection that he had done society a service.

Mr. Loeffler, however, is no more to be snuffed out by such orthodox breath than is Verlaine or Maeterlinck. Whether he is or is not a decadent is not the question; the question is this: Is the music good or bad? or you may put the question in this way: Does the music thrill or move or console me, or does it bore me?

While it is true that program-music should be of musical worth and musical interest without the aid of a detailed program, the composer of such music has a right to demand of the hearer some acquaintance with the drama or myth or picture or poem which he attempts to illustrate musically.

He has a right to choose any subject. In making use of external suggestions he must first of all be musically interesting. He must not hope to save himself when imagination fails and thought is dry by shrieking the Macedonian cry, "Oh, Maeterlinck, save me!"

Mr. Loeffler is too sane a man, too fine an artist to fall into the error of panoramic detail. Maeterlinck's drama is full of suspense, horror, death. Who are the Queen and her handmaids? Who are the child and his sisters, one of whom is faithful to the end? The wild fanfares in Mr. Loeffler's music recall the memory of old Aglovale, who, weak in mind and body, remembers vague heroic days. Is the night wild only for Tintagiles or for those without the castle?

This wild night, the memory of old, heroic deeds, the awful struggle between the cruel and the weak—these are expressed with uncommon musical intensity and not merely through the association of literary ideas. Marvelous orchestration! Strange and fascinating individuality!

I wish, however, that Mr. Loeffler had not made such liberal employment of the two violes d'amour. I see his purpose. The strange, unearthly tones would make a remarkable contrast, and the peevishness in the complaint would suit the character of the doomed boy.

There is nothing that so soon becomes intolerable as that which at first excited attention by its uncommonness.

Mr. Loeffler might answer, "You still remember the effect of those violes." Yes, I hear them now. Perhaps after all, he was wise in his choice.

I hope the piece will soon be played again. To judge of it dogmatically after two hearings would be absurd.

My impressions to-day, however, are the same as those of a week ago: The music will not out of one's thoughts: it is a single proof of the extraordinary orchestral genius of the composer; there are passages that are overwhelming in their fire and passion and despair; but when I recall the other works of Mr. Loeffler I do not believe that the "Death of Tintagiles marks an unmistakable advance in his career. I know of no other man now living who could have written this particular work, with its particular effects; but I believe that Mr. Loeffler will yet write works superior to it in musical thought and musical authority. At present he is too curious, perhaps, in the pursuit of extraordinary expression. There is a limit to fantastic language. Maeterlinck himself is simple in speech to the verge of austerity. Mr. Loeffler should not value unduly things which are external. A man should have the liberty of expressing his thoughts in the way that seems best to him; but he should not become intoxicated by his own rhetoric. I am sure that the fastidious taste, the high ideals of Mr. Loeffler will save him from depending too much on novel tonal effects for a success that his indisputable natural gifts will surely give him.

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VISITING ORCHESTRAS.

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The ability of Mr. Thomas as a maker of programs—he has not his equal in the country—and his eclectic taste, all promise much enjoyment and profit for the music lover. It is two years since Mr. Thomas last visited us, and since then his orchestra has been strengthened besides being arduously rehearsed, for its conductor is a stern disciplinarian. No one has preserved the classical tradition as has Mr. Thomas, and the brilliancy and power of his band is remarkable. So we might as well submit gracefully to our visitors and yield to them the palm of superiority in the matter of music making. It might also be a good thing if the members of the Philharmonic Society and of the so-called Symphony Society attended the concerts of the organizations from Chicago and Boston. Not only would they learn much, but they might also hear much to ponder.

BOSTON EVENING RECORD.

Jan 22

NORDICA

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This is not only considered the soloist's due, but is regarded as an almost peremptory act of courtesy.

It was, therefore, very noticeable on Thursday night at the concert of the Boston Symphony orchestra at Metropolitan Opera House that, as Mme. Nordica retired after singing "Ah Perfido" and Elizabeth's entrance aria from "Tannhauser," not a violin was turned in the orchestra, nor did any member of it applaud her.

Yesterday it was rumored that at the rehearsal for the concert something had occurred that annoyed Mme. Nordica, and that she sharply reprimanded the orchestra for the manner in which they accompanied her.

Now the Boston Symphony Orchestra is not composed of conservatory pupils. It is acknowledged to be the finest body of instrumentalists in the United States, and one of the best in the world. It resented the cutting remarks made by Mme. Nordica by not applauding her at the concert.

Prominent members of the orchestra confirmed the rumor yesterday.

One of them said: "We had to rehearse under difficulties. We were crowded in a corner of the Metropolitan opera house stage. A ballet rehearsal was going on at the same time. The light was poor, and we had to stand up.

"In the Wagner selection, in which an unusual cut had been made, the violoncellos came in wrong. Mme. Nordica turned around and said sharply, 'That's like a Kalamazoo orchestra,' and this to the Boston Symphony orchestra.

"There was quite a breeze over it, I assure you. We were exceedingly indignant. For that reason we did not applaud her at the concert. But she has probably never sung to a finer accompaniment than we gave her."

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BOSTON POST,
The Representative Democratic Paper
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SUNDAY MORNING, JAN. 23, 1898.

(Copyright, 1898, Post Publishing Company.)

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According to statements from some of the Symphony men, the slight was intentional and warranted by the feelings of the players. It is explained that, at a rehearsal for the concert, something occurred in the orchestral accompaniment that annoyed Mme. Nordica, and she, turning sharply, exclaimed: "That's like a Kalamazoo orchestra." This the musicians resented.

THE MUSICAL COURIER.
NEW YORK, WEDNESDAY, JANUARY 19, 1898.

The Eleventh Symphony Concert was given January 8, in Music Hall. The concert opened with Mendelssohn's smug overture to "Ruy Blas," which has not been played at these concerts since the season of 1891-'92, and no wonder. You remember that Mendelssohn described the play as "really of no value—absolutely below contempt—wretched." What a finical Miss he was! The overture, the result of a cross between the beer garden and the salon, reminded me of Aubrey Beardsley's biting caricature of the composer.

* * *

After this overture came the latest composition of Charles Martin Loeffler, symphonic poem, "The Death of Tintagiles" (after the drama by Maeterlinck), for orchestra, and two violes d'amour obbligate (MS). It was the first performance. The violes d'amour were played by Mr. Kneisel and the composer.

This piece is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, one bass clarinet (the part, however, was given at the concert to a double bass clarinet, played by Mr. Kohl, of New York, the inventor), four horns, two trumpets, two cornets, three trombones, one bass tuba, two pairs of kettle drums, cymbals, bass drum, gong, two harps, two violes d'amour and the usual strings.

Let me now quote a few lines from Mr. Apthorp's program book: "From a poetico-dramatic point of view the two violes d'amour, which never appear separated, may be taken as the musical incarnation of the characters of the child Tintagiles and his sister, Ygraine, in Maeterlinck's drama, but the music in nowise seeks to follow out the action of the drama, scene by scene, but rather to depict the struggle between two opposing forces—the Queen and her Handmaids on the one hand and Tintagiles and Ygraine on the other."

My friend, Mr. Apthorp, was delighted to find that Mr. Loeffler did not neglect wholly the sonata form. Whether he neglected it or respected it is to me of little moment.

Do you remember what Smetana wrote to Joseph Srb explaining his quartet, "Aus meinem Leben?"

"I send you herewith the score of a string quartet, which is in manuscript, and until now has never been out of my hands. I gladly leave the style to the judgment of another, and I shall not be offended if it does not please, because it is opposed to the style in which all preceding quartets have been composed. It was not my intention to make a quartet after a set receipt and in conventional form. As a youngster at school I studied theory sufficiently, so that I know what style means, and I am master of it. I prefer to have circumstances determine form. And so I wrote this quartet in the form which it itself demanded."

Now, suppose the hearer to be without knowledge of Maeterlinck's little drama, which is to me one of the most moving and pathetic works of literary man. Suppose the piece were entitled simply Symphonic Poem.

He would—and he is the stumbling-block at the beginning—at least I think he would at once become conscious of warring elements, in nature or in the mind of human persons. He would admire the swing and the passion of the opening; he would find the more cantabile motive of greater breadth and more sustained swoop than is often the case in Mr. Loeffler's music. The cantilena in the bass clarinet, accompanied by the violes d'amour, in thirds would change his mood. He would be reminded of battle or triumph by the fanfares. He would hear complaint in the wailing of the violes d'amour. He would count twelve strokes of the harps and think of midnight, for on the stage the stroke of twelve never announces noon. Renewed strife and passion and complaint until the final dying away of the cantabile theme which returned to the violes d'amour.

He would say, rembering that this is the first serious work of Mr. Loeffler which is purely orchestral, "The man knows a marvelous use of the orchestra; he has found out combinations and tonal effects that did not exist before this in orchestral literature. Occasionally he errs, perhaps; for instance I find one speech of the muted trumpet incongruous and destructive; but in ensemble and in detail there are frequent revelations of orchestral genius. To me he is a greater colorist than Richard Strauss."

And to all this I would agree. But what would he say to the violes d'amour? Might he not say, "Truly an interesting instrument, historically, and I am glad to hear it. Yet I find the sweet-sick complaint soon becomes indescribably monotonous and irritating to the nerves. I suppose he chose the two violes for an express purpose. I think he made a mistake; or at least he used them too much. For the very measures that he thought would thus be most effective are to me less impressive than the other portions of the work. And yet I shall never forget how they sounded. And even now I hear the voice of their complaint."

* * *

From time to time articles aginst "decadents" in music are written and published. Writers will name Ibsen, Zola, Verlaine and Maeterlinck in a sentence, declaim bitterly against the lot, and censure musicians who derive any kind of inspiration from the works of such wretched beings. The very grouping shows that these declaimers know little or nothing of the books against which they rail.

It would be easy for such a man to listen to Mr. Loeffler's symphonic poem, call him a decadent, and then betake himself cheerfully to bed, sustained and soothed by the reflection that he had done society a service.

Mr. Loeffler, however, is no more to be snuffed out by such orthodox breath than is Verlaine or Maeterlinck. Whether he is or is not a decadent is not the question; the question is this: Is the music good or bad? or you may put the question in this way: Does the music thrill or move or console me, or does it bore me?

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The Evening Post.
New York, Friday, Jan. 21, 1898.

Boston Symphony Orchestra.

Last evening's concert of the Boston orchestra was a great improvement on its preceding one at the Metropolitan. There was no trace of slovenliness, no danger of collapse, no brass-choir out of tune with the rest of the band, and the programme was more interesting. Mme. Nordica was the soloist last evening, and the audience was large and enthusiastic. She sang Beethoven's "Ah! Perfido," and afterwards Elisabeth's greeting from Tannhäuser" in a way that contrasted most agreeably with Frau Gadski's efforts with the same number on the preceding evening. She was in excellent voice, and the natural beauty of her voice as well as her artistic training never appeared to greater advantage than in these two selections. The audience tried its very best to get an encore, but Mr. Paur stuck manfully to the good rules of the Boston organization.

The concert began with the Academic Festival Overture by the late Johannes Brahms. That eminent composer was noted for his rudeness; perhaps everybody has heard the *ben trovato* story of his leaving a party one evening with the remark "I beg pardon if perchance there is any one here whom I have not offended." He seldom answered a letter, and when the English University of Cambridge sent him an invitation to come and be made a doctor of music, he did not go or even acknowledge receipt of the invitation. Perhaps his conscience bit him for that; at any rate, when the University of Breslau wanted to doctor him, he did not put out his tongue contemptuously, but went and put on the cap and toga like a good fellow. More than that, he composed for the occasion his Academic overture, which is one of his most pleasing works. Here he did not have to hunt laboriously for ideas or "crib" them (he was nearly as big a thief as Handel, though more subtly so), but legitimately appropriated some German songs beloved of students—"Wir hatten gebauet ein stattliches Haus," "Was Kommt da von der Höh," and "Gaudeamus igitur"—and worked them up into a tone-poem. This piece was admirably played by Mr. Paur and his men; and the same may be said of the suite "Les Erynnies," with which Massenet established his fame in 1876. This music is facile, pleasing, bright, though it can hardly be said that it breathes the antique Greek spirit more realistically than Mendelssohn's "Antigone," which an eminent musician sneered at as "Berliner Liedertafel-musik." Least Greek of all is the ultra-sentimental Invocation in No. 3—a broad, intense melody for muted violoncello; but that made it none the less beautiful, and it is lucky that Massenet used it for his famous song known as the Elegie, with 'cello obligato. Mr. Schroeder played this melody exquisitely, and the audience would have been ever so glad to hear it again.

Less praise can be accorded the performance of Dvorák's "New World Symphony," one of our Philharmonic's war-horses, which it plays not only with greater technical finish than the Bostonians do, but with infinitely more expression. Mr. Paur is too thoroughly Teutonic to quite catch the spirit of this Bohemian music; for Dvorák remains a Bohemian even when he blackens his music with a cork to make it suggest the American negro. The rhythmic vigor is Bohemian, and it takes Mr. Seidl to bring that out. The most disappointing movement, however, was the largo. Dr. Dvorák had at first marked that andante, but when he heard Mr. Seidl conduct it largo at a Philharmonic rehearsal he took his pencil and marked it as Seidl played it. Mr. Paur, quite the contrary, finding it marked largo, went and played it andante, thereby robbing it of all its tearful pathos which the Philharmonic brings out so inimitably. It was noticeable, too, how Mr. Paur failed to bring out that Parsifal-like crescendo in the first movement. The dramatic possibilities of the symphony escape him; he plays it without expression. In brilliant music that simply calls for virtuosity, à la Rosenthal, the Boston orchestra is incomparable; but its playing never has the expressiveness of a Paderewski or a Seidl performance; and after all an ounce of expression is worth a hundred pounds of virtuosity, and a single tear is more eloquent applause than the hand-clapping of thousands.

THE MAIL AND EXPRESS.
Broadway and Fulton St. New York
FRIDAY EVENING, JANUARY 21, 1898.

THE WORLD OF MUSIC.

Dr. Dvorak's symphony, "From the New World," has been peculiarly identified with New York concert rooms. Here it was brought out in 1893 by the Philharmonic Society, and here it has been played, probably a dozen times since, by all of the four standard orchestras that New York hears in a twelvemonth, the Philharmonic, the New York Symphony, the Boston Symphony and the Chicago organizations. Between the efforts of this quartet of musical forces, the strength and beauty of Dvorak's work have been revealed in nearly their full values, and the public has had exceptional opportunities to study and compare readings of it.

Last night the Bohemian composer's symphony was again placed before local music lovers, this time by the Boston Symphony Orchestra at the Metropolitan Opera House. Mr. Paur, who conducted, had put it at the end of a considerable programme, but it suffered less from that than might have been supposed. Mr. Paur and his men were in their usual good form, and technical difficulties had no more terrors for them than usual, which means that they almost imperceptibly surmounted obstacles that would have proven serious to less experienced and well-drilled bodies of musicians. The symphony, however, calls for more than technical proficiency, and Mr. Paur surprised at least some of his hearers by denying to its first two movements the sensuous charm that he generally imparts to it. The different voices sounded too much detached and isolated from one another. The physical characteristics of the music, if one may use the expression, were emphasized at the expense of the spiritual. The massive quality that seems so eminently suited to this symphony was strangely absent during these first two movements. The orchestral tone actually sounded thin and meager. Impressiveness is very well at times, but in this case it seemed as though Mr. Paur pushed it too far. The second movement, with its lovely melody, is one in which tempo rubato is most appropriate, but last night the air was sung and repeated in nearly ironclad time, except at the very end of the phrase. It failed to exercise its full power.

The latter two movements, on the other hand, were played with appreciation and a strong sense of their beauty and eloquence.

A novelty that was extremely interesting was the incidental music by Jules Massenet to Leconte de Lisle's "Les Erinnyes" ("The Furies"). The drama is a study of the Aeschylus Orestean Trilogy and was brought out in Paris in 1873. In 1876, the play was again performed, this time with additional incidental music by Massenet, the whole consisting of an "Entr 'acte," labelled andante appassionato; a second movement, called a "Grecian Dance," which is a long pallet piece in three connected divisions; a "Scene Religieuse," andantino, and a finale marked "allegro tres-decide." While the music is some of the best that Massenet ever wrote, and as Mr. Apthorp puts it in the analytical programme, "was one of the corner stones of Massenet's reputation in France," it does not, of course, give one more than an incomplete suggestion of the drama as a whole. It is literally incidental and the composer chose only the lighter moods of the play for reflection in his score. It is dance music, most of it, of an admirable sort, and only in the first and third movements, which are short, does it bear any more serious aspect. It is less Gallic than much of Massenet's later work, and has a stamp of originality that is unmistakable. Mr. Paur and his men gave to its performance a keen perception of its character, and the result was all that could have been desired. "Les Erinnyes" will bear repetition here in the near future.

The other orchestral number was the Brahams' "Academic Festival Overture," which began the programme in good style. Mme. Nordica was the soloist last night, singing Beethoven's scena and aria, "Ah, Perfido," and "Elizabeth's Greeting" from "Tannhauser." Her voice was not quite up to its usual mark. It sounded a little tired, especially in the second number. The Beethoven scena and aria were sung with crisp, clear enunciation, and not a little dramatic power. Mme. Nordica was fully able to cope with its difficulties, and gave it a very interesting rendering.

The audience last night was one of the largest the Boston Symphony Orchestra has yet drawn in New York, and was inclined to be very demonstrative.

NEW YORK HERALD.
NEW YORK, FRIDAY, JANUARY 21, 1898.

BOSTON SYMPHONY CONCERT.

The Boston Symphony Orchestra, Mr. Emil Paur conductor, gave its third concert of the season at the Metropolitan Opera House last night. There was a good sized audience and much applause, both for the orchestra and for the soloist, Mme. Nordica.

The instrumental numbers of the programme were Brahms "Academic Festival Overture," Massenet's suite, "Les Erinnyes" and Dvorak's symphony, "From the New World." The orchestra was especially fine in the "Scene Religieuse" of the Massenet suite, the phrases for 'celli being given with a beautiful singing quality of tone production. The whole Dvorak symphony was superbly played. If one movement deserved to be singled out for particular praise it was the scherzo, which was given with thrilling swing and dash.

In the more dramatic phrases of the difficult Beethoven scena and aria, "Ah! perfido," Mme. Nordica's first selection, she rather sacrificed tone quality to expression. But her second selection, "Elizabeth's Greeting," from "Tannhauser" was admirably sung and well deserved the hearty applause it evoked.

The Commercial Advertiser.
By The Commercial Advertiser Association.
FRIDAY AFTERNOON, JAN. 21, 1898.

New York is at last coming to a full realization of the manifold excellences of the Boston Symphony Orchestra and is patronizing its concerts in a way to show its appreciation of the fine work of that band. Another great audience greeted Mr. Paur and his men at the Metropolitan Opera House last night and was well repaid for its trouble by an exceedingly interesting concert. There was but one novelty on the programme and that was a novelty only as a whole for parts of Massenet's incidental music to Leconte de Lisle's *Les Erinnyes* have already been heard here. The rest of the programme was made up of Brahms's *Academic Overture*, Dvorak's *From the New World* symphony, while Mme. Nordica sang two numbers, Beethoven's aria, *Ah, Perfido!* and *Dich Theure Halle* from Tannhäuser.

The Massenet music consists of four parts, an *Entr'acte*, a *Grecian Dance*, a *Scene Religieuse* and the *Finale*. It was first played at the Odéon, in Paris, in 1873 in a simpler form, then re-written and produced again in 1876, and really formed the foundation of Massenet's reputation. Its melodies are fresh, its orchestration brilliant and its dances entrancing, but the thought inevitably comes to one that there is little of the spirit of Aeschylean tragedy in it. Just what de Lisle's version of the great Greek tragedy is we do not know, but it has probably suffered in his hands the refining process that the French have ever inflicted on Greek drama until the severity, the austerity and simplicity of Aeschylus has been almost wholly lost. Massenet's music is oftentimes glitteringly trivial and thus inappropriate to the great drama of *The Furies*. Considered, however, as music, divorced from the composer's purpose, there is much in it to make it a valuable addition to a repertory. It has color, warmth and passion; its dance movements, especially the ballet-divertissement, are in Massenet's best style, and the third movement contains an exquisite passage sung on a muted 'cello, a thing that is pathetic in the extreme, but at the same time lacks, as do the other parts, the nobility always associated with Greek drama. Aeschylus made gods of his men and women, but Massenet's music is essentially human and French.

The work served well to exhibit the virtuosity of the band, especially in the florid passages of the second and fourth parts. There was a masterly precision in all parts; each voice of the orchestra was felt and understood, and the rich coloring was laid on with a sure and sympathetic hand. Mr. Alwyn Schroeder's playing of the cantilena in the third part was an exquisite piece of work and well deserved the hearty applause that followed it.

The Brahms Overture was played in a very polished fashion, almost too polished one might be tempted to say, for there seemed at times too little rudeness and strength in the characteristic rhythms. Dvorak's symphony has already been heard here this winter and is very familiar to our audiences. The criticism applied to the Brahms Overture might be made of the first movement of the symphony. It was too polished, too refined, and therefore lacked some of the glowing color that can be put into it. The other three movements were the perfection of orchestral playing.

Mme. Nordica sang Beethoven's air in a full, beautiful, vigorous voice that seemed to have as much power in reserve as she had expended. In the second number, however, the *Dich Theure Halle*, her voice seemed at times a bit tired and husky, as if she sang with effort. She was most enthusiastically received.

New-York Daily Tribune.
FRIDAY, JANUARY 21, 1898.

THE BOSTON ORCHESTRA.

It is a petty, illiberal and shortsighted spirit which can begrudge the Boston Symphony Orchestra the popularity which it is enjoying in New-York this season. By providing such splendid audiences as that which attended the third concert at the Metropolitan Opera House, without sacrificing any of its duty toward our own organizations (why should it?), the city is honoring itself and giving testimony to the sincerity and intelligence of its love for the highest forms of music. We know of no more faithful, no finer audiences in the world than those of the Philharmonic concerts, and that the audiences which the Boston organization has won for itself are quite as gentle, quite as appreciative, and more demonstrative in their expressions of delight ought not to give offence to either local or foreign observer. The world is large enough for all, and comparisons need not be made except to inculcate a lesson imperatively needed. It was a fine thing to hear a concert like that of last night, and a gladsome thing that it found such hearty appreciation. The programme was made up of delights: Brahms's Academic overture, four numbers of the incidental music composed by Massenet for Leconte de Lisle's antique tragedy, "Les Erinnyes," and Dvorák's symphony, "From the New World"—these were the orchestral numbers. To them were added two grand airs, sung by Mme. Nordica—Beethoven's "Ah, Perfido" and Wagner's "Dichtheure Halle," from "Tannhäuser." To dispose of this feature of the concert, let it be said, with entire consciousness of the meaning of the words, that Mme. Nordica has never appeared in our concert-rooms to better advantage. Her voice was in perfect condition, her willingness eager, her ambition boundless, her intelligence and feeling wholly adequate. And so she sang radiantly, gloriously. So also did the orchestra play in all its numbers, leaving for the local critic, brought up on Mr. Seidl's reading of Dr. Dvorák's American symphony only a chance to quarrel with his tempi of the first two movements, with which after several hearings we confess our inability to become reconciled. But the orchestra gave great pleasure.

The Massenet music was practically new in New-York. Mr. Van der Stucken brought it forward (including the prelude, which in justice to the composer, ought not to be omitted) some ten years ago, and Mr. Seidl has played one of its numbers since. It is deserving of more attention, for M. Massenet's melodic gifts do not appear to better advantage in any of his works. It should, however, be heard with a knowledge of the French poet's treatment of the Orestean tragedy in mind. Especially is this true of the slow movement for muted violoncello solo, which Mr. Schroeder played so ravishingly last night that the audience strained its rights of courtesy to compel a repetition. The melody is that to which Massenet adapted the song known as "Elegie." In the play it is the instrumental part of a melodrama—Electra's invocation of the divinities and shade of her father as she pours out the libation at Agamemnon's tomb.

The New York Times.
"All the News That's Fit to Print."
PUBLISHED EVERY DAY IN THE YEAR.
NEW YORK, FRIDAY, JAN. 21, 1898.

THE BOSTON ORCHESTRA.

An Interesting Novelty by Massenet at the Third Concert.

The third concert of the Boston Symphony Orchestra at the Metropolitan Opera House last night was one of the most delightful entertainments which that delightfully entertaining organization has ever given here. It was attended by a large audience, which, according to a time-dishonored custom, spent most of its enthusiasm upon the solo features. When will the New York public reach that beatific state of musical culture in which the creation of the composer is regarded as of more importance than the musician who performs it?

The programme last night consisted of the Academic overture of Brahms, the dramatic scena, "Ah, perfido," of Beethoven; Jules Massenet's incidental music to "Les Erinnyes," an antique drama by Charles Marie Leconte de Lisle, the air "Dich Theure Halle" from Wagner's "Tannhäuser," and Dr. Antonin Dvorak's symphony, "From the New World." The singer was Mme. Lillian Nordica.

The incidental music composed by Massenet for De Lisle's modern imitation of Aeschylus is one of the most satisfactory productions of the gifted Frenchman. It possesses what much of his opera music—not all of it—lacks, and that is character. This music of Massenet, saturated as it is with those traits of the French nature which make a Frenchman the Greek of the modern world, has an atmosphere of its own. It makes the hearer think of Gluck, and Gluck was as near to the modern conception of Greek in his music as it seems possible to be.

Aside from its character this music is conspicuously beautiful in its thematic ideas and in the chaste clearness of its form and orchestral treatment. It is admirably made from beginning to end, and gives a satisfying impression of grace. It was most excellently played last night, and the 'cello solo in the invocation at the close of the "Scène Religieuse" was played with so much beauty of tone and expression by Mr. Alwyn Schroeder that it called forth long-continued applause.

The "Academic Overture" was played with an abundance of precision and spirit and the Dvorak symphony with great attention to details, albeit Mr. Paur showed a disposition unduly to hurry the tempi here and there, particularly in the first movement. But the performance was, on the whole, admirable.

Mme. Nordica was in superb voice, and she sang both her arias in a manner that left nothing to be desired. Her stature as an interpreter of dramatic music is constantly growing, and in the Beethoven air last night she soared to splendid heights. After the Wagner air the audience fought hard for an encore, but Mr. Paur does not permit the Sunday night habit to prevail in his presence. May his tribe increase.

The World
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New York.

FRIDAY, JANUARY 21, 1898.

A CONCERT OF TRIUMPHS.

The Boston Musicians and Nordica Rouse a Storm of Enthusiastic Applause at the Opera-House.

The Boston Symphony Orchestra paid New York its third visit yesterday. These visits are veritable benisons. They give the music-lovers absolution for the sins committed in the support and approval of local mediocrity. They are delightful in themselves and should be beneficial, but unfortunately they happen at long intervals and the standard they set is forgotten in the intervening weeks. The accusation that New York is lacking in musical judgment gains weight when the fact is recorded that inferior performances, day after day, are as warmly applauded as were the superlative achievements of Mr. Paur's musicians at the Metropolitan Opera-House last evening.

The programme was an interesting one, but it lacked, in the main, the degree of novelty, which would be welcome. With its large repertoire the Boston Orchestra has much that is new for New York, and such works as the Brahms Academic overture and Dvorak's "New World" symphony might well be omitted. Still, their concerts are so delightful that anything they give is welcome.

The orchestra played the Brahms number with spirit. The symphony was played with greater polish than is generally given to it in local performances. This was a merit in the second movement, which was sung with exquisite smoothness, but a little more rude energy and a stronger accentuation of the characteristic rhythms throughout the opus would have been better. Some of the tempi in the last movement were open to question. The Massenet suite, "Les Erinnyes," was undoubtedly selected to exhibit the extraordinary virtuosity of the orchestra. In the "Entr'acte" the passionate passage for the violins in unison, with its rushing scales and its tremendous trills, was executed with masterly precision. The invocation in the "Scene Religieuse"—a 'cello solo on the muted instrument—was played with ravishing beauty by Mr. Alwin Schroeder. By omitting the coda Mr. Paur permitted his 'cellist to reap the audience's bountiful applause. There is more melodic beauty in this suite of Massenet's than in a half-dozen of his later works.

Nordica was the soloist. She was in superb voice. She sang Beethoven's "Ah! Perfido" and Elizabeth's "Dich Theure Halle," from "Tannhaeuser," with tremendous breadth, fervor, dramatic expression and feeling. Her voice was rich, round, full, vibrant. In its vigor there was always the suggestion of reserve force. The woman's heart was in her song and her accents thrilled the listeners.

The audience was one of the largest the Symphony Orchestra has drawn to the Metropolitan Opera-House. Its applause came in tempests for both the musicians and the singer.

The Sun.

FRIDAY, JANUARY 21, 1898.

BOSTON SYMPHONY ORCHESTRA.

Features of the Third Concert—Nordica Heard Again to Advantage.

The third concert of the Boston Symphony Society, heard last evening in the Metropolitan, gave a mixture of many excellent things. The whole effect was in a way kaleidoscopic, a general sense of color and variety being essentially heightened by Dvorak's symphony, "The New World," with which the concert ended. This work is, in all but the *largo* movement, a sort of bright colored mosaic or patchwork—glittering, dazzling, not really formless, but so restless and ever moving as to appear more like a gay fluttering banner than anything with stationary outlines. "The New World" has been frequently played here, and excellently, so that Mr. Paur's rendering had in it nothing either astonishing or instructive, unless it be the lesson his orchestra always teaches, which is how to show the different tone colors of the many varying instruments in the band to the utmost extent and the fullest advantage, and how to give the strongest possible accent to every changing rhythm. These are two great points in the execution of the Boston Symphony Orchestra.

A beautiful suite by Jules Massenet, which, though written more than twenty years ago, has never before been played here, was given last night, and should prove of inestimable value in the making of future concert schemes, for one must travel far and seek diligently before he can find anything more original and entrancing. The suite was written as incidental music to Leconte de Lisle's play "Les Erinnyes," which was brought out at the Odéon in Paris in 1873. As presented last night there are four numbers, an entr'acte, a Grecian dance, scène réligieuse and finale. The music is, like all of Massenet's, very seductive, very elegant, very graceful, and very brilliant. It was one of the chief things that served to build up Massenet's fame.

The concert began with Brahms's "Festival Overture," not one of his best works, because it is imbued with less of his dreamy contemplative individuality than most of his writing possesses. But it at least carries his geniality with it and has a modicum of humor, too, as one of the component parts. This overture was written by Brahms in 1881 for his degree of Ph. D. at the University of Breslau.

Mme. Nordica was the soloist of last evening. She sang two large arias with great power of voice and accumulated much applause. Her songs were Beethoven's "Ah Perfido" and "Dich theure Halle."

Philadelphia Inquirer

UESDAY - - - - - JANUARY 18, 18

SYMPHONY CONCERT

The Boston Symphony Orchestra at the Academy Last Night.

The Boston Symphony's third concert of the season was given at the Academy of Music last night, Mr. Emil Paur, conductor. This was the program:

Schumann Symphony No. 4 in D minor, Op. 120.
Mozart, Aria, Voi che Sapete, from "Marriage of Figaro."
Massenet, Suite, "Les Erinnyes," (first time).
Recitative and aria, "To Cheat my Love," from Gounod's opera, "Mirella."
Tschaiskowsky, Overture, "1812," in E flat major, Op. 49.
Soloist, Mme. Lillian Blauvelt.

It is true that the work of the Boston Symphony Orchestra may be said to dignify even the commonplace, and yet there is a limit to all things. The strange musical make-up of Mr. Paur has often been commented upon, as also his fondness—shall it be called by that name?—for making the public wonder what he means and what are his theories as to popular taste. Last night it seemed as if he had determined to out-Herod Herod in all his previous bizarre efforts; and to speak plainly, and not in a captious spirit, it must be said that his program was a reflection on the musical intelligence of Philadelphia. Independently of this, the orchestra did not appear to play with its usual spirit, and there were moments, especially in the Schumann symphony, when there were evidences of a dilettante spirit, instead of that co-ordination which has so long been the sign manual of all the players. Schumann's symphonies have always the flavor of piano music, and it was only in the romanza and the trio that the listener could catch in figuration or in harmonic progressions, suggestions of what are supposed to be inherent qualities in this form of music. The work of the strings in the opening and the romanza movements was beyond cavil, but that did not atone for the structural weakness which was so strongly visible. When the first version of the score passed into the possession of Johannes Brahams, he should as he did with the autograph score of Mozart's G minor symphony, have obstinately refused to publish it. As for Massenet's incidental music to Leconte de Lisle's Greek drama, "Les Erinnyes," it had little of the antique spirit. The music which Dr. Hugh A. Clarke, of this city, wrote for the Greek play, "The Acharnians," which was presented some years ago by the students of the University of Pennsylvania at the Academy of Music, was much more classical, and the only thing which redeemed the Massenet music was the cantabile in the scene religieuse. It was played by Mr. Schroeder, the 'cellist, an artist who is perhaps the most sympathetic and artistic master of the 'cello in the world, and his interpretation of it on his instrument, a beautiful Amati, was a marvel and a delight.

The Tschaiskowsky overture was the closing number. It purposes to celebrate the repulse of the Napoleonic invasion of Russia in 1812. It is ultra-melodramatic; it has a half Asiatic crudeness about it; there are wild cries in it like those from the Valkyrie, and the sounds of moving battalions and of attacks; lava pours out, dynamite explodes, fragments of the Marseillaise sound through the tempest, and if there were in addition to booming cannon, tolling bells and the crashing diapason of brasses, a few rifles fired off and the smoke and smell of gunpowder filled the auditorium, the piece would be fit to rank with Massenet's "Navarraise," presented here two seasons ago with Calve, and of which the composer said to a friend of the writer that it was "a bad opera composed after a good dinner."

Mme. Lillian Blauvelt was the vocalist of the evening, although the presence of a vocalist at a symphony concert is as much in keeping with the fitness of things as would be a collection of etchings side by side with an exhibition of oil paintings. Her voice is well modulated in its middle register, but it is not suited for a building like the Academy, and her upper notes are strident and metallic. She was at her best in the Mozart number, and it must be said sang it, as all the music of that composer should be sung, without any attempt at ornamentation.

THE RECORD

Philadelphia, January 18, 1898.

Boston Symphony Orchestra—Academy of Music.

It is some time since Mme. Lillian Blauvelt has been heard in Philadelphia, and there was considerable expectation among local music lovers concerning the manner in which she would acquit herself as soloist at the Boston Symphony concert last evening. The result was gratifying in the extreme. Mme. Blauvelt's voice, although of no great volume, is pure and clear, and its carrying power is excellent. It is in coloratura singing that she is at her best, and the numbers she selected last evening were well calculated to show her ability in this direction. Her method is good and simple, a fact particularly noticeable in the classic Mozart aria, "Voi che Sapete," from "The Marriage of Figaro," the piano passages in which were remarkably well rendered. In addition to this, Mme. Blauvelt sang an aria from Gounod's "Mirella," "To Cheat My Love." The novelty of the programme was Massenet's "Les Erinnyes," the incidental music written to an antique drama by Leconte de Lisles. As a concert suite it is somewhat disappointing, the music being of a descriptive nature which seems to require the dramatic action it was written to accompany. The third number, however ("Scene Religieuse"), contains a beautiful solo part for the 'cello, played last evening with great appreciation by Alwin Schraeder, and the entire suite is interesting on account of its brilliant orchestral scoring. Schumann's symphony in D Minor and Tschaikowsky's tumultuous overture, "1812," completed the programme.

PUBLIC LEDGER
AND DAILY TRANSCRIPT.
Established 1836.

Philadelphia, Tuesday, Jan. 18, 1898.

A symphony concert, with one symphony, a suite and an overture as the sum total of the purely orchestral offerings, might seem to some a hazardous sort of undertaking, but the success of last night's concert (the third of the Boston Orchestra's current season) at the Academy was of the kind to which Conductor Paur might point in proof of his success as a programme builder. Schumann's D minor (Fourth) Symphony was played with a finish that fairly justified the remark made of this work by a great critic, that it is "a blooming web of tone," but some bold conductor who will decide to give this all-in-a-piece symphony minus some of the interminable repetitions that characterize it—and particularly the final movement—will probably gain the gratitude of a majority of his listeners.

The "Erinnyes" suite of Massenet is an ideal piece—or set of pieces—of "programme" music. After an introductory ("entr'act") for strings only, and in which that division of the band played splendidly, comes a "Grecian dance" movement, for all the world like some of the humorously eccentric music Sullivan used to work in with a Gilbert libretto, and then a lovely andante ("scene religieuse") in which the first 'cellist had an obligato whose performance called forth the heartiest applause evoked during the evening, the suite ending in a Finale in which Massenet has done wonders of workmanship with themes rather tawdry in themselves. As a whole, however, this suite is one of the most taking works of this poetical and graceful writer.

Madame Lillian Blauvelt won a triple recall and plenty of applause by the beautiful way in which she sang the *Voi che sapete* from Mozart's "Marriage of Figaro," with sweetness of tone and sympathetic expression. Afterward she sang the recitative and aria "To Cheat My Love," from Gounod's "Mirella," with ample volume of tone and admirable mastery of the technical difficulties that abound in the excerpt.

Tschaikowsky's "1812" or "Holy War" overture, which concluded the concert, was given a performance that made one willing to pardon the omission of the park of artillery and the brass band that the complete score provides. From the moment the first gun was fired (on the kettle drum) until the "Marseillaise" went down in broken measures, under the triumphant strains of the Russian national hymn, there was no lack of sounding brass, clashing cymbals and perfect strenuosity of combined wood-wind and string. There is force in the overture, however, as well as sound, and the audience gave evidence of the fact that it was much impressed. And whether or not the composer provided it, there was at the finish—to make amends for the absent artillery and brass band—the solemn chime of the steel bar that does service for a cathedral bell, and right well it was used in adding to the general effectiveness of this picturesque overture.

The North American
Daily Advertiser and United States Gazette.

PHILADELPHIA, PA.

TUESDAY, JANUARY 18, 1898.

MUSIC AT THE ACADEMY.

The Third Concert of the Boston Symphony Orchestra.

The third concert of the Boston Symphony Orchestra, which took place at the Academy of Music last night in the presence of the usual crowded and distinguished-looking audience, was not one of any notable brilliancy. Indeed, in respect of interest and importance it was distinctly below the standard of the entertainments customarily given by the splendid organization which Mr. Paur directs. The leading number was Schumann's melodious, but not very impressive, symphony in D minor, No. 4, which can hardly be regarded as a composition of the first rank in the class to which it belongs. There were only two other instrumental selections, Massenet's incidental music to Leconte de Lisle's tragedy, "Les Erinnyes," and Tschaikowsky's intolerably vulgar and theatrical overture "1812," and as in addition only a second-rate soloist had been provided, the general result was distinctly unsatisfying and disappointing. It is true that the Massenet suite had not been heard here before. It is extremely graceful, melodious and imaginative, and so, though it is far from suggesting the severity and simplicity of Greek art—in that respect Dr. Hugh A. Clarke's setting of "The Acharnians," produced by the University boys a few years ago, was far finer—it was listened to with pleasure.

It was not, however, sufficient to make up for the deficiencies of a programme singularly and seriously lacking in dignity and weight. These Boston symphony concerts are attended by people who know what is best in music, and who expect that it shall be given to them, and that with some liberality as to measure. They had a right to feel last night that they had not been treated according to their knowledge and their deserts. Mme. Lillian Blauvelt was the soloist, and her selections, Mozart's "Voi che Sapete" and the aria "To Cheat My Love," from Gounod's "Mirella," were pleasantly rendered. Mme. Blauvelt's voice is small, but it is good, and her method is excellent, but her style is not broad enough for the Academy, and her music was not judiciously chosen. "Voi che Sapete" belongs to the contralto, and the Gounod air is pretty, but featureless. Neither made any impression, the heartiest applause of the evening going to Mr. Alwin Schroeder for a beautiful little violoncello obligato. The date of the next concert is February 14.

The Times

PHILADELPHIA, JANUARY 18, 1898.

THE SYMPHONY CONCERT

A Fine Programme From the Boston Orchestra With Lillian Blauvelt.

The third concert of the Boston Symphony Orchestra's series attracted another large audience, and the programme presented was possibly the most attractive thus far given this season. The Schumann symphony in D minor, while not recognized as the greatest of his works, is one which may be listened to with great interest, especially when its characteristic and somewhat exaggerated Schumann peculiarities are presented in all the delicacy of their eccentricities by such a thorough band of musicians. The orchestra never displayed a more perfect example of exactness in ensemble, nor was the voice of the first violins ever more beautiful or the surprising minuteness of Mr. Paur's conducting more amply illustrated than in the "Ziemlich lang sam." The display which he gave in this number and also in the Grecian dance movement of the Massenet selection and the Tschaikowsky overture of his thorough reading of the score, as it applies to an exact command over, and instruction to, each department of his orchestra gave an assured balance and imparted a confidence to the listener that was most restful. The Massenet selection, "Suite Les Erinnyes," is a potpourri of musical ideas of the Offenbach school interlarded with a few chromatic gems, of which the 'cello "Elegie" is the best, and an entertaining bit of descriptive music, "The Grecian Dances," in which a duet, made beautiful by the exquisite tone of the flutes, and a series of novel progressions between the clarinets and piccolos served to interest the musician and tickle the ear of the amateur. Tschaikowsky overture was delivered with an enthusiasm which brought warmth to the proverbially staid audience that attend these orchestra concerts.

Lillian Blauvelt was the soloist and sang both her programme numbers, "Voi che sapete," from Mozart's "Marriage of Figaro," and "Mon Coeur," from Gounod's "Mirella," with artistic finish, though she did not equal her previous efforts here. She was evidently indisposed. The Gounod aria was only sung in part, a most beautiful and integral portion of it being omitted, and she avoided the principal and famous cadenza at the close of the number and adopted the substitution. The audience favored her with many recalls, and also gave Herr Schweder a just recognition for his beautiful delivery of the 'cello solo in the Massenet suite.

Mr. and Mrs. Georg Henschel are announced for a series of two song recitals on the afternoons of February 21 and 23. These great artists will thus supply the last link which is necessary to complete the chain of a great musical season.

The Philadelphia Press.

TUESDAY, JANUARY 18, 1898.

THE SYMPHONY CONCERT.

Third Evening of the Seventeenth Season—Schumann's Fourth Symphony Rendered.

Just why Mr. Paur has abandoned last year's plan of an intermission during the rendition of the programme of the concert of the Boston Symphony Orchestra is not plain. There ought to be an intermission. There is plenty of time to take things leisurely and a chance to think over one portion of the programme before the other is forced upon you is not to be sneezed at. One is so accustomed to the intermission at the opera that the concerts seem unnecessarily hurried. Mr. Paur may, perhaps, have had a private tip that the majority of his audience preferred to hear and run. But he should consider the others and not bring about musical confusion, and, as it is not well to take one's musical relaxations too seriously it is to be hoped the intermission will be forthcoming the next time.

The programme of last evening had its contrasts in Tschaikowsky's "1812" overture, minus the cannon, and Massenet's "Furies," minus the furies. The Massenet music, as sweet and cloying as honey from a [illegible] honeycomb, is of the kind that can be [illegible] as effectively in smaller hall and by smaller orchestra but since its 'cello solo, in the third movement, gives Schroeder a chance to sing on the strings with his inimitable tone, it makes a very popular number, particularly when one takes into account the range of taste represented in the few thousands who are patrons of the concerts. The "1812" is also popular for very different reasons, as it is a typical concert finale and gives the orchestra a chance to work itself up in a fine phrensy.

Neither Massenet nor Tschaikowsky, however, dominated the memory unduly, as Schumann's fine symphony in D minor was the opening number, and it completely overshadowed all the other musical episodes of the evening, as its balance of romantiscism and intellectual vigor had all the picturesqueness and tone color attempted by either the French or the Russian composer. It is in such a composition that the admirable work of all the choirs, subordinated or dominating, is delightfully apparent and never more so than last night in the romanze and final movement. The soloist of the evening was Madame Lillian Blauvelt, whose concert work easily ranks among the best we hear. Brilliancy and agility were shown in the "Mireille" aria and daintiness and grace in the "Figaro" (Mozart) number, both brilliancy and daintiness being of a style peculiar to the singer and most pleasing, if not unusually striking.

Boston Symphony Concert.

Dvorak's symphony will be the principal number of the programme of the Boston Symphony Orchestra concert at Music Hall next Wednesday evening. This work is marked by superb orchestration, and it is remarkably free from the dry and hard passages too prevalent in so-called classical music.

Other numbers on the programme are the Beethoven overture to "Lenore" No. 3, and the suite by Massenet, entitled "Les Erinnyes," the Furies, based on Laconte de Lisle's antique drama of that name.

The popular soprano singer, Madame Lillian Blauvelt, will be the soloist and will sing the aria "Voi Che Sapate" from "The Marriage of Figaro" and a beautiful aria from Gounod's opera of "Mirella."

MONDAY, JANUARY 24, [illegible]

SYMPHONY PROGRAMMES

To the Editor of the Transcript:

Can you, Mr. Editor, who seem able to find the right answer to any question on any subject, tell ever so many of us who want to know, what the long-suffering musical public of Boston has done that it should be afflicted with three consecutive Symphony programmes having the only soloist (or soloists) each time a violinist?

There are many persons fond of music, more than that, musicians themselves, who are not overfond of the violin (at least any violin playing less than by an Ysaye or Marteau), and yet who paid last September good round sums for season seats on the strength of the prospectus, including, if I am not mistaken, among other names, that of Pugno, the great French pianist, now in this country. So far as I can learn, neither Pugno, Ysaye nor Marteau, all now in America, are to be heard in our Symphony course this season. Why is this thus? Unless Mr. Paur does not wish to displease the Musical Courier by encouraging any foreign talent!

When we shall have home talent equal to Ysaye's gift, that will "be another story," to quote Kipling; till then we should be allowed to hear (and thus learn and progress) such "stars" as the above mentioned.

If the reason is a financial one, if these "stars" are too expensive, and, like true stars, come high, then the wind is out of my sails, and I will simply be grateful to that generous man, Mr. Higginson, for what music we are able to have.

But if we must have three (four?) local solo violinists, cannot Mr. Paur divide the dose, and not make us take it in a lump? Besides, is it good programme-making?

KAY

Jan. 21.

NEW YORK HERALD.

NEW YORK, SATURDAY, JANUARY 15, 1898.

MR. SEIDL GOING TO HAMBURG?

He Is Still Cogitating Over the Tempting Offer to Direct the Stadt Theatre.

"This, my dear sir, is not a question of money, but of art!" Thus Herr Seidl yesterday.

No one had supposed that it was.

But the master had spoken (which he rarely does), and the small group of "uebermenschen" that is ever near Herr Seidl rejoiced and ordered yet another cup of coffee. They had heard of the offer that had come from Hamburg which was detailed in yesterday's HERALD, and were anxious to know his decision.

Still the master brooded. He smoked and smoked and smoked, but not another word did he utter after the pregnant Leitmotif of art and money.

He thought of all sorts of things—of Herr Pierson in all probability, who but a few years since was an obscure secretary in the Berlin Opera House; of the beauties of the Hamburg Jungfernstieg, of the delicious aroma of the German ten pfennig "Virginia," of the splendors and the refined gayeties of the Hamburg Tivoli.

"Ostwaerts schweift sein Blick" whispered one Seidl courtier to the other, paraphrasing a Wagnerian line, which, translated into English, means "eastward roams his glance."

All this juncture the master cleared his throat, and for all the world it sounded as if he had said "Nit." To all who heard the ejaculation it really seemed as if Hamburg had lost and New York had won. Unfortunately the hearers were mistaken, for after ruminating another couple of hours the master elaborated his leading theme by saying:—

THE MASTER SPEAKS.

"Herr Pierson's offer tempts and flatters me; it really does, for the position of conductor in Hamburg is both an honorable and a profitable one. On the other hand, I know so little of the condition of affairs as they exist in Hamburg at the present day that I cannot make up my mind one way or another. I wrote Herr Pierson a lengthy letter only a few hours since, thanking him for his kind offer, which I have neither accepted nor declined. "If, in addition to the opera, it can be arranged that I conduct the Philharmonic concerts there, the invitation would be nearly irresistible, for you know that my life is in my concert work.

"No, not the Sunday night concerts here; I really must draw the line somewhere. When I was in Berlin last summer Herr Wolff made me a splendid offer to conduct concerts all winter in the leading cities of Germany, and to tell the truth I half regret not staying there, if only for a single season. In this city the time is out of joint.

NEW YORK DEGENERATING.

"The appreciation for what is best in music seems to be growing beautifully less year after year. Nor is it possible to give good music as it should be given. I have been working hard for nearly a dozen years now trying to get together a permanent orchestra, such as Chicago has given Mr. Thomas and Boston puts at the disposal of Herr Paur.

"These organizations, being subsidized, can rehearse a programme as often as they please before performing it in public. Hence the results, which are indisputably finer and more artistic than those of our local orchestras, which rehearse once or twice at the best.

SEIDL IS TIRED OF IT.

"I'm very tired of it all, for such a state of affairs makes you feel at times as if you were a mechanic, not an artist. So that if I do go to Hamburg it is not a question of money, you see, but of art, pure and simple. Fourteen of the best years of my life have been devoted to raising the standard of music in this city. But of true artistic atmosphere there is none, and I am no longer as sanguine as I was some years ago.

"Of course, it was understood between Mr. Grau and myself that I would conduct the Wagnerian works at the Opera House next season. I have not, however, entered into any contract with him. At least six weeks will elapse before anything definite will be done in the Hamburg matter.

"I must know exactly how the land lies before I pledge myself to Director Pierson; must know what works I shall be expected to conduct at the opera and the number of concerts he can guarantee me. No, I am quite ignorant of the salary that attaches to the position in Hamburg. Didn't I set out by saying most emphatically that this is a question of art, not money?"

With the Leitmotif, very richly orchestrated this time, Herr Seidl concluded the interview.

It's odds on, however, that Herr Seidl will occupy the conductor's stand when Jean de Reszke appears for the first time here as Siegmund in "Goetterdaemmerung."

[illegible] art and money are not as violently [illegible] to one another as Mr. Seidl seems to [illegible] or did think yesterday afternoon at [illegible] when he was not only out of sorts,

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The Philadelphia concerts by our Symphony Orchestra are given in the Academy of Music, seating three thousand, and as a striking indication of the orchestra's remarkable success the management has inserted as a permanent part of the advertisement in the Philadelphia papers several days before each concert, the line "Every reserve seat sold." The orchestra plays tonight in Philadelphia; tomorrow afternoon in Washington, Wednesday night in Baltimore; in Metropolitan Opera House, New York, Thursday evening; in Academy of Music, Brooklyn, Friday afternoon and Saturday evening.

Sunday Jan. 9/98

The January concerts by the Boston Symphony Orchestra come next week, Friday afternoon and Saturday evening. The afternoon concert will have as soloists Mme. Szumowska, one of the best pianists who play here, and Evan Williams, a good tenor. In the evening Mme. Gadski, the admirable soprano of the Damrosch Opera Company, will sing two arias. The programmes are both good, but that in the afternoon is made up from the lighter and more popular side of classical music. This coincides with a change in the management of the concerts which is heartily to be commended. The gallery at the Academy will seat 400 persons, and it is as empty as a tomb at the afternoon concerts. The management has decided to sell 400 rush tickets to this part of the house at 25 cents each. Each holder of a twenty-five cent ticket will thus be assured of a seat, but it will be first come first served in the selection of seats. The doors will open at 2 o'clock and ticket holders on hand promptly will have a chance at the front rows. The sale of these seats will begin at 9 o'clock on Monday morning at the office of the institute and at Chandler's, and not more than four tickets will be sold to any applicant. This is a long step toward popularizing the best music and is an offer of a liberal education in music at terms so low that any student can take advantage of it. The system has long been in vogue in Boston and is very popular there. We shall see this week whether there is as large a public that wants good music at cheap prices as has been talked about. But even if these cheap seats do not go with a rush at first the scheme ought not to be abandoned without a thorough trial. It is bound to make a public, even if it doesn't find one ready made, at it ought to do. The programmes for next week are as follows:

FRIDAY, 3 P. M.

Symphony No. 46, in D major (without minuet), ... Mozart
Nocturne in C minor .... Chopin
Impromptu in F sharp major .... Chopin
"La Campanella" .... Paganini-Liszt
Mme. Szumowska.
"Midsummer Night's Dream" music .... Mendelssohn
Prize song from "Die Meistersinger" .... Wagner
H. Evan Williams.
Overture to "Tannhauser" .... Wagner

SATURDAY, 8:15 P. M.

Overture, "Leonore," No. 3 .... Beethoven
Aria from "Fidelio" .... Beethoven
Mme. Gadski.
Suite, "Les Erinnyes" (first time) .... Massenet
"Elsa's Dream" (balcony scene from Act 2, "Lohengrin") .... Wagner
Mme. Gadski.
Symphony in D minor, No. 4 .... Schumann

THE BALTIMORE NEWS.

TUESDAY EVENING, JAN. 18, 1898.

MUSIC HALL.........Mt. Royal Ave.

BOSTON SYMPHONY ORCHESTRA | BLAUVELT

MR. EMIL PAUR, Conductor.

Third Concert WEDNESDAY, Jan. 19.

PROGRAMME.

DVORAK—Symphony "From the New World."
MOZART—Aria, "Voi che sapete," from "Marriage of Figaro."
BEETHOVEN—"Overture to Leonore," No. 3.
GOUNOD—Recitative and Aria, "To Cheat My Love," from the opera "Mirella."
MASSENET.........Suite, "Les Erinnyes"

Tickets Now on Sale at Albert's.

F.R.COMEE, Ass't Mgr. C.A.ELLIS, Mgr.

THE SUN

BALTIMORE, WEDNESDAY, JAN. 19.

Music Hall..................Mt. Royal Ave.

BOSTON SYMPHONY ORCHESTRA, } BLAUVELT.

MR. EMIL PAUR, Conductor.

Third Concert, WEDNESDAY, *Jan. 19 at 8.*

PROGRAMME:

DVORAK—Symphony "From the New World."

MOZART—Aria, "Voi che sapete," from "Marriage of Figaro."

BEETHOVEN—"Overture to Leonore," No. 3.

GOUNOD—Recitative and Aria, "To Cheat My Love," from the opera "Mirella."

MASSENET..............Suite, "Les Erinnyes."

First Time.

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F. R. COMEE, Ass't. Mgr. C. A. ELLIS, Mgr.

Baltimore Life

PUBLISHED EVERY SATURDAY.

GEORGE V. HOBART, Editor.

BALTIMORE, JANUARY 15TH, 1898.

MUSIC HALL.

THE Boston Symphony Orchestra will present an attractive programme for the third concert, to be given at Music Hall Wednesday evening, January 19. It opens with Dvorak's symphony, "From the New World," written in 1893, direct after Mr. Dvorak's arrival in this country. It is especially interesting because of the effort on the part of a foreign composer to write what he considers American national music, and the composer shows a touch of his Bohemian nature by taking the themes of this symphony largely from the negro melodies from the Southern plantations. While its superb orchestration marks it as a classic, it is remarkably free from the dry and hard passages too prevalent in the so-called classical music. The second orchestra number on the programme is the Beethoven overture to "Leonore" No. 3, which has long beeen regarded as the king of overtures. The several dates of composition are given as follows: The overture No. 1 and overture No. 2, both composed in 1805; the overture No. 3, composed in 1806, and overture No. 4, composed in 1814. The first three are usually assigned to the opera of "Leonore," and the fourth to the opera of "Fidelio."" The closing orchestral number will be a suite by Massenet, "Les Erinnyes" ("The Furies)." "Les Erinnyes" is an antique drama in two parts by Leconte de Lisle, and was given with incidental music by Jules Massenet at the Odeon, in Paris, on January 6, 1873. Massenet's music, as given at the first performance of the play at the Odeon, was for strings only, with a few trombone passages in the prelude. He afterward rewrote and rescored the whole, adding some choruses and the long ballet divertissement. The music was one of the corner-stones of Massenet's reputation in France. The added choruses are omitted in the published score for concert performance. The soloist will be the favorite soprano, Mme. Lillian Blauvelt, who will sing the aria, "Voi Che Sapate," from "The Marriage of Figaro," and for the second selection a beautiful aria from Gounod's opera "Mirella."

* * *

JEWISH COMMENT.

FRIDAY, JANUARY 14, 1898.

Boston Symphony Orchestra.

The programme for the third concert by the Boston Symphony Orchestra in the Music Hall, Wednesday evening, January 19, is a most attractive one. It opens with Dvorak's symphony "From the New World," written in the summer of 1893, directly after Mr. Dvorak's arrival in this country.

The second orchestral number on the programme is the Beethoven overture to "Leonore" No. 3, which has long been regarded as the king of overtures.

The closing orchestral number will be a suite by Massenet, "Les Erinnyes" (The Furies). "Les Erinnyes" is an antique drama in two parts by Leconte de Lisle.

The soloist will be the favorite soprano, Mme. Lillian Blauvelt, who will sing the aria "Voi Che Sapate," from "The Marriage of Figaro," and for the second selection a beautiful aria from Gounod's opera "Mirella."

News

Jan. 12, 1898

Boston Symphony Concert.

The next Boston Symphony Orchestra concert at Music Hall, the evening of Wednesday, January 19, will have Dvorak's symphony, "From the New World," as the principal number on the programme. Madame Lillian Blauvelt, the popular soprano, will be the soloist, and will sing the aria, "Voi Che Sapate," from "The Marriage of Figaro," and a selection from Gounod's opera of "Mirella."

THE [illegible]

SATURDAY [illegible]

BOSTON SYMPHONY ORCHESTRA.

Madame Lillian Blauvelt Will Be the Soloist.

Madame Lillian Blauvelt, who will be the soloist of the next Boston Symphony Orchestra concert, to be given at Music Hall on Wednesday evening, is one of the most popular soprano singers now before the public.

The programme for this mid-winter concert will embrace, in addition to the Beethoven overture to "Lenore," No. 3, and a suite by Massenet, "Les Erinnyes," ("The Furies"), both of which rank as compositions of the highest order, Dvorak's interesting symphony entitled "From the New World."

MUSIC HALL.........Mt. Royal Ave.

BOSTON SYMPHONY ORCHESTRA | BLAUVELT.

MR. EMIL PAUR, Conductor.

Third Concert WEDNESDAY, Jan. 19.

PROGRAMME:

DVORAK—Symphony "From the New World."
MOZART—Aria, "Voi che sapete," from "Marriage of Figaro."
BEETHOVEN—"Overture to Leonore," No. 3.
GOUNOD—Recitative and Aria, "To Cheat My Love," from the opera "Mirella."
MASSENET.........Suite, "Les Erinnyes"

Tickets Now on Sale at Albert's.

F.R.COMEE, Ass't Mgr. C.A.ELLIS, Mgr.

Baltimore American

AND COMMERCIAL ADVERTISER

SUNDAY, JANUARY 16, 1898.

Music Hall MT. ROYAL AVE.

BOSTON SYMPHONY ORCHESTRA BLAUVELT.

MR. EMIL PAUR, Conductor.

THIRD CONCERT, WEDNESDAY, JAN. 19, AT 8.

PROGRAMME:

DVORAK—Symphony "From the New World."
MOZART—Aria, "Voi che sapete," from "Marriage of Figaro."
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MASSENET..........Suite, "Les Erinnyes."
First Time.

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F. R. COMEE, Ass't Mgr. C. A. ELLIS, Mgr.

Boston Symphony Orchestra.

Subscribers to the Boston Symphony Orchestra concerts, now so popular in Baltimore, are anticipating with much pleasure the concert to be given at Music Hall next Wednesday evening. This is due to the fact that the piece de resistance of the program will be Drorak's symphony, "From the New World," composed in the summer of 1893, immediately following Mr. Drorak's arrival in America. This attempt of a foreign artist to exemplify what he regarded as American national music has called forth the liveliest criticisms of any which have been passed upon a work of this character for several years. The story going the rounds of the musical press, attributed to a writer of negro songs, that the principal subject of the slow movement of this symphony is a melody which he sent to the composer through a writer for the New York press, has been exploded. Even Mr. Krebbiel, the well-known musical critic, admits that in the largo, scherzo and final movement there are melodies and rhythms which quaintly suggest the old plantation songs of the South, and then he adds very pertinently: "Whatever Drorak intended, the symphony is so beautiful, particularly in the largo, that it should become the favorite with American audiences."

The Boston Orchestra has been pre-eminently successful in its rendition of the works of Beethoven, the great maestro.

THE SUN

BALTIMORE, TUESDAY, JAN. 18, 1898.

Music Hall..................Mt. Royal Ave.

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MR. EMIL PAUR, Conductor.

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MASSENET..............Suite, "Les Erinnyes."

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F. R. COMEE, Ass't. Mgr. C. A. ELLIS, Mgr.

[72]

Boston Transcript

MONDAY, JANUARY 24, 1898

SYMPHONY PROGRAMMES

To the Editor of the Transcript:

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KAY

Jan. 21.

NEW YORK HERALD.

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He Is Still Cogitating Over the Tempting Offer to Direct the Stadt Theatre.

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No one had supposed that it was.

But the master had spoken (which he rarely does), and the small group of "uebermenschen" that is ever near Herr Seidl rejoiced and ordered yet another cup of coffee. They had heard of the offer that had come from Hamburg which was detailed in yesterday's HERALD, and were anxious to know his decision.

Still the master brooded. He smoked and smoked and smoked, but not another word did he utter after the pregnant Leitmotif of art and money.

He thought of all sorts of things—of Herr Pierson in all probability, who but a few years since was an obscure secretary in the Berlin Opera House; of the beauties of the Hamburg Jungfernstieg, of the delicious aroma of the German ten pfennig "Virginia," of the splendors and the refined gayeties of the Hamburg Tivoli.

"Ostwaerts schweift sein Blick" whispered one Seidl courtier to the other, paraphrasing a Wagnerian line, which, translated into English, means "eastward roams his glance."

All this juncture the master cleared his throat, and for all the world it sounded as if he had said "Nit." To all who heard the ejaculation it really seemed as if Hamburg had lost and New York had won. Unfortunately the hearers were mistaken, for after ruminating another couple of hours the master elaborated his leading theme by saying:—

THE MASTER SPEAKS.

"Herr Pierson's offer tempts and flatters me; it really does, for the position of conductor in Hamburg is both an honorable and a profitable one. On the other hand, I know so little of the condition of affairs as they exist in Hamburg at the present day that I cannot make up my mind one way or another. I wrote Herr Pierson a lengthy letter only a few hours since, thanking him for his kind offer, which I have neither accepted nor declined. "If, in addition to the opera, it can be arranged that I conduct the Philharmonic concerts there, the invitation would be nearly irresistible, for you know that my life is in my concert work.

"No, not the Sunday night concerts here; I really must draw the line somewhere. When I was in Berlin last summer Herr Wolff made me a splendid offer to conduct concerts all winter in the leading cities of Germany, and to tell the truth I half regret not staying there, if only for a single season. In this city the time is out of joint.

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"I'm very tired of it all, for such a state of affairs makes you feel at times as if you were a mechanic, not an artist. So that if I do go to Hamburg it is not a question of money, you see, but of art, pure and simple. Fourteen of the best years of my life have been devoted to raising the standard of music in this city. But of true artistic atmosphere there is none, and I am no longer as sanguine as I was some years ago.

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"I must know exactly how the land lies before I pledge myself to Director Pierson; must know what works I shall be expected to conduct at the opera and the number of concerts he can guarantee me. No, I am quite ignorant of the salary that attaches to the position in Hamburg. Didn't I set out by saying most emphatically that this is a question of art, not money?"

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It's odds on, however, that Herr Seidl will occupy the conductor's stand when Jean de Reszke appears for the first time here as Siegmund in "Goetterdaemmerung."

For art and money are not as violently opposed to one another as Mr. Seidl seems to think, or did think yesterday afternoon at least, when he was not only out of sorts, but as depressed as if he had already lived half a dozen years or so on the banks of the Alster.

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Overture to "Tannhauser" ....Wagner

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Aria from "Fidelio" ....Beethoven
Mme. Gadski.
Suite, "Les Erinnyes" (first time) ......Massenet
"Elsa's Dream" (balcony scene from Act 2. "Lohengrin") ....Wagner
Mme. Gadski.
Symphony in D minor, No. 4 ....Schumann

THE BALTIMORE NEWS.

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THE SUN

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Baltimore Life

PUBLISHED EVERY SATURDAY.

GEORGE V. HOBART, Editor.

BALTIMORE, JANUARY 15TH, 1898.

MUSIC HALL.

THE Boston Symphony Orchestra will present an attractive programme for the third concert, to be given at Music Hall Wednesday evening, January 19. It opens with Dvorak's symphony, "From the New World," written in 1893, direct after Mr. Dvorak's arrival in this country. It is especially interesting because of the effort on the part of a foreign composer to write what he considers American national music, and the composer shows a touch of his Bohemian nature by taking the themes of this symphony largely from the negro melodies from the Southern plantations. While its superb orchestration marks it as a classic, it is remarkably free from the dry and hard passages too prevalent in the so-called classical music. The second orchestra number on the programme is the Beethoven overture to "Leonore" No. 3, which has long beeen regarded as the king of overtures. The several dates of composition are [illegible] as follows: The overture No. 1 and overture No. 2, both composed in 1805; the overture No. 3, composed [illegible] and overture No. 4, composed in 1814. The first three are [illegible] assigned to the opera of "Leonore," and the fourth to the opera of "Fidelio." The closing orchestral number will be a suite by Massenet "Les Erinnyes" (The Furies)." "Les Erinnyes" is an antique drama in two parts by Leconte de Lisle, and was given with incidental music by Jules Massenet at the Odeon, in Paris, on January [illegible]. Massenet's music, as given at the first performance of the play at the Odeon, was for strings only, with a few [illegible] in the prelude. He afterward rewrote and rescored the whole, adding some choruses and the long ballet [illegible]. The music was one of the corner stones of Massenet's reputation in France. The added choruses are omitted in the published score for concert performance. The soloist will be the favorite soprano, Mme. Lillian Blauvelt, who will sing the aria, "Voi Che Sapate," from "The Marriage of Figaro," and for the second selection a beautiful aria from Gounod's opera "Mirella."

JEWISH COMMENT.

FRIDAY, JANUARY 14, 1898.

Boston Symphony Orchestra.

The programme for the third concert by the Boston Symphony Orchestra in the Music Hall, Wednesday evening, January 10, is a most attractive one. It opens with Dvorak's symphony "From the New World," written in the summer of 1893, directly after Mr. Dvorak's arrival in this country.

The second orchestral number on the programme is the Beethoven overture to "Leonore" No. 3, which has long been regarded as the king of overtures.

The closing orchestral number will be a suite by Massenet, "Les Erinnyes" (The Furies). "Les Erinnyes" is an antique drama in two parts by Leconte de Lisle.

The soloist will be the favorite soprano, Mme. Lillian Blauvelt, who will sing the aria "Voi Che Sapate," from "The Marriage of Figaro," and for the second selection a beautiful aria from Gounod's opera "Mirella."

THE BALTIMORE NEWS.

SATURDAY EVENING, JAN. 15, 189

BOSTON SYMPHONY ORCHESTRA.

Madame Lillian Blauvelt Will Be the Soloist.

Madame Lillian Blauvelt, who will be the soloist of the next Boston Symphony Orchestra concert, to be given at Music Hall on Wednesday evening, is one of the most popular soprano singers now before the public.

The programme for this mid-winter concert will embrace, in addition to the Beethoven overture to "Lenore," No. 3, and a suite by Massenet, "Les Erinnyes," ("The Furies"), both of which rank as compositions of the highest order, Dvorak's interesting symphony entitled "From the New World."

MUSIC HALL.........Mt. Royal Ave.

BOSTON
SYMPHONY
ORCHESTRA | BLAUVELT.

MR. EMIL PAUR, Conductor.

Third Concert WEDNESDAY, Jan. 19.

PROGRAMME:

DVORAK—Symphony "From the New World."
MOZART—Aria, "Voi che sapete," from "Marriage of Figaro."
BEETHOVEN—"Overture to Leonore," No. 3.
GOUNOD—Recitative and Aria, "To Cheat My Love," from the opera "Mirella."
MASSENET.........Suite, "Les Erinnyes"

Tickets Now on Sale at Albert's.

F.R.COMEE, Ass't Mgr. C.A.ELLIS, Mgr.

Baltimore American

AND COMMERCIAL ADVERTISER

SUNDAY, JANUARY 16, 1898.

Music Hall — MT. ROYAL AVE.

BOSTON
SYMPHONY
ORCHESTRA
BLAUVELT.

MR. EMIL PAUR, Conductor.

THIRD CONCERT, WEDNESDAY, JAN. 19, AT 8.

PROGRAMME:

DVORAK—Symphony "From the New World."
MOZART—Aria, "Voi che sapete," from "Marriage of Figaro."
BEETHOVEN—"Overture to Leonore." No. 3.
GOUNOD—Recitative and Aria, "To Cheat My Love," from the opera "Mirella."
MASSENET.............Suite, "Les Erinnyes."
First Time.

Tickets now on sale at Albert's.

F. R. COMEE, Ass't Mgr. C. A. ELLIS, Mgr.

Boston Symphony Orchestra.

Subscribers to the Boston Symphony Orchestra concerts, now so popular in Baltimore, are anticipating with much pleasure the concert to be given at Music Hall next Wednesday evening. This is due to the fact that the piece de resistance of the program will be Drorak's symphony, "From the New World," composed in the summer of 1893, immediately following Mr. Drorak's arrival in America. This attempt of a foreign artist to exemplify what he regarded as American national music has called forth the liveliest criticisms of any which have been passed upon a work of this character for several years. The story going the rounds of the musical press, attributed to a writer of negro songs, that the principal subject of the slow movement of this symphony is a melody which he sent to the composer through a writer for the New York press, has been exploded. Even Mr. Krebbiel, the well-known musical critic, admits that in the largo, scherzo and final movement there are melodies and rhythms which quaintly suggest the old plantation songs of the South, and then he adds very pertinently: "Whatever Drorak intended, the symphony is so beautiful, particularly in the largo, that it should become the favorite with American audiences."

The Boston Orchestra has been pre-eminently successful in its rendition of the works of Beethoven, the great maestro.

THE SUN

BALTIMORE, TUESDAY, JAN. 18, 1898.

Music Hall.................Mt. Royal Ave.

BOSTON
SYMPHONY
ORCHESTRA, } BLAUVELT.

MR. EMIL PAUR, Conductor.

Third Concert, WEDNESDAY, *Jan.* 19 *at* 8.

PROGRAMME:

DVORAK—Symphony "From the New World."

MOZART—Aria, "Voi che sapete," from "Marriage of Figaro."

BEETHOVEN—"Overture to Leonore," No. 3.

GOUNOD—Recitative and Aria, "To Cheat My Love," from the opera "Mirella."

MASSENET.............Suite, "Les Erinnyes,"

First Time.

Tickets now on sale at Albert's.

F. R. COMEE, Ass't. Mgr. C. A. ELLIS, Mgr.

[72]

Sunday.
Jan. 16/98

IT IS ORCHESTRAL WEEK.

TWO CONCERTS BY THE BOSTON SYMPHONY AND SOLOISTS.

Many Minor Musicales Will Also Be Given—Songs by a Brooklyn Composer. Preparations for Mendelssohn's "St. Paul"—Interest in Joseffy's Coming Appearance.

CALENDAR FOR THE WEEK.

SUNDAY—Concert of the Arion, with soloists; Arion Hall, 8 P. M. Metropolitan popular concert; Metropolitan Opera House, 8:15.

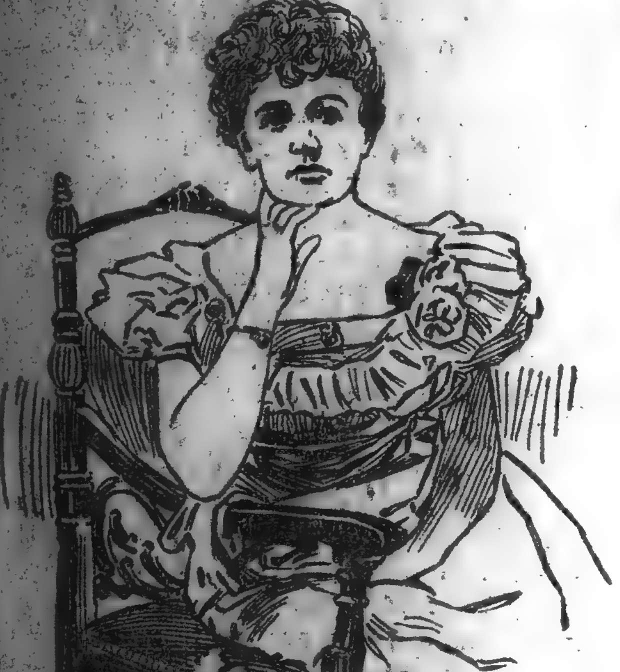
TUESDAY—Song recital by Mrs. J. Williams Macy; Memorial Hall, 3 P. M. Concert of songs by Louis Kommenich and cantata; Wissner Hall, 8:15 P. M.

THURSDAY—Concert for the Lutheran Zion Church, by Carl Fique; Association Hall, 8:15 P. M.

FRIDAY—Concert by Boston Symphony Orchestra; Academy of Music, 3 P. M.

SATURDAY—Concert by Boston Symphony Orchestra; Academy of Music, 8:15 P. M.

This is Boston Symphony week, and no other music offered in Brooklyn quite equals in value the two concerts which this superb orchestra gives each month. It is a matter of regret from an educational standpoint that the Friday afternoon concerts have not drawn larger audiences. Now that the gallery is to be thrown open for 25 cents admission, however, there is no reason why any earnest music student or teacher should not become familiar with the best music through this orchestra, and it is to be hoped that the audiences on Friday afternoons will be as large as on Saturday evenings. The soloists this week are of unusual interest and merit. On Friday afternoon Mme. Szumowska, Paderewski's pupil and one of the most interesting pianists who come here, will play a group of the Chopin things in which she and her teacher are at their best, and H. Evan Williams, an admirable tenor, will sing. The Saturday night soloists will be Mme. Gadski, one of the leading sopranos with Damrosch's opera company and an artist whose work is always a delight. The afternoon programme is light and graceful and more solid fare is provided for Saturday, when the programme will close with Schumann's Fourth Symphony. The full list follows:



MME. SZUMOWSKA.

FRIDAY, 3 P. M.

Symphony No. 46, in D major (without minuet) .... Mozart
Nocturne in C minor .... Chopin
Impromptu in F sharp major .... Chopin
"La Campanella" .... Paganini-Liszt
Mme. Szumowska.
"Midsummer Night's Dream" music .. Mendelssohn
Prize Song from "Die Meistersinger" ... Wagner
H. Evan Williams.
Overture to "Tannhauser" .... Wagner

SATURDAY, 8:15 P. M.

Overture "Leonore," No. 3 .... Beethoven
Aria from "Fidelio" .... Beethoven
Mme. Gadski.
Suite, "Les Erinnyes" (first time) ..... Massenet
"Elsa's Dream" (balcony scene from Act II, "Lohengrin") .... Wagner
Mme. Gadski.
Symphony in D minor, No. 4 .... Schumann

As befits symphony week there will be no other concerts of the first rank in the borough this week, but there are a number of minor affairs which have much local musical interest. For to-night the Arion Society, under Arthur Claassen, will give its second concert of the season at Arion Hall, with the assistance of Marie Rappold, soprano; Elsa Von Moltke, violin; Wilhelm Xanten, tenor; Hugo Troetschel, organ, and Otto L. Fischer, piano. The chorus will sing a number of brief modern compositions, and an arrangement of "My Old Kentucky Home," made by Arthur Claassen, for solo quartet and mixed chorus.

Louis Kommenich, director of the Saengerbund, is not only an excellent conductor, but a prolific and graceful composer and on Tuesday evening he will give his friends a chance to hear a long list of his songs. The concert will be given at Wissner Hall and Mr. Kommenich will have for interpreters an admirable quartet, Hildegard Hoffman, soprano; Josephine S. Jacoby, contralto; William Bartels, tenor; Henry Bartels, baritone; a double male quartet and a woman's chorus, with Alexander Rihm at the piano. The second part of the programme will be devoted to a cantata, "The Blind Fairy," by Max Meyer-Olbersleben, and the first to Mr. Kommenich's songs, as follows:

"Lebenswanderung."
"Mein Liebgesell."
Double quartet.
"Ach! Koennt' ich das vergessen" (Ah, could I but forget thee.)
"Ich sag' es nicht" (I'll not tell.)
Miss Hildegard Hoffmann.
"Rosenzeit," MS.
"Herbstwanderung" (Love's Vassal.)
Mr. William Bartels.
"Heimliches Klingen" (Mysterious Melody.)
"Wenn ich's nur wuesst' " (If I but knew.)
Mrs. Josephine S. Jacoby.
"Der Troubadour" (The Troubadour.)
"Der Einzigen," MS.
"Vagantenlied" (Vagrant's Song.)
Mr. Henry Bartels.
[illegible]
"Maedchen[illegible]" (Maiden's Joy.)
Miss Hildegard Hoffmann.
"Sehnsucht" (Longing.)
Ladies' Chorus.
"Wer weiss?" (Who knows.)
Mrs. Josephine S. Jacoby.
"Abschied" (Parting.)
"Lockung" (Love's Pleading.)
Double quartet.

Mrs. J. Williams Macy, a pupil of Albert Gerard Thiers, will introduce herself on Tuesday afternoon by a song recital at Memorial Hall. She will have the assistance of William Barber, pianist, and Mr. Thiers as accompanist. Her programme includes songs by Chaminade, Bemberg, Jensen, Clayton, Johns, E. Newcomb, J. C. Bartlett and Victor Harris.

The fifth annual concert for the benefit of the Aid Society of the Lutheran Zion Church will be given at Association Hall on Thursday evening. The concert is by Carl Fique, assisted by the Rheinfaelzer Maennerchor of New York, the mixed chorus choir of the church, Katharine Noack-Fique, mezzo-soprano and piano; Mrs. T. Treckman, contralto; Miss Jennie S. Liebmann, piano; Miss Eleanor Treadwell, piano, and E. A. Kent, tenor. The programme includes an Easter cantata, a Christmas carol and some male choruses by Mr. Fique, and standard piano compositions and songs.

The soloists at the concert at the Metropolitan to-night include Alice Verlet, soprano; Mrs. Jacoby, contralto; the Sutro sisters, ensemble pianists, and Leon Max, tenor. Seidl and his orchestra will furnish the backbone of the programme.

Damrosch opens his opera season at the Metropolitan this week with his most familiar operas: "Traviata," with Melba on Monday; "Tannhauser," on Wednesday; "Die Meistersinger" on Friday evening and "Faust" on Saturday afternoon.

The Institute is making a persistent attempt to revive the standard oratorios which were so popular a genration ago but are now seldom heard. Last year it gave a very good performance of Mendelssohn's "Elijah," which has come nearer to keeping itself alive than any oratorio except "The Messiah." This year on February 2 it will follow up that lead with the same composer's "St. Paul." The performance will be under the direction of Walter Henry Hall, who conducted "Elijah," and the choruses will be sung by his admirable chorus, the Brooklyn Oratorio Club. The soloists will be Ida Gray Scott, a well known church soprano in Manhattan Borough; Josephine S. Jacoby, an alto, who is rising rapidly to the first rank; Dr. Ion Jackson, a tenor unknown here, and Dr. Carl E. Dufft, bass. This ought to insure an excellent performance and the revival ought to be successful. There is no such choral writing as is to be found in these oratorios which have fallen into neglect of late years, and the Brooklyn Institute affords just the audience to receive their revival sympathetically. No one who cares for music in its larger forms should miss "St. Paul" and this will afford the only opportunity which has been given to hear the work for years.

There is much interest among pianists in particular in the Seidl concert of February 5, on which night Joseffy will afford a most unusual treat by playing two concertos. One of these is Chopin's in E minor in which he recently made a sensation at one of the Astoria concerts, and the other is that by Liszt in A major. The American feature of the programme will be the overture to Dudley Buck's "Marmion."

Every Saturday Review

BALTIMORE, JANUARY 15, 1898.

MUSIC HALL. ...oyal Ave.

BOSTON SYMPHONY ORCHESTRA. | BLAUVELT.

MR. EMIL PAUR, Conductor.

3rd Concert WEDNESDAY, Jan. 19, at 3 P. M

PROGRAMME:

DVORAK—Symphony "From the New World."
MOZART—Aria, "Voi che sapere," from "Marriage of Figaro."
BEETHOVEN—"Overture to Leonore," No 3.
GOUNOD—Recitative and Aria, "To Cheat My Love," from the opera "Mirella."
MASSENET.........Suite, "Les Erinnyes." First Time.

Tickets now on sale at Albert's.

F. R. COMEE, Ass't Mgr. C. A. ELLIS, Mgr.

Boston Symphony Orchestra Concert

The third concert of the series to be given by the Boston Symphony Orchestra will take place next Wednesday night at Music Hall, where conductor Emil Paur will offer a varied program well calculated to appeal to the tastes of the advocates of the different schools of music. Mme Blauvelt will be the soloist and will sing an aria from Mozart's "Marriage of Figaro" and recitative and aria "To cheat my love" from Gounod's opera, Mirella. The opening number of the evening and the chef d'ouvre of the concert is Dvorak's symphony "From the New World," which has been given but once before in Baltimore when Seidl's orchestra gave it for the first time shortly after it was written in 1893 The symphony is characteristic of American life and strongly appeals to those in whom the love of country is instilled. Blending with the voices of nature are heard the wail of the Indian, the triumphal sound at the birth of liberty and the progress of civilization. Dvorak has treated his subject in a masterly way and has given a classic environment to common place subjects which is the acme of poetic treatment. The other orchestral numbers are Beethoven's Overture "to Leonore" No. 3; and Massenet's Suite, "Les Erinnyes" which is given for the first time here. Tickets are now on sale at Albert's.

[illegible]
Jan, 9 / 1898

8

IN HARMONY'S REALM

Items of Interest to the Local Lyric World.

NEXT SYMPHONY CONCERT

Dvoraks, From the New World, to Be the Principal Number of the Programme — Baltimore Composer's Works to Be Produced in New York Next Month—Other Matters Musical.

The programme for the third concert by the Boston Symphony Orchestra in the Music Hall, Wednesday evening, January 19, is a most attractive one. It open with Dvorak's symphony "From the New World," written in the summer of 1893 directly after Mr. Dvorak's arrival in this country.

It is exceedingly interesting because of the effort on the part of a foreign composer to write what he considers American national music, and the composer shows a touch of his Bohemian nature by taking the themes of this symphony largely from the negro melodies from the Southern plantations. While its superb orchestration marks it as a classic, it is remarkably free from the dry and hard passages too prevalent in the so-called classical music.

The statement with regard to this symphony that it is based largely on negro melodies for its themes has aroused considerable discussion among the critics. One writer, in commenting upon a recent performance of this symphony by the Boston Symphony Orchestra, quotes Mr. Krenbiel as follows:

"We are aware that a writer of negro songs is going about the country with the assertion that the principal subject of the slow movement of this symphony is a melody which he sent to the composer through a newspaper reporter. But we do not consider the story worth believing for a moment." The critic then adds: "Even Mr. Krehbiel will perhaps admit that in the largo, scherzo and final movement there are melodies and rhythms which quaintly suggest plantations songs," and then adds very pertinently that "whatever Dvorak intended, the symphony is so beautiful, particularly the largo, that it should become the favorite with American audiences."

The second orchestral number on the programme is the Beethoven overture to "Leonore" No. 3, which has long been regarded as the king of overtures. There has always been a good deal of controversy as to Beethoven's four overtures to "Leonore." The several dates of composition are given as follows: The overture No. 1 and overture No. 2, both composed in 1805; the overture No. 3, composed in 1806, and overture No. 4, composed in 1814. The first three are usually assigned to the opera of "Leonore," and the fourth to the opera of "Fidelio." Just why Beethoven wrote so many overtures to this opera is easily explained on the ground of his not being satisfied with his earlier compositions. Beethoven's tendency to make such changes in his themes as he worked them over and over again to get them to satisfy him is universally known, as it is also abundantly proved in his sketch books.

The closing orchestral number will be a suite by Massenet, "Les Erinnyes" (The Furies). "Les Erinnyes" is an antique drama in two parts by Laconte de Lisle, and was given with incidental music by Jules Massenet at the Odeon, in Paris, on January 6, 1873. Massenet's music, as given at the first performance of the play at the Odeon, was for strings only, with a few trombone passages in the prelude. He afterward rewrote and rescored the whole, adding some choruses and the long ballet divertissement. The music was one of the cornerstones of Massenet's reputation in France. The added choruses are omitted in the published score for concert performance.

The soloist will be the favorite soprano Mme. Lillian Blauvelt, who will sing the aria "Voi Che Sapate," from "The Marriage of Figaro," and for the second selection a beautiful aria from Gounod's opera "Mirella."

THE SUNDAY HERALD.

SUNDAY, JANUARY 16.

MUSIC HALL. MT. ROYAL AVENUE.

BOSTON SYMPHONY ORCHESTRA | BLAUVELT

MR. EMIL PAUR, Conductor.

Third Concert, WEDNESDAY, Jan. 19, at 3.

PROGRAMME:

DVORAK—Symphony "From the New World."
MOZART—Aria, "Voi che sapete," from "Marriage of Figaro."
BEETHOVEN—"Overture to Leonore," No. 3.
GOUNOD—Recitative and Aria, "To Cheat My Love," from the opera "Mirella."
MASSENET..........Suite, "Les Erinnyes." First Time.

Tickets now on sale at Albert's.

F. R. COMEE, Ass't Mgr. C. A. ELLIS, Mgr.

* * *

Only once has Anton Dvorak's symphony, "From the New World," been heard in Baltimore, and this occurred several seasons ago.

While the composition was appreciated and admired at the time, one presentation of a writing so new and foreign to works of a heavy nature afforded little if any, opportunity for critical study. It is therefore pleasing to musical Baltimore to know that the novel Dvorak work is to be heard again in Baltimore, and additionally satisfactory to know that "From the New World" will be interpreted by Director Emil Paur and the Boston Symphony Orchestra.

The next concert by this splendid organization will be given in the Music Hall next Wednesday evening, when the Dvorak Symphony will be the principal number on the programme. This work has been widely criticised, both in Europe and America, but every rendition of it has but added to its popularity with audiences on this side of the Atlantic; and, indeed, the critics, while of much diversity of opinion regarding the sources of Dvorak's inspiration, are a unit in proclaiming the great beauty and the wonderful harmonies of the work.

In addition to this masterpiece of Dvorak, next Wednesday night's programme will include Beethoven's great work, the overture to "Lenore No. 3" and Massenet's suite "Les Erinnyes" (Furies). A greater variety of symphonic treatment of varying musical themes could scarcely be grouped in a single concert programme than is to be found in this midwinter performance by the Boston Symphony Orchestra.

The length of the orchestral numbers will make the enforcement of the 8.15 rule more imperatively necessary at this concert than usual, and holders of tickets are therefore urged to be prompt in their attendance.

The close attention necessary to the enjoyment of the playing of the orchestra will be delightfully relieved at intervals between the orchestral numbers by the rendition of two beautiful arias by the favorite soprano singer, Madame Lillian Blauvelt. She will sing "Voi Che Sapote" from "The Marriage of Figaro" and a selection from "Mirella," one of Gounod's operas, which is rarely produced at the present time.

* * *

[73]

Sunday
Jan. 16/98

IT IS ORCHESTRAL WEEK.

TWO CONCERTS BY THE BOSTON SYMPHONY AND SOLOISTS.

Many Minor Musicales Will Also Be Given—Songs by a Brooklyn Composer. Preparations for Mendelssohn's "St. Paul"—Interest in Joseffy's Coming Appearance.

CALENDAR FOR THE WEEK.

SUNDAY—Concert of the Arion, with soloists; Arion Hall, 8 P. M. Metropolitan popular concert; Metropolitan Opera House, 8:15.

TUESDAY—Song recital by Mrs. J. Williams Macy; Memorial Hall, 3 P. M. Concert of songs by Louis Kommenich and cantata; Wissner Hall, 8:15 P. M.

THURSDAY—Concert for the Lutheran Zion Church, by Carl Fique; Association Hall, 8:15 P. M.

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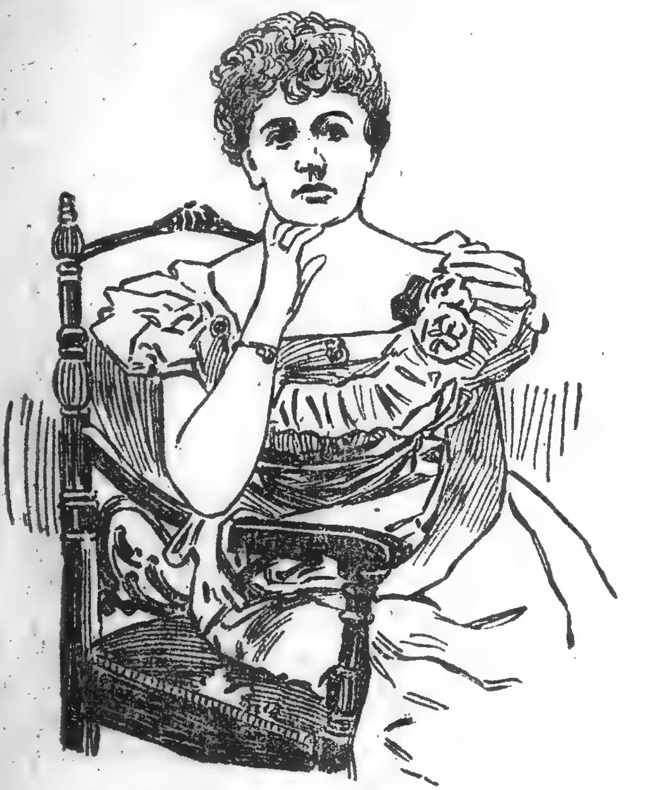
MME. SZUMOWSKA.

FRIDAY, 3 P. M.

Symphony No. 46, in D major (without minuet) ....Mozart
Nocturne in C minor ....Chopin
Impromptu in F sharp major ....Chopin
"La Campanella" ....Paganini-Liszt

Mme. Szumowska.

"Midsummer Night's Dream" music..Mendelssohn
Prize Song from "Die Meistersinger"....Wagner

H. Evan Williams.

Overture to "Tannhauser"............Wagner

SATURDAY, 8:15 P. M.

Overture "Leonore," No. 3............Beethoven
Aria from "Fidelio"............Beethoven

Mme. Gadski.

Suite, "Les Erinnyes" (first time)......Massenet
"Elsa's Dream" (balcony scene from Act II, "Lohengrin")............Wagner

Mme. Gadski.

Symphony in D minor, No. 4............Schumann

As befits symphony week there will be no other concerts of the first rank in the borough this week, but there are a number of minor affairs which have much local musical interest. For to-night the Arion Society, under Arthur Claassen, will give its second concert of the season at Arion Hall, with the assistance of Marie Rappold, soprano; Elsa Von Moltke, violin; Wilhelm Xanten, tenor; Hugo Troetschel, organ, and Otto L. Fischer, piano. The chorus will sing a number of brief modern compositions, and an arrangement of "My Old Kentucky Home," made by Arthur Claassen, for solo quartet and mixed chorus.

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"Lebenswanderung."
"Mein Liebgesell."

Double quartet.

"Ach! Koennt' ich das vergessen" (Ah, could I but forget thee.)
"Ich sag' es nicht" (I'll not tell.)

Miss Hildegard Hoffmann.

"Rosenzeit," MS.
"Herbstwanderung" (Love's Vassal.)

Mr. William Bartels.

"Heimliches Klingen" (Mysterious Melody.)
"Wenn ich's nur wuesst'" (If I but knew.)

Mrs. Josephine S. Jacoby.

"Der Troubadour" (The Troubadour.)
"Der Einzigen," MS.
"Vagantenlied" (Vagrant's Song.)

Mr. Henry Bartels.

"Das Maedchen und der Dornbusch" (The Maiden and the Briar.)
"Maedchenglueck" (Maiden's Joy.)

Miss Hildegard Hoffmann.

"Sehnsucht" (Longing.)

Ladies' Chorus.

"Wer weiss?" (Who knows.)

Mrs. Josephine S. Jacoby.

"Abschied" (Parting.)
"Lockung" (Love's Pleading.)

Double quartet.

Mrs. J. Williams Macy, a pupil of Albert Gerard Thiers, will introduce herself on Tuesday afternoon by a song recital at Memorial Hall. She will have the assistance of William Barber, pianist, and Mr. Thiers as accompanist. Her programme includes songs by Chaminade, Bemberg, Jensen, Clayton, Johns, E. Newcomb, J. C. Bartlett and Victor Harris.

The fifth annual concert for the benefit of the Aid Society of the Lutheran Zion Church will be given at Association Hall on Thursday evening. The concert is by Carl Fique, assisted by the Rheinfaelzer Maennerchor of New York, the mixed chorus choir of the church, Katharine Noack-Fique, mezzo-soprano and piano; Mrs. T. Treckman, contralto; Miss Jennie S. Liebmann, piano; Miss Eleanor Treadwell, piano, and E. A. Kent, tenor. The programme includes an Easter cantata, a Christmas carol and some male choruses by Mr. Fique. and standard piano compositions and songs.

The soloists at the concert at the Metropolitan to-night include Alice Verlet, soprano; Mrs. Jacoby, contralto; the Sutro sisters, ensemble pianists, and Leon Max, tenor. Seidl and his orchestra will furnish the backbone of the programme.

Damrosch opens his opera season at the Metropolitan this week with his most familiar operas: "Traviata," with Melba on Monday; "Tannhauser," on Wednesday; "Die Meistersinger" on Friday evening and "Faust" on Saturday afternoon.

The Institute is making a persistent attempt to revive the standard oratorios which were so popular a genration ago but are now seldom heard. Last year it gave a very good performance of Mendelssohn's "Elijah," which has come nearer to keeping itself alive than any oratorio except "The Messiah." This year on February 2 it will follow up that lead with the same composer's "St. Paul." The performance will be under the direction of Walter Henry Hall, who conducted "Elijah," and the choruses will be sung by his admirable chorus, the Brooklyn Oratorio Club. The soloists will be Ida Gray Scott, a well known church soprano in Manhattan Borough; Josephine S. Jacoby, an alto, who is rising rapidly to the first rank; Dr. Ion Jackson, a tenor unknown here, and Dr. Carl E. Dufft, bass. This ought to insure an excellent performance and the revival ought to be successful. There is no such choral writing as is to be found in these oratorios which have fallen into neglect of late years. and the Brooklyn Institute affords just the audience to receive their revival sympathetically. No one who cares for music in its larger forms should miss "St. Paul" and this will afford the only opportunity which has been given to hear the work for years.

There is much interest among pianists in particular in the Seidl concert of February 5, on which night Joseffy will afford a most unusual treat by playing two concertos. One of these is Chopin's in E minor in which he recently made a sensation at one of the Astoria concerts, and the other is that by Liszt in A major. The American feature of the programme will be the overture to Dudley Buck's "Marmion."

Every Saturday Review

BALTIMORE, JANUARY 15, 1898.

MUSIC HALL. [illegible] yal Ave.

BOSTON SYMPHONY ORCHESTRA. | BLAUVELT.

MR. EMIL PAUR, Conductor.

3rd Concert WEDNESDAY, Jan. 19, at 3 P. M

PROGRAMME:

DVORAK—Symphony "From the New World."
MOZART—Aria, "Voi che sapere," from "Marriage of Figaro."
BEETHOVEN—"Overture to Leonore," No 3.
GOUNOD—Recitative and Aria, "To Cheat My Love," from the opera "Mirella."
MASSENET..........Suite, "Les Erinnyes."

First Time.

Tickets now on sale at Albert's.

F. R. COMEE, Ass't Mgr. C. A. ELLIS, Mgr

Boston Symphony Orchestra Concert

The third concert of the series to be given by the Boston Symphony Orchestra will take place next Wednesday night at Music Hall, where conductor Emil Paur will offer a varied program well calculated to appeal to the tastes of the advocates of the different schools of music. Mme Blauvelt will be the soloist and will sing an aria from Mozart's "Marriage of Figaro" and recitative and aria "To cheat my love" from Gounod's opera, Mirella. The opening number of the evening and the chef d'ouvre of the concert is Dvorak's symphony "From the New World," which has been given but once before in Baltimore when Seidl's orchestra gave it for the first time shortly after it was written in 1893 The symphony is characteristic of American life and strongly appeals to those in whom the love of country is instilled. Blending with the voices of nature are heard the wail of the Indian, the triumphal sound at the birth of liberty and the progress of civilization. Dvorak has treated his subject in a masterly way and has given a classic environment to common place subjects which is the acme of poetic treatment. The other orchestral numbers are Beethoven's Overture "to Leonore" No. 3; and Massenet's Suite "Les Erinnyes" which is given for the first time here. Tickets are now on sale at Albert's.

Sunday
Herald
Jan. 16/1898

IN HARMONY'S REALM

Items of Interest to the Local Lyric World.

NEXT SYMPHONY CONCERT

Dvoraks, From the New World, to Be the Principal Number of the Programme — Baltimore Composer's Works to Be Produced in New York Next Month—Other Matters Musical.

The programme for the third concert by the Boston Symphony Orchestra in the Music Hall, Wednesday evening, January 19, is a most attractive one. It opens with Dvorak's symphony "From the New World," written in the summer of 1893 directly after Mr. Dvorak's arrival in this country.

It is exceedingly interesting because of the effort on the part of a foreign composer to write what he considers American national music, and the composer shows a touch of his Bohemian nature by taking the themes of this symphony largely from the negro melodies from the Southern plantations. While its superb orchestration marks it as a classic, it is remarkably free from the dry and hard passages too prevalent in the so-called classical music.

The statement with regard to this symphony that it is based largely on negro melodies for its themes has aroused considerable discussion among the critics. One writer, in commenting upon a recent performance of this symphony by the Boston Symphony Orchestra, quotes Mr. Krenbiel as follows:

"We are aware that a writer of negro songs is going about the country with the assertion that the principal subject of the slow movement of this symphony is a melody which he sent to the composer through a newspaper reporter. But we do not consider the story worth believing for a moment." The critic then adds: "Even Mr. Krehbiel will perhaps admit that in the largo, scherzo and final movement there are melodies and rhythms which quaintly suggest plantations songs," and then adds very pertinently that "whatever Dvorak intended, the symphony is so beautiful, particularly the largo, that it should become the favorite with American audiences."

The second orchestral number on the programme is the Beethoven overture to "Leonore" No. 3, which has long been regarded as the king of overtures. There has always been a good deal of controversy as to Beethoven's four overtures to "Leonore." The several dates of composition are given as follows: The overture No. 1 and overture No. 2, both composed in 1805; the overture No. 3, composed in 1806, and overture No. 4, composed in 1814. The first three are usually assigned to the opera of "Leonore," and the fourth to the opera of "Fidelio." Just why Beethoven wrote so many overtures to this opera is easily explained on the ground of his not being satisfied with his earlier compositions. Beethoven's tendency to make such changes in his themes as he worked them over and over again to get them to satisfy him is universally known, as it is also abundantly proved in his sketch books.

The closing orchestral number will be a suite by Massenet, "Les Erinnyes" (The Furies). "Les Erinnyes" is an antique drama in two parts by Laconte de Lisle, and was given with incidental music by Jules Massenet at the Odeon, in Paris, on January 6, 1873 Massenet's music, as given at the first performance of the play at the Odeon, was for strings only, with a few trombone passages in the prelude. He afterward rewrote and rescored the whole, adding some choruses and the long ballet divertissement. The music was one of the cornerstones of Massenet's reputation in France. The added choruses are omitted in the published score for concert performance.

The soloist will be the favorite soprano Mme. Lillian Blauvelt, who will sing the aria "Voi Che Sapate," from "The Marriage of Figaro," and for the second selection a beautiful aria from Gounod's opera "Mirella."

THE SUNDAY HERALD.

SUNDAY, JANUARY 16.

MUSIC HALL. MT. ROYAL AVENUE.

BOSTON SYMPHONY ORCHESTRA | BLAUVELT

MR. EMIL PAUR, Conductor.

Third Concert, WEDNESDAY, Jan. 19, at 8.

PROGRAMME:

DVORAK—Symphony "From the New World."
MOZART—Aria, "Voi che sapete," from "Marriage of Figaro."
BEETHOVEN—"Overture to Leonore," No. 3.
GOUNOD—Recitative and Aria, "To Cheat My Love," from the opera "Mirella."
MASSENET...........Suite, "Les Erinnyes."

First Time.

Tickets now on sale at Albert's.

F. R. COMEE, Ass't Mgr. C. A. ELLIS, Mgr.

* * *

Only once has Anton Dvorak's symphony, "From the New World," been heard in Baltimore, and this occurred several seasons ago.

While the composition was appreciated and admired at the time, one presentation of a writing so new and foreign to works of a heavy nature afforded little if any, opportunity for critical study. It is therefore pleasing to musical Baltimore to know that the novel Dvorak work is to be heard again in Baltimore, and additionally satisfactory to know that "From the New World" will be interpreted by Director Emil Paur and the Boston Symphony Orchestra.

The next concert by this splendid organization will be given in the Music Hall next Wednesday evening, when the Dvorak Symphony will be the principal number on the programme. This work has been widely criticised, both in Europe and America, but every rendition of it has but added to its popularity with audiences on this side of the Atlantic; and, indeed, the critics, while of much diversity of opinion regarding the sources of Dvorak's inspiration, are a unit in proclaiming the great beauty and the wonderful harmonies of the work.

In addition to this masterpiece of Dvorak, next Wednesday night's programme will include Beethoven's great work, the overture to "Lenore No. 3" and Massenet's suite "Les Erinnyes" (Furies). A greater variety of symphonic treatment of varying musical themes could scarcely be grouped in a single concert programme than is to be found in this midwinter performance by the Boston Symphony Orchestra.

The length of the orchestral numbers will make the enforcement of the 8.15 rule more imperatively necessary at this concert than usual, and holders of tickets are therefore urged to be prompt in their attendance.

The close attention necessary to the enjoyment of the playing of the orchestra will be delightfully relieved at intervals between the orchestral numbers by the rendition of two beautiful arias by the favorite soprano singer, Madame Lillian Blauvelt. She will sing "Voi Che Sapote" from "The Marriage of Figaro" and a selection from "Mirella," one of Gounod's operas, which is rarely produced at the present time.

* * *

[73]

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, JANUARY 26, 1898.

Boston Symphony Orchestra.

THE third concert of the Boston Symphony Orchestra occurred last Thursday night in the Metropolitan Opera House. The musical scheme was as follows:

Academic Festival Overture, op. 80.............Brahms
Scena and Aria, Ah! Perfidio, op. 65...........Beethoven
Suite, Les Erinnyes..........................Massenet
  Entr'acte.
  Grecian Dance.
  Scene Religieuse
  Finale.
(First time.)
Elizabeth's Greeting, from Tannhäuser...........Wagner
Symphony No. 5, in E minor, from the New World, op. 95..........................Dvorák
Soloist, Mme. Lillian Nordica.

Such a performance of Dvorák's fine, satisfying work we have seldom heard; not that we agree with Mr. Paur in the matter of *tempi*, but the technical excellence and envisagement of the composer's moods we have not often had the pleasure of recording. The Brahms overture was read with lusty precision, and the Massenet suite—which the writer of these lines heard at its initial Parisian performance—was played with brilliancy and clarity of outline that was captivating. In the "Scene Religeuse" Alwin Schroeder gave, with a melting *cantabile*, the E minor solo—a solo Massenet has used with effect as a vocal "Elegie." But Mr. Schroeder could not be imposed upon by hearty applause, and set a good example for ambitious orchestral soloists.

Nordica sang the numbers allotted her on the program.

BROOKLYN OFFICE THE MUSICAL COURIER,
539 FULTON STREET, January 24, 1898.

THERE has been so much music this week that I feel as though my pen, instead of tracing words, was writing symphonies and concertos. Again the Boston Symphony Orchestra has come and gone, but this time it has left an imprint that will not soon be forgotten.

This was the first afternoon concert given under the régime of opening the Amphitheatre to music students and school children at twenty-five cents. The question did arise while the matter was being agitated as to whether the school children actually would take enough interest in orchestral music to attend. This question was settled beyond a doubt when crowds upon crowds with eager faces and their school books and music rolls under their arms thronged into the concert. Boys and girls ranging from thirteen years up were there and the order kept was something ideal.

Madame Berta Grosse Thomason, who had from ten to fifteen pupils among them, told me that she deserted her seat in the parquet to go up to see for herself how the young people received the magnificent program, and she said that the enthusiasm was something remarkable, and their enjoyment was fairly ecstasy. The management regretted extremely that it was forced to refuse seats to a very large number, as it did not feel justified in selling these seats at the door, knowing that there were none to be secured after they had been admitted.

The rest of the house was crowded and a renewed enthusiasm was prevalent which must indeed have been sweet music to the ears of Mr. Paur and his orchestra. The magnificent program was given superbly, but the crown of everything was the overture to "Tannhäuser," which was a masterly presentation. Mr. Paur is a good Wagnerian conductor, and more of these selections would be welcome from him indeed.

The soloists, Mme. Szumowska and Evan Williams, were received with much enthusiasm, each one receiving five or six recalls.

Evan Williams was superb in Walther's "Preislied," only I wish he had sung it in German instead of in English. The evening performance was equally enjoyable. The orchestra gave the delightful Massenet number which was given in New York, and is probably reviewed in those columns. The Schumann Symphony was magnificent, as also the "Leonore" overture. What an all-encompassing musician Paur is, and how responsive his orchestra is to his desire. The next concerts occur February 18 and 19.

The Nordica row is a foolishly told story. Here are the facts: Dear old Snorts, as we call her, was in high spirits when she reached the Metropolitan Opera House last Thursday morning. There were no seats for the Boston Band, and so, hatted and standing, the two vocal numbers were given. Kneisel, of the Butter Fiddle, conducted and Nordica was really pleased. But when she first saw the men standing—never an unpleasant spectacle even for such an artist—she exclaimed:

"It's a regular Kalamazoo orchestra." The third tympanist and ninth contrafagottist—both men without any personal sense of humor—grew indignant and by 7:15 that evening a series of resolutions was drafted, in which it was distinctly specified that any member of old man Higginson's band from Boston who applauded Lillian Balloon Doeme at the concert would be fined. I caught Charlie Ellis clapping his fins together, and, after telling Melb what I thought of him, I made him go out and buy the beer.

He did. So did I.

STANDARD UNION,
BROOKLYN,
JANUARY 22, 1898.

BOSTON SYMPHONY CONCERT.

An exceptionally fine programme was offered yesterday afternoon at the third matinee of the Boston Symphony Orchestra. Whether it was due to the programme or a general awakening on the part of the Brooklyn people to the fact that the Boston Orchestra is the finest in the world, the Academy of Music held an audience twice as large as that which was present at the opening of the series of matinees in November. The "Boston plan" of selling seats in the family circle for 25 cents was tried for the first time with excellent results. Many young students and pupils from the different schools took advantage of the reduced price. Mr. Paur and his men were in the best of form. The familiar face of Franz Kneisel, the concert master, was missed, but he will undoubtedly be in his place tonight. The soloists, Mme. Antoinette Szumowska, the pianiste, and Evan Williams, the tenor, were both delightful. Mme. Szumowska is distinguished for three things. First, as an artist of great talents; second, as the only pupil of Paderewski, and third, as the wife of Mr. Adamowski, one of the solo violinists of the orchestra and the leader of the Adamowski string quartet.

While a pupil of the great Polish pianist, Mme. Szumowska's playing is marked by her own charming individuality. She resembles her master in but two things—modesty and the harplike touch in drawing music from the keys. What she lacks in virility she makes up in delicacy and grace. Her trilling sounded like the tickling of some exquisite silver bell, and her runs were as smooth and beautiful as if sent out from the throat of some forest bird. Her selections were the Chopin nocturne in C minor, the Chopin Impromptu in F sharp major, and brilliant Paganina-Liszt, "La Campanella." The audience recalled her several times, and members of the orchestra joined heartily in the demonstration. Mr. Williams sang "Walter's Prize Song," from "Die Meistersinger." Wagner must have written that song for just such a singer as Mr. Williams. His voice is very beautiful, and to that he adds a fine method, and best of all, the passion and varied expression required for such music. It should not be difficult for a Welshman to learn German, especially in these days of "rapid methods." If Mr. Williams could be induced to undertake the study of the language necessary for Wagner music, he would would make a grand acquisition to the German opera forces, for he has the physique, voice and dramatc ability all combined. Yesterday he sang the "Prize Song" in English, and that is never quite satisfactory to the thorough student, but his beautiful voice and sympathetic manner atoned for this one defect. He, too, was recalled half a dozen times. The orchestra played Mozart's Symphony No. 46, in D major. (This is one of three symphonies composed by Mozart, without the minuet), the overture, Sherzo, nocturne and wedding march, from Mendelsshon's music to Shakespeare's "Midsummer Night's Dream," and the overture to Wagner's "Tannhauser." The Mendelssohn and Wagner numbers are frequently heard, but it was a great treat to hear them again from such an orchestra. It took a little time to become accustomed to Mr. Paur as a conductor, and now it is but just to state that he has completely stamped himself as a leader and musician, of the most thorough and scholarly attainments. Mr. Higginson, the patron and friend of the orchestra, made no mistake when he re-engaged Mr. Paur as the conductor for another term of years.

Mme. Johanna Gadski, of the Damrosch-Ellis Opera Company, will be the soloist at to-night's concert. She will sing an aria from "Beethoven's opera, "Fidelio," and "Elsa's Dream," from "Lohengrin." The orchestra will play "Beethoven's "Leonore," overture No. 3; "Les Erinnyes," a new suite, by Massenet, and Schumann's D minor symphony. It's a grand programme, and should be heard by a crowded house.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND. 27

PAUR WILL STAY.

Colonel Higginson Denies the Reported Symphony Change.

Musical people in Boston were not a little stirred up by the apparently well authenticated story that at the end of the present season Emil Paur would lay down his baton as leader of the Boston Symphony, and his place would be taken by Felix Weingartner, conductor of the Royal Opera House in Berlin.

This story, which is emphatically denied by Colonel Henry L. Higginson, the founder and head of the Boston Symphony, appeared in the Musical Courier, and asserted beyond a doubt that Mr. Weingartner was at the present time considering the offer and doing his best to get his release from the Berlin theatre.

"It is a lie," said Colonel Higginson to the Post reporter last night, "a lie from beginning to end, and I will thank you to say so."

This is Mr. Paur's fifth season, and the story was readily credited, as his 10-year contract contains a clause by which his services may be dispensed with at this time by the payment to him of a $10,000 bonus.

Colonel Higginson was asked with regard to the contract, but declined to discuss this matter, saying that this was a matter that he would talk over with nobody.

Other rumors are now in circulation, one to the effect that Richter of the Imperial Opera in Vienna, and another coupling Walter Damrosch's name with the conductorship of the Boston Symphony, but neither of them finds wide credence, it being thought by those who ought to know best that Mr. Paur, whose work the present season has met with high praise by the critics in this and other cities, will stay. It is claimed that as the best of feeling and harmony now prevail between the leader and the orchestra, whose work is highly creditable, a change of leadership could do no good but possibly much harm.

THE BOSTON TIMES

BOSTON, MASS., JAN. 23, 1898.

The Boston Symphony orchestra gave a concert at the Metropolitan Opera house, New York, last Thursday evening, with Mme. Nordica as the soloist, and concerts in the Brooklyn Academy of Music Friday afternoon and Saturday evening. Mme. Gadski was the soloist last night.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, JAN. 30, 1898.
(Copyright, 1898, Post Publishing Company.)

THE SYMPHONY CONCERT.

The thirteenth of the regular series of concerts by the Boston Symphony Orchestra was given last evening in Music Hall. Miss Olive Mead was the soloist.

The programme consisted of Meyerbeer's "Struensee" overture, Saint-Saens's concerto for violin and orchestra, No. 3, in B minor, Op. 61, Chabrier's prelude to the second act of "Gwendoline," and Sgambati's Symphony in D, No. 1, Op. 16.

Miss Olive Mead made a most favorable impression by her performance of the Saint-Saens concerto. She has improved wonderfully in recent years, and is now able to take an enviable position with our many eminent violinists. The concerto is one of the most interesting works of its class written for some time, if not the most serious. It has been heard here once or twice before in these concerts. Miss Mead had an enthusiastic reception and there were several recalls. At the next rehearsal and concert Mr. Alexander Siloti, the eminent pianist, will make his first appearance in this city, as the soloist, in Tschaikowsky's concerto No. 2. The other numbers will be by the same composer, also, and are the "Pathetic" Symphony No. 6 and the overture, "1812."

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, JANUARY 26, 1898.

Boston Symphony Orchestra.

THE third concert of the Boston Symphony Orchestra occurred last Thursday night in the Metropolitan Opera House. The musical scheme was as follows:

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Scena and Aria, Ah! Perfidio, op. 65...........Beethoven
Suite, Les Erinnyes...........................Massenet
  Entr'acte.
  Grecian Dance.
  Scene Religieuse
  Finale.
(First time.)
E[illegible] Greeting, from Tannhäuser...........Wagner
S[illegible] 5, in E minor, from the New
  [illegible] 95..............................Dvorák
Soloist, Mme. Lillian Nordica.

Su[illegible] performance of Dvorák's fine, satisfying work w[illegible] heard; not that we agree with Mr. Paur in [illegible] of *tempi*, but the technical excellence and [illegible] the composer's moods we have not often [illegible] of recording. The Brahms overture w[illegible] lusty precision, and the Massenet suite—which [illegible] of these lines heard at its initial Parisian per[illegible] was played with brilliancy and clarity of outline [illegible] was captivating. In the "Scene Religeuse" Alwin Schroeder gave, with a melting *cantabile*, the E minor [illegible] solo Massenet has used with effect as a vocal "Elegie." But Mr. Schroeder could not be imposed upon by hearty applause, and set a good example for ambitious orchestral soloists.

Nordica sang the numbers allotted her on the program.

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THERE has been so much music this week that I feel as though my pen, instead of tracing words, was writing symphonies and concertos. Again the Boston Symphony Orchestra has come and gone, but this time it has left an imprint that will not soon be forgotten.

This was the first afternoon concert given under the régime of opening the Amphitheatre to music students and school children at twenty-five çents. The question did arise while the matter was being agitated as to whether the school children actually would take enough interest in orchestral music to attend. This question was settled beyond a doubt when crowds upon crowds with eager faces and their school books and music rolls under their arms thronged into the concert. Boys and girls ranging from thirteen years up were there and the order kept was something ideal.

Madame Berta Grosse Thomason, who had from ten to fifteen pupils among them, told me that she deserted her seat in the parquet to go up to see for herself how the young people received the magnificent program, and she said that the enthusiasm was something remarkable, and their enjoyment was fairly ecstasy. The management regretted extremely that it was forced to refuse seats to a very large number, as it did not feel justified in selling these seats at the door, knowing that there were none to be secured after they had been admitted.

The rest of the house was crowded and a renewed enthusiasm was prevalent which must indeed have been sweet music to the ears of Mr. Paur and his orchestra. The magnificent program was given superbly, but the crown of everything was the overture to "Tannhäuser," which was a masterly presentation. Mr. Paur is a good Wagnerian conductor, and more of these selections would be welcome from him indeed.

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STANDARD UNION
BROOKLYN
JANUARY 22, 1898.

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BOSTON POST,
The Representative Democratic Paper
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Jan 29

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This story, which is emphatically denied by Colonel Henry L. Higginson, the founder and head of the Boston Symphony, appeared in the Musical Courier, and asserted beyond a doubt that Mr. Weingartner was at the present time considering the offer and doing his best to get his release from the Berlin theatre.

"It is a lie," said Colonel Higginson to the Post reporter last night, "a lie from beginning to end, and I will thank you to say so."

This is Mr. Paur's fifth season, and the story was readily credited, as his 10-year contract contains a clause by which his services may be dispensed with at this time by the payment to him of a $10,000 bonus.

Colonel Higginson was asked with regard to the contract, but declined to discuss this matter, saying that this was a matter that he would talk over with nobody.

Other rumors are now in circulation, one to the effect that Richter of the Imperial Opera in Vienna, and another coupling Walter Damrosch's name with the conductorship of the Boston Symphony, but neither of them finds wide credence, it being thought by those who ought to know best that Mr. Paur, whose work the present season has met with high praise by the critics in this and other cities, will stay. It is claimed that as the best of feeling and harmony now prevail between the leader and the orchestra, whose work is highly creditable, a change of leadership could do no good but possibly much harm.

THE BOSTON TIMES

BOSTON, MASS., JAN. 23, 1898.

The Boston Symphony orchestra gave a concert at the Metropolitan Opera house, New York, last Thursday evening, with Mme. Nordica as the soloist, and concerts in the Brooklyn Academy of Music Friday afternoon and Saturday evening. Mme. Gadski was the soloist last night.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, JAN. 30, 1898.
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THE SYMPHONY CONCERT.

The thirteenth of the regular series of concerts by the Boston Symphony Orchestra was given last evening in Music Hall. Miss Olive Mead was the soloist.

The programme consisted of Meyerbeer's "Struensee" overture, Saint-Saens's concerto for violin and orchestra, No. 3, in B minor, Op. 61, Chabrier's prelude to the second act of "Gwendoline," and Sgambati's Symphony in D, No. 1, Op. 16.

Miss Olive Mead made a most favorable impression by her performance of the Saint-Saens concerto. She has improved wonderfully in recent years, and is now able to take an enviable position with our many eminent violinists. The concerto is one of the most interesting works of its class written for some time, if not the most serious. It has been heard here once or twice before in these concerts. Miss Mead had an enthusiastic reception and there were several recalls. At the next rehearsal and concert Mr. Alexander Siloti, the eminent pianist, will make his first appearance in this city, as the soloist, in Tschaikowsky's concerto No. 2. The other numbers will be by the same composer, also, and are the "Pathetic" Symphony No. 6 and the overture, "1812."

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CIII., NO. 30.

SUNDAY, JANUARY 30, 1898.

THE SYMPHONY CONCERT.

Miss Olive Mead Makes Her Debut as a Soloist.

The Varied Programme Presented with Brilliant Effect—Mr. Paur's Sympathetic Reading Brings Out the Fine Points of Some of the Old Favorites.

The 13th concert of the Boston Symphony orchestra, in Music Hall last evening, was given before a very large audience, the selections being:

Overture, "Struensee"..............Meyerbeer
Concerto for violin, No. 1, op. 61..Saint-Saens
Prelude to act 3, "Gwendoline"......Chabrier
Symphony No. 1, op. 16.............Sgambati

The soloist was Miss Olive Mead.

It was an interesting programme, varied and brilliant in character, and admirably balanced. It is true that there was nothing new, although the Meyerbeer overture is so seldom played, and as the symphony had only one previous hearing here, they may be fairly viewed in the light of novelties.

Meyerbeer's overture, composed as a prelude to his brother's tragedy of the same name, was well worth the hearing again, though it has aged somewhat since it was last heard. When it originally appeared it was thought rather profound; so much so that it was proclaimed by one facetious critic that its title should be "Abstrusensee." The why and the wherefore of this is difficult to understand at this late date, for at present it seems to be, despite its flights into fugato, exceedingly simple, and what was once deemed its massive and complicated instrumentation has become rather thin and plain sailing in comparison with the orchestration of today. Still, it is yet an admirable overture, somewhat operatic in its general aspect, but strong and effective in its way, and the most ambitious and the only deserving example of Meyerbeer's more serious work for the orchestra alone. Its performance was admirable in color and perfect in execution.

The Chabrier entr'acte holds its own firmly, and gains in interest with each succeeding presentation. It was exquisitely read and played, the beautiful combinations for the wind instruments being given with especial delicacy of style and charm of effect.

If the Sgambati symphony is not a great work, it is, nevertheless, strong in individuality and in mastery of orchestral treatment, and may be safely pronounced the most important and the most successful work for the orchestra that the modern Italian school has produced. It is less vague and more free from the too-deliberate struggling for mere originality than are the more recent efforts of the composer. All that it has to say was brought out clearly, forcibly and satisfyingly by the intelligent and sympathetic reading accorded it by Mr. Paur.

Miss Olive Mead proved to be a young artist of fine musical instinct, and of really exceptional ability. She has a large and full tone, her intonation is without a flaw, her bowing is free and graceful, and her technique is remarkable in its easy fluency, its certainty and its finish. She plays in a style marked by elegance, breadth and distinction, with confidence and authority, and with thorough musicianly taste.

Her performance of the Saint-Saens concerto was very beautiful, indeed, in all that regards the technical essentials of her art and maturity of skill generally. From the beginning to the end of her efforts her playing was singularly interesting and attractive in its freedom from affectation and in its frank sincerity. The slow movement was given with delightful purity of taste and grace of phrasing, and in the more brilliant and exacting moments of the work she acquitted herself with unfailing exactness.

Miss Mead is decidedly an artist of whom much may be confidently expected when she has grown in experience and has gained something more of warmth, variety and passionateness in expression. The honor of so young an artist appearing at a Symphony concert was fully justified by the admirably guided talent that she manifested. She at once won the good will of her audience, which applauded her with exceptional enthusiasm after each movement, and vigorously recalled her four or five times at the end of the concerto. Her success was overwhelming. Miss Mead has studied under Mr. Kneisel, who may well take pride in his pupil.

The next programme is to be devoted to Tschaikowsky, of whose works the following are to be given: Symphony No. 6, "Pathetique"; concerto for piano No. 2 (for the first time at these concerts); and the overture, "1812." The soloist will be Mr. Alexander Siloti.

Established 1813.
The Official Paper of the State.
The Official Paper of the City.

MONDAY MORNING, JAN. 31, 1898.

Meyerbeer and Sgambati in the Symphony Concert.

Meyerbeer's Overture to "Struensee," with which the concert of Saturday began, was like a buoy set in a yacht race, for it served to show how far the modern orchestral craft had sailed. There was a time when this work was thought too complex, and its orchestration was considered something wonderfully fine; now it is regarded as a very simple affair,

"And none so poor to do it reverence."

Nevertheless it presented some dramatic points, and its chief theme was not an unattractive bit of melody. Its counterpoint was not in any degree awe-inspiring, and its occasional blatancy caused one to remember how the gentle Schumann became fiery when rebuking the footlight-flavor of Meyerbeer.

Spite of all the attacks, Meyerbeer has made some wonderful bits of scoring; his use of English horn in the grand duo of the "Huguencts," his grand drum crescendos in the Benediction of the Poignards, his employment of Bass Clarinette in the finale of the same opera, his kettle-drum melody in the second act of "Robert," his bassoon passages at the Rising of the Nuns, and a host of other instances, might be adduced to prove the man more of a genius than a charlatan.

The old monks abused the Roman Coliseum but used its stones to build their churches; the modern composers have treated Meyerbeer in very much the same fashion. The performance of the overture was brilliant and its dramatic character lost nothing in Mr. Paur's reading.

Miss Olive Mead was the soloist of the concert. She appeared in St. Saens violin concerto in B minor. The great violin concertos can be easily counted on the fingers of one hand, and this one is not of them. It is prolix, ornate after the manner of violin concertos, and makes a long story out of a very short message. Miss Olive Mead played it in a chaste and blameless manner.

Although comparisons are always a thankless task, one could not help remembering the mighty breadth of Isaye in his debut in this work, three years ago, and contrasting it with the suavity of the present performance; Achilles in petticoats was not more out of place than the passion of St. Saens clothed in a Chesterfieldian imperturbability. In short it was the right thing in the wrong place, the right artist in the wrong composition.

Judged purely as violin-playing Miss Mead's work becomes worthy of great commendation; the intonation was delightfully pure and there was a surety in her work that imparted a sense of confidence to the auditor. The passages in harmonics at the end of the second movement were given with remarkable purity, and the brilliant fioriture of the finale had not a suspicion of blur. As a consequence Miss Mead was recalled again and again, with great enthusiasm, by the large audience.

Chabrier's prelude to the second act of "Gwendoline" came next; it is a strong contrast to the overture to the work, that being all tumult, kettledrum, and piccolo, while this is of Goldmarkian sensuousness. Probably this prelude pictures the nuptials of Gwendoline and Harold, and its gloomier touches, the melancholy of the English horn, the dark tones of the deepest wood-wind, presage the betrayal and massacre of the Danes.

It is a pretty story (Catulle Mendes, the writer of filth, produces a pure and noble picture in this libretto) and here the music seems closely wedded to the tale. Naturally it erquires the most perfect of shading, and the nuances of the orchestra deserve all praise.

Among the blind the one-eyed man is King; among the Italians Sgambati is regarded as a great symphonic composer. When this symphony was first performed in Vienna, a musical wit called it a great exhibition of Musical Cookery. The witticism holds; Italian themes are cooked in the German manner, and just as Richard Strauss (in his "In Italy") labelled his Hochheimer "Chianti," we find Sgambati calling his Chianti "Hochheimer," and he cooks his Italian thoughts with plenty of German sauce. Liszt is to blame for all this, and the fault stands out more clearly on a second hearing of the work.

There was no valid reason for a second hearing of the symphony, except perhaps the possession of the score and parts, and sufficient honor was done to the orchestral pioneer of a vocal nation, by the presentation of the work four years ago.

The national flavor is present in the symphony, perceptible even under its Teutonic disguise, in the employment of the old Roman ecclesiastical modes and in the folk-song character of the Serenade.

That a composer who betrays effort in his work (although the resultant movements are musicianly) and who has no very perceptible glow of thematic invention, should add an extra movement to the regular symphonic four, was certainly unwise. Yet the added movement is probably, together with the Scherzo, the most spontaneous part of the whole symphony.

The leading over from the Serenade into the Finale (for the two last movements are joined together a la Beethoven), is rather abrupt, and the sudden tumult of the finale is as unexpected as if an irate father had suddenly appeared at a window and violently broken up the serenade! Yet the finale gained somewhat on a second hearing; there is in it a proper brilliancy and a sufficiency of effective contrast.

The chief charge to be made against the composer is that he is not his natural self; he is continually striving to do something in the style of the masters whom Liszt caused him to worship, and the effect is apparent. Mendelssohn's "Italian" symphony is more Italian than this work of the Roman composer.

Much may be expected from Sgambati when he becomes less learned and more natural. As it is, this symphony may be regarded as an epoch work in Italian musical history, and the world owes Sgambati thanks for the orchestral wedge which he has pushed into Italy. But we need not study his symphony any more in the Music Hall concerts.

Louis C. Elson.

SUNDAY, JANUARY 30, 1898.

Thirteenth Symphony Concert, Emil Paur, Conductor, in Music Hall Last Night—Miss Olive Mead Was the Solo Violinist.

The program of the 13th Symphony Concert was as follows:

Overture to "Struensee"...........Meyerbeer
Concerto for violin, No. 3, in B minor, Op. 61..............................Saint-Saëns
Prelude to Act II. of "Gwendoline"....Chabrier
Symphony No. 1, in D major, Op.16..Sgambati

Mr. Apthrop's statement that the overture to "Struensee" is "indeed the only orchestral composition of Meyerbeer's that has held its place in the serious concert repertory" is too sweeping. As a matter of fact, the incidental music to "Struensee" has been given several times of late years in Paris at serious concerts, as at the Chatelet.

Surely there is no good reason for the frequent performance of this overture. It is laboriously made and of little or no effect. Meyerbeer's hands were supported, when he was strongest, by the stage carpenter and the scene painter, In his operas there are a few great moments and a singular wealth of ingenious detail. Many borrowed freely from him, and the most ungrateful of these borrowers was Wagner. When Meyerbeer was obliged to write orchestral music without the aid of the footlights, he cut a sorry figure. Take this overture, for instance; how cut and dried it is—without nobility or beauty or breadth of theme—without true skill in the development. How hopelessly old-fashioned and futile is the orchestration! Nowhere is there substantial thought. Nowhere is there any sustained flight of imagination, however near the ground.

⁂

Miss Mead is the third female violinist who has made her appearance at a Symphony concert in Music Hall.

The first was Mrs. Terese Liebe, who appeared with her brother Theodor Liebe, a 'cellist, and Mr. Henschel in Beethoven's concerto in C for piano, violin, and 'cello, Jan. 21, 1882. In the same concert she played with her brother an andante for violin and 'cello from Henschel's suite op. 23. It was at this concert that Mr. Henschel acted as conductor, composer and pianist.

Mrs. Camilla Urso was the next. She played, March 3, 1888, Rubinstein's concerto op. 46, and she appeared again in 1892.

Miss Mead has a smooth, fluent, well-developed technic. Her tone is full and pure, and she plays with ease and accuracy. She is a pupil of whom any teacher of technic might well be proud. But last night she displayed icy musical indifference. There was no warmth. There was no feeling; there was no suggestion of emotion. The uniform strength of her tone became monotonous. She did not essay, even in parrot fashion, dynamic gradations. In a word, her performance was icily regular and soulless.

The prelude to Act II. of "Gwendoline" is beautiful music, and repetition does not stale it. Mr. Paur read it sympathetically, as he did the symphony that followed. This symphony is ingeniously put together and there are effective passages, but I find it, as a whole, carefully thought out and without genuine spontaneity. Sgambati could not free himself in this symphony from ecclesiastical association. You are reminded constantly of the plain-song of the church, which intrudes even in the Scherzo. I wish Sgambati had been content to stay on his own side of the Alps and had not been afraid of being called an Italian. Liszt has other sins to answer for than the creation of the Liszt pupil; and Sgambati's admiration for Liszt is an injury to the individuality of his art.

Philip Hale.

SUNDAY, JAN 30, 1898.

Olive Mead, Soloist at the Symphony Concert.

When a soloist is recalled again and again by a symphony rehearsal audience—usually undemonstrative to a degree—while artists of Mr Paur's orchestra joined enthusiastically in the plaudits of the time, the fact is significant of a very decided success indeed. The young violinist, Miss Olive Mead, in whose career a goodly number of residents in greater Boston are interested, is entitled to warm congratulations over a triumph that was at once popular and artistic.

The playing of the young artist in Saint-Saens' concerto for violin, No. 3, which constituted her offering to the symphony program last week, is in truth entitled to warm praise. Miss Mead is in every sense of the term the mistress of her instrument. If now and again she failed to evoke quite the strength of tone which an Ysaye was able to present in this concerto, in delicacy of touch, richness of tone and finely delicate appreciation of the composer's thought, Miss Mead's performance left nothing to be desired. Add to this that the embellished passages of the concerto were executed with a skill and speed that were the more marvelous because of the lack of all apparent effort in her playing, and the "reason why" of her noteworthy success will readily be understood.

The name of Olive Mead is well assured of a high place in the ranks of the distinguished women violinists of our time.

Meyerbeer opened the program. Perhaps the excellence of the presentation of the "Struensee" overture was due in a measure, at least, to a desire on the orchestra's part to show that the works of composers of schools old as well as new will receive careful and appreciative treatment at the hands of Mr Paur's players.

The prelude to the second act of Chabrier's "Gwendoline" found careful performance, and Sgambati's first symphony, which fairly tested, in its varied demands, the resources and skill of our famous orchestra, was played with much spirit and success. The symphony is rather lengthy as a wind-up for a concert, but there's no denying that it has many beauties well worth setting forth.

A Tschaikowsky program is announced for this week. The celebrated pianist, Mr Alexander Siloti, is to present the composer's second concerto for piano for the first hearing at the symphony concerts, and the "Pathetique" symphony with the overture "1812" will be included among the offerings.

BOSTON COURIER
JANUARY 30, 1898.

THE SYMPHONY, ETC.

The unusually long array of violin solos which has been previously presented at this season's Symphony concerts, received an addition in the naming upon the thirteenth programme of Saint-Saens's third concerto, to be played by Miss Olive Mead, who has been developing of late from an interesting child-player to an accomplished young artist. This composition, brilliant, fanciful and elegant, appeals alike to the virtuoso and the musician of deeper feeling, and can easily occupy the full attention and art of such artists as Sarasate, to whom it was dedicated, or of Ysaye, who first played it in Boston. That there are in it depths and heights which Miss Mead cannot yet sound and scale, goes withont saying, as also that it bespeaks at times the dash, the rush, the sweep and the ardent force which she does not show. Yet her performance possessed many essentials of high art. She was clear in comprehension and definite in expression; she was decisive, if not powerful, in the stronger passages, while for the others she had a smoothly sustained cantabile, an exact and easy execution and a pure, unblemished tone. Her trill was even, her roulades well proportioned and her harmonies liquid and true. Had warmth and energy been present in any marked degree, there would have been little to which reasonable criticism could except, for Miss Mead gave pleasure and gained approval by the simple, honest, effective goodness of her playing. The orchestral part was most considerately and agreeably delivered, particularly in the second and third movements, where so many comments are made upon the solo lines.

The overture was Meyerbeer's to the tragedy of "Struensee," a comparatively unfamiliar one to the concert-room. Its broad, serious, church-like introduction and its dramatic main body were well presented and made a decided impression.

The other numbers were acquaintances—the prelude to the second act of Chabrier's "Gwendoline" and Sgambak's first symphony, which reveals more and more of its spiritual depth, its emotional power, its original thought and its ability to express these, at every fresh hearing.

The next programme is all from Tschaikowsky and includes these numbers: The "Pathetic" symphony; the second pianoforte concerto, with Mr. Siloti to play it; and the "1812" overtnre.

HOWARD MALCOM TICKNOR.

SATURDAY EVENING GAZETTE, BOSTON, JANUARY 29,

The Symphony Orchestra gave its thirteenth concert of the season last evening in Music Hall. The program was:

Overture, "Struensee,".............Meyerbeer
Concerto for Violin, No. 3, B minor, op. 61 ....Saint-Saens
Prelude to Act II. of "Gwendoline"..Chabrier
Symphony No. 1, D major, op. 16....Sgambati

The program was very pleasant throughout, and there was a graceful and uninterrupted curve of descent from the flippancies of the overture to the solidity of the symphony. The overture, of course, is a very delightful work, but it is too easily understood, perhaps, to suit modern taste. The Chabrier prelude is equally pleasant and more modern. It is what the program eloquently calls freiphantasierend, and in its dreamy meanderings, leading no whither, it arouses the state of perplexed doubt that is the foundation of art conviction. The Sgambati symphony wears well, especially in spots. It is an honest, solid work; at times brilliant and passionate, and there are discoverable and original ideas, as well as the rich fringes of learning. It was interpreted with fine vigor and with the most faultless taste by the orchestra.

The interest of the concert, however, centered in the soloist, Miss Olive Mead. This artist has steadily improved in her work, and has now reached the point of excellence where she may successfully challenge comparison with older violinists. She has taste, intelligence and skill, and she is the interpreter as well as the player. Her work at this concert was most satisfactory and most delightful. She reached to the very heart of her work, reading it like a true artist—her phrasing showing rare intelligence—and playing it with rare technical skill. It was a most finished, careful and thoughtful piece of work, played in a large, broad, fluent style and with unaffected sincerity. There were brilliancy, grace, solidity and feeling, and excuses on the plea of youth were not needed. The difficulties of the work were conquered by Miss Mead with graceful ease, but excellent as is her technique, large and free as is her bowing, she compels one to listen to her as artist, and full satisfaction is the result. Miss Mead deservedly won the admiration and enthusiasm of her audience, and if her progress in the future is as rapid as in the past she will soon stand in the very front rank of her art.

At the next concert there will be a Tschaikowsky program, including the Sixth Symphony, Concerto for pianoforte, No. 2, and the "1812" overture. The soloist will be Mr. Alexander Siloti.

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It was an interesting programme, varied and brilliant in character, and admirably balanced. It is true that there was nothing new, although the Meyerbeer overture is so seldom played, and as the symphony had only one previous hearing here, they may be fairly viewed in the light of novelties.

Meyerbeer's overture, composed as a prelude to his brother's tragedy of the same name, was well worth the hearing again, though it has aged somewhat since it was last heard. When it originally appeared it was thought rather profound; so much so that it was proclaimed by one facetious critic that its title should be "Abstrusensee." The why and the wherefore of this is difficult to understand at this late date, for at present it seems to be, despite its flights into fugato, exceedingly simple, and what was once deemed its massive and complicated instrumentation has become rather thin and plain sailing in comparison with the orchestration of today. Still, it is yet an admirable overture, somewhat operatic in its general aspect, but strong and effective in its way, and the most ambitious and the only deserving example of Meyerbeer's more serious work for the orchestra alone. Its performance was admirable in color and perfect in execution.

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The old monks abused the Roman Coliseum but used its stones to build their churches; the modern composers have treated Meyerbeer in very much the same fashion. The performance of the overture was brilliant and its dramatic character lost nothing in Mr. Paur's reading.

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There was no valid reason for a second hearing of the symphony, except perhaps the possession of the score and parts, and sufficient honor was done to the orchestral pioneer of a vocal nation, by the presentation of the work four years ago.

The national flavor is present in the symphony, perceptible even under its Teutonic disguise, in the employment of the old Roman ecclesiastical modes and in the folk-song character of the Serenade.

That a composer who betrays effort in his work (although the resultant movements are musicianly) and who has no very perceptible glow of thematic invention, should add an extra movement to the regular symphonic four, was certainly unwise. Yet the added movement is probably, together with the Scherzo, the most spontaneous part of the whole symphony.

The leading over from the Serenade into the Finale (for the two last movements are joined together a la Beethoven), is rather abrupt, and the sudden tumult of the finale is as unexpected as if an irate father had suddenly appeared at a window and violently broken up the serenade! Yet the finale gained somewhat on a second hearing; there is in it a proper brilliancy and a sufficiency of effective contrast.

The chief charge to be made against the composer is that he is not his natural self; he is continually striving to do something in the style of the masters whom Liszt caused him to worship, and the effect is apparent. Mendelssohn's "Italian" symphony is more Italian than this work of the Roman composer.

Much may be expected from Sgambati when he becomes less learned and more natural. As it is, this symphony may be regarded as an epoch work in Italian musical history, and the world owes Sgambati thanks for the orchestral wedge which he has pushed into Italy. But we need not study his symphony any more in the Music Hall concerts.
Louis C. Elson.

Boston Journal.
SUNDAY, JANUARY 30, 1898.

Thirteenth Symphony Concert, Emil Paur, Conductor, in Music Hall Last Night—Miss Olive Mead Was the Solo Violinist.

The program of the 13th Symphony Concert was as follows:

Overture to "Struensee"............Meyerbeer
Concerto for violin, No. 3, in B minor,
Op. 61..............................Saint-Saëns
Prelude to Act II. of "Gwendoline"....
Chabrier
Symphony No. 1, in D major, Op.16..
Sgambati

Mr. Apthrop's statement that the overture to "Struensee" is "indeed the only orchestral composition of Meyerbeer's that has held its place in the serious concert repertory" is too sweeping. As a matter of fact, the incidental music to "Struensee" has been given several times of late years in Paris at serious concerts, as at the Chatelet.

Surely there is no good reason for the frequent performance of this overture. It is laboriously made and of little or no effect. Meyerbeer's hands were supported, when he was strongest, by the stage carpenter and the scene painter. In his operas there are a few great moments and a singular wealth of ingenious detail. Many borrowed freely from him, and the most ungrateful of these borrowers was Wagner. When Meyerbeer was obliged to write orchestral music without the aid of the footlights, he cut a sorry figure. Take this overture, for instance; how cut and dried it is—without nobility or beauty or breadth of theme—without true skill in the development. How hopelessly old-fashioned and futile is the orchestration! Nowhere is there substantial thought. Nowhere is there any sustained flight of imagination, however near the ground.

⁂

Miss Mead is the third female violinist who has made her appearance at a Symphony concert in Music Hall.

The first was Mrs. Terese Liebe, who appeared with her brother Theodor Liebe, a 'cellist, and Mr. Henschel in Beethoven's concerto in C for piano, violin, and 'cello, Jan. 21, 1882. In the same concert she played with her brother an andante for violin and 'cello from Henschel's suite op. 23. It was at this concert that Mr. Henschel acted as conductor, composer and pianist.

Mrs. Camilla Urso was the next. She played, March 3, 1888, Rubinstein's concerto op. 46, and she appeared again in 1892.

Miss Mead has a smooth, fluent, well-developed technic. Her tone is full and pure, and she plays with ease and accuracy. She is a pupil of whom any teacher of technic might well be proud. But last night she displayed icy musical indifference. There was no warmth. There was no feeling; there was no suggestion of emotion. The uniform strength of her tone became monotonous. She did not essay, even in parrot fashion, dynamic gradations. In a word, her performance was icily regular and soulless.

The prelude to Act II. of "Gwendoline" is beautiful music, and repetition does not stale it. Mr. Paur read it sympathetically, as he did the symphony that followed. This symphony is ingeniously put together and there are effective passages, but I find it, as a whole, carefully thought out and without genuine spontaneity. Sgambati could not free himself in this symphony from ecclesiastical association. You are reminded constantly of the plain-song of the church, which intrudes even in the Scherzo. I wish Sgambati had been content to stay on his own side of the Alps and had not been afraid of being called an Italian. Liszt has other sins to answer for than the creation of the Liszt pupil; and Sgambati's admiration for Liszt is an injury to the individuality of his art.

Philip Hale.

SATURDAY EVENING
GAZETTE, BOSTON, JANUARY 29,

The Symphony Orchestra gave its thirteenth concert of the season last evening in Music Hall. The program was:

Overture, "Struensee,"............Meyerbeer
Concerto for Violin, No. 3, B minor, op.
61 ....Saint-Saens
Prelude to Act II. of "Gwendoline"..Chabrier
Symphony No. 1, D major, op. 16....Sgambati

The program was very pleasant throughout, and there was a graceful and uninterrupted curve of descent from the flippancies of the overture to the solidity of the symphony. The overture, of course, is a very delightful work, but it is too easily understood, perhaps, to suit modern taste. The Chabrier prelude is equally pleasant and more modern. It is what the program eloquently calls freiphantasierend, and in its dreamy meanderings, leading no whither, it arouses the state of perplexed doubt that is the foundation of art conviction. The Sgambati symphony wears well, especially in spots. It is an honest, solid work: at times brilliant and passionate, and there are discoverable and original ideas, as well as the rich fringes of learning. It was interpreted with fine vigor and with the most faultless taste by the orchestra.

The interest of the concert, however, centered in the soloist, Miss Olive Mead. This artist has steadily improved in her work, and has now reached the point of excellence where she may successfully challenge comparison with older violinists. She has taste, intelligence and skill, and she is the interpreter as well as the player. Her work at this concert was most satisfactory and most delightful. She reached to the very heart of her work, reading it like a true artist—her phrasing showing rare intelligence—and playing it with rare technical skill. It was a most finished, careful and thoughtful piece of work, played in a large, broad, fluent style and with unaffected sincerity. There were brilliancy, grace, solidity and feeling, and excuses on the plea of youth were not needed. The difficulties of the work were conquered by Miss Mead with graceful ease, but excellent as is her technique, large and free as is her bowing, she compels one to listen to her as artist, and full satisfaction is the result. Miss Mead deservedly won the admiration and enthusiasm of her audience, and if her progress in the future is as rapid as in the past she will soon stand in the very front rank of her art.

At the next concert there will be a Tschaikowsky program, including the Sixth Symphony, Concerto for pianoforte, No. 2, and the "1812" overture. The soloist will be Mr. Alexander Siloti.

Boston Sunday Globe.
SUNDAY, JAN 30, 1898.

Olive Mead, Soloist at the Symphony Concert.

When a soloist is recalled again and again by a symphony rehearsal audience—usually undemonstrative to a degree—while artists of Mr Paur's orchestra joined enthusiastically in the plaudits of the time, the fact is significant of a very decided success indeed. The young violinist, Miss Olive Mead, in whose career a goodly number of residents in greater Boston are interested, is entitled to warm congratulations over a triumph that was at once popular and artistic.

The playing of the young artist in Saint-Saens' concerto for violin, No. 3, which constituted her offering to the symphony program last week, is in truth entitled to warm praise. Miss Mead is in every sense of the term the mistress of her instrument. If now and again she failed to evoke quite the strength of tone which an Ysaye was able to present in this concerto, in delicacy of touch, richness of tone and finely delicate appreciation of the composer's thought, Miss Mead's performance left nothing to be desired. Add to this that the embellished passages of the concerto were executed with a skill and speed that were the more marvelous because of the lack of all apparent effort in her playing, and the "reason why" of her noteworthy success will readily be understood.

The name of Olive Mead is well assured of a high place in the ranks of the distinguished women violinists of our time.

Meyerbeer opened the program. Perhaps the excellence of the presentation of the "Struensee" overture was due in a measure, at least, to a desire on the orchestra's part to show that the works of composers of schools old as well as new will receive careful and appreciative treatment at the hands of Mr Paur's players.

The prelude to the second act of Chabrier's "Gwendoline" found careful performance, and Sgambati's first symphony, which fairly tested, in its varied demands, the resources and skill of our famous orchestra, was played with much spirit and success. The symphony is rather lengthy as a wind-up for a concert, but there's no denying that it has many beauties well worth setting forth.

A Tschaikowsky program is announced for this week. The celebrated pianist, Mr Alexander Siloti, is to present the composer's second concerto for piano for the first hearing at the symphony concerts, and the "Pathetique" symphony with the overture "1812" will be included among the offerings.

BOSTON COURIER.
JANUARY 30, 1898.

THE SYMPHONY, ETC.

The unus[illegible] array of violin solos which has been [illegible] at this season's Symphony [illegible] an addition in the naming upon [illegible] programme of Saint-Saens's third [illegible] Miss Olive Mead, who has [illegible] of late from an interesting child-pla[illegible] accomplished young artist. This [illegible] fanciful and elegant, appeals [illegible] and the musician of deeper feeling, [illegible] easily occupy the full attention and art [illegible] artists as Sarasate, to whom it was dedicated, [illegible] Ysaye, who first played it in Boston. [illegible] depths and heights which M[illegible] yet sound and scale, goes without sa[illegible] it bespeaks at times the dash [illegible] sweep and the ardent force which [illegible] show. Yet her performance [illegible] essentials of high art. [illegible] in comprehension and defini[illegible]; she was decisive, if not powerful, [illegible] passages, while for the others [illegible] sustained cantabile, an exact and [illegible] and a pure, unblemished tone. [illegible], her roulades well proportioned and [illegible] liquid and true. Had warmth [illegible] been present in any marked degree, [illegible] been little to which reasonable criticism [illegible], for Miss Mead gave pleasure and [illegible] by the simple, honest, effective goodness [illegible] playing. The orchestral part was most [illegible] agreeably delivered, particularly in the [illegible] third movements, where so many [illegible] are made upon the solo lines.

The overt[illegible] was Meyerbeer's to the tragedy of "Struensee," [illegible] comparatively unfamiliar one to the concert room. Its broad, serious, church-like introduction [illegible] its dramatic main body were well presented [illegible] a decided impression.

The [illegible] were acquaintances—the prelude to the [illegible] act of Chabrier's "Gwendoline" and Sgamba[illegible]'s first symphony, which reveals more and more of its spiritual depth, its emotional power, its original thought and its ability to express these, at every [illegible].

The next [illegible] is all from Tschaikowsky and includes these numbers: The "Pathetic" symphony; the [illegible] pianoforte concerto, with Mr. Siloti to play [illegible] and the "1812" overture.

Howard Malcom Ticknor.

B[illegible] Trans[illegible]

MONDAY, JANUARY 31, 18[illegible]

Music Hall: Boston Symphony Orchestra

The programme of the thirteenth Symphony Concert, given in the Music Hall last Saturday evening, was as follows:

Meyerbeer: Overture to "Struensee."
Saint-Saëns: Concerto for violin, No. 3, in B minor, opus 61.
Chabrier: Prelude to Act II. of "Gwendoline."
Sgambati: Symphony No. 1, in D major, opus 16.
Miss Olive Mead was the violinist.

Every few years Meyerbeer Polymetis crops up again at a symphony concert and repeats his one orchestral speech—the overture to "Struensee." True, the man of many operatic wiles has other speeches in his barrel, but the "Struensee" overture is the only one in which he in the least catches the tone of such dignified solemnities. Here he has—apparently much to his own regret, and perhaps still more to that of his hearers—consented to lay aside his favorite bass drum, cymbals, snare drum and triangle, and attunes his tongue to the nobler dialect of the legitimate symphony orchestra. We must own that we like him better on his own ground, the operatic stage; for this one bid of his at orchestral respectability seems to us very like a failure. It has been said of Meyerbeer that "he needed the spur of a really lofty theme, of a highly poetic situation, to enable him to rise into a high musical atmosphere; he could not evolve really great music out of his own brain alone, and it may safely be said that, of his purely instrumental works, not one is of great value. Of these latter, his overture to 'Struensee' should probably be given the first place; but you would pierce it clean through the heart by comparing it with an overture by Schumann, Mendelssohn, or even Weber—let alone Beethoven." The thing, with all its learning, is trivial; perhaps most trivial of all in its "learning." In listening to it, you pass from an amused smile to a yawn; and wish the composer to the deuce before it is over.

Chabrier's entr'acte from his "Gwendoline" impresses one more and more by its poetic, imaginative beauty, the more one hears it. Here you find true genius speaking its own language. When the opera was given in Paris, in 1893, some of the critics found this entr'acte a "long and useless movement." Perhaps the same critics might reverse this judgment today; but, whatever its theatrical uselessness may be, it is certainly profoundly beautiful concert-music, in spite of its rather rambling, episodic character and its vagueness of form. That it is exceedingly difficult may safely be suspected; not technically difficult, perhaps, but in a higher than a merely technical sense. It has the subtler difficulty of much of Chopin's pianoforte music, which fully reveals its secret only to the born and predestined Chopin-player. We could not but feel, last Saturday evening, that the true gist and proportion of some passages were missed and the true expression distorted, fine as the performance was technically. Such music is almost entirely a matter of emotional nuance, and a miss in playing it is as good as a mile.

Sgambati's D major symphony does not strike one as a work of genius, but as a work of musicianship, cleverness, and taste. One feels the composer to be a man of culture and sensibility, a man who has something to say and knows still better how to say it; his writing shows something very like style. It is well worth while to give such a work now and then; one cannot be forever feasting on masterpieces. Only, we should have preferred it on another programme; a list of four compositions, two of them in several movements, in which only one—and that, the shortest—has the faintest claim to being considered a masterpiece, is a pretty dreary list. The symphony was well played, but, as it seemed to us, not particularly brilliantly. Indeed, the whole concert was rather dull.

Miss Olive Mead, a pupil of Mr. Kneisel's, comes forward as an admirably equipped violinist. Young and inexperienced though she be, she has a cool self-possession that many an older hand might envy her; it is not often that one finds a neophyte face a large audience with so untrembling a bow-arm. Her tone is warm, full, smooth and brilliant, her technique very highly developed; her phrasing is musicianly and graceful, and she gives evidence of fine and cultivated musical feeling. Hers is the honestest sort of violin-playing; straightforward, free from tricks, full of a warmth of sentiment which seems to be just now in the transition stage between girlish collowness and maturer depth. In a word, she made a very fine impression indeed, and was repeatedly and enthusiastically recalled.

The next programme is made up wholly of works by Tchaikovsky, as follows: symphony No. 6, in B minor, "Pathétique," opus 74; concerto for pianoforte, No. 2, in G minor, opus 44; overture, "1812," opus 49. Mr. Alexander Siloti will be the pianist.

MUSICAL MATTERS.

Jan 31

Meyerbeer and Sgambati in the Symphony Concert.

Meyerbeer's Overture to "Struensee," with which the concert of Saturday began, was like a buoy set in a yacht race, for it served to show how far the modern orchestral craft had sailed. There was a time when this work was thought too complex, and its orchestration was considered something wonderfully fine; now it is regarded as a very simple affair,

"And none so poor to do it reverence."

Nevertheless it presented some dramatic points, and its chief theme was not an unattractive bit of melody. Its counterpoint was not in any degree awe-inspiring, and its occasional blatancy caused one to remember how the gentle Schumann became fiery when rebuking the footlight-flavor of Meyerbeer.

Spite of all the attacks, Meyerbeer has made some wonderful bits of scoring; his use of English horn in the grand duo of the "Huguenots," his grand drum crescendos in the Benediction of the Poignards, his employment of Bass Clarinette in the finale of the same opera, his kettle-drum melody in the second act of "Robert," his bassoon passages at the Rising of the Nuns, and a host of other instances, might be adduced to prove the man more of a genius than a charlatan.

The old monks abused the Roman Coliseum but used its stones to build their churches; the modern composers have treated Meyerbeer in very much the same fashion. The performance of the overture was brilliant and its dramatic character lost nothing in Mr. Paur's reading.

Miss Olive Mead was the soloist of the concert. She appeared in St. Saens violin concerto in B minor. The great violin concertos can be easily counted on the fingers of one hand, and this one is not of them. It is prolix, ornate after the manner of violin concertos, and makes a long story out of a very short message. Miss Olive Mead played it in a chaste and blameless manner.

Although comparisons are always a thankless task, one could not help remembering the mighty breadth of Isaye in his debut in this work, three years ago, and contrasting it with the suavity of the present performance; Achilles in petticoats was not more out of place than the passion of St. Saens clothed in a Chesterfieldian imperturbability. In short it was the right thing in the wrong place, the right artist in the wrong composition.

Judged purely as violin-playing Miss Mead's work becomes worthy of great commendation; the intonation was delightfully pure and there was a surety in her work that imparted a sense of confidence to the auditor. The passages in harmonics at the end of the second movement were given with remarkable purity, and the brilliant fioriture of the finale had not a suspicion of blur. As a consequence Miss Mead was recalled again and again, with great enthusiasm, by the large audience.

Chabrier's prelude to the second act of "Gwendoline" came next; it is a strong contrast to the overture to the work, that being all tumult, kettledrum, and piccolo, while this is of Goldmarkian sensuousness. Probably this prelude pictures the nuptials of Gwendoline and Harold, and its gloomier touches, the melancholy of the English horn, the dark tones of the deepest wood-wind, presage the betrayal and massacre of the Danes.

It is a pretty story (Catulle Mendes, the writer of filth, produces a pure and noble picture in this libretto) and here the music seems closely wedded to the tale. Naturally it erquires the most perfect of shading, and the nuances of the orchestra deserve all praise.

Among the blind the one-eyed man is King; among the Italians Sgambati is regarded as a great symphonic composer. When this symphony was first performed in Vienna, a musical wit called it a great exhibition of Musical Cookery. The witticism holds; Italian themes are cooked in the German manner, and just as Richard Strauss (in his "In Italy") labelled his Hochheimer "Chianti," we find Sgambati calling his Chianti "Hochheimer," and he cooks his Italian thoughts with plenty of German sauce. Liszt is to blame for all this, and the fault stands out more clearly on a second hearing of the work.

There was no valid reason for a second hearing of the symphony, except perhaps the possession of the score and parts, and sufficient honor was done to the orchestral pioneer of a vocal nation, by the presentation of the work four years ago.

The national flavor is present in the symphony, perceptible even under its Teutonic disguise, in the employment of the old Roman ecclesiastical modes and in the folk-song character of the Serenade.

That a composer who betrays effort in his work (although the resultant movements are musicianly) and who has no very perceptible glow of thematic invention, should add an extra movement to the regular symphonic four, was certainly unwise. Yet the added movement is probably, together with the Scherzo, the most spontaneous part of the whole symphony.

The leading over from the Serenade into the Finale (for the two last movements are joined together a la Beethoven), is rather abrupt, and the sudden tumult of the finale is as unexpected as if an irate father had suddenly appeared at a window and violently broken up the serenade! Yet the finale gained somewhat on a second hearing; there is in it a proper brilliancy and a sufficiency of effective contrast.

The chief charge to be made against the composer is that he is not his natural self; he is continually striving to do something in the style of the masters whom Liszt caused him to worship, and the effect is apparent. Mendelssohn's "Italian" symphony is more Italian than this work of the Roman composer.

Much may be expected from Sgambati when he becomes less learned and more natural. As it is, this symphony may be regarded as an epoch work in Italian musical history, and the world owes Sgambati thanks for the orchestral wedge which he has pushed into Italy. But we need not study his symphony any more in the Music Hall concerts.

Louis C. Elson.

THE NEWS.

DAILY AND WEEKLY.

Providence, Rhode Island.

THURSDAY, FEBRUARY 3, 1898.

SYMPHONY CONCERT.

Fifth in the Series Given in Infantry Hall.

The Excellent Program Was Given an Artistic Interpretation.

The fifth concert in the series by the Boston Symphony Orchestra in Infantry hall last evening received commendation from persons with critical musical sense well developed by reason of study and long experience, and by other persons who like music of every shade and degree. The better the music, the greater the enjoyment, consequently the feast offered on this occasion was delightfully filling. The product of the storm abridged the usual large attendance at these concerts slightly, but enough of the patrons of this peerless orchestra, fortunate enough to be near traveled highways, were present to make the audience of the kind known as large and fashionable. The principal thing of interest at this concert was the introduction of Mr. Alexander Siloti to a Providence audience interested in him because he had been heralded as one of the world's foremost pianoforte artists. His fame was endorsed by local experts and the audience gave him the kind of applause that may be set down as hospitable. There was nothing half-way about its spontaneity and its sincerity was recognized. The distinguished soloist felt compelled to bow in response to a half dozen recalls. A little more and the audience would have cheered. Another matter of more than passing interest was the premier presentation of Rimsky-Karsakoff's suite, which received wonderful treatment from the orchestra and its scholarly and all-prevailing conductor, Mr. Emil Paur. It is safe to say that this one was the best concert of the series. This opinion may be pasted in hats to be applied to the next concert, for, according to the popular verdict each succeeding concert is the best. Why not? There is nothing better. The only variation of appreciation is limited to the temperament of the listener and so we will voice the popular conclusion. The program was as follows:

Peter Ilyitch Tschaikowsky, Symphony No. 6, in B minor, "Pathetique," Op. 747.
I. Adagio (B minor) 4-4.
Allegro non troppo (B minor) 4-4.
II. Allegro con grazia (D major) 5-4
III. Allegro molto vivace (G major) 4-4 (12-8).
IV. Finale: Adagio lamentoso (B minor) 3-4.
Franz Schubert, Grand Fantasia in C major ("Wanderer"), Op. 15.
(Symphonically rearranged for Pianoforte and orchestra by Franz Liszt.)
I. Allegro con fuoco, ma non troppo (C major) 4-4
II. Adagio (C-sharp minor) 4-4
III. Presto (A-flat major) 3-4
IV. Allegro (C major) 4-4
Rimsky-Korsakoff, symphonic suite, "Scheherazade," Op. 35
I. The Sea and Sindbad's Ship:
Largo maestoso—Allegro non troppo.
III. The Story of the Young Prince and the Young Princess:
Andantino quasi allegretto.
IV. Festival at Bagdad; the Sinking of Sindbad's Ship:
Allegro molto e frenetico—Vivo—Allegro.

The Tschaikowsky "Pathetic" symphony was no stranger as it was played by this orchestra here in the March concert two years ago. It is now considered to be one of the most famous compositions of modern times, yet it has been in the hands of musicians only a little more than two years. It has been truly said that this work alone would have made the everlasting fame of the author. The composer, touched with the divine fire, died shortly after its first performance and by those most intimate with him, the last movement, Adiago Lamentoso, is said to be his own requiem. It is fit to be the final leave taking of a child of genius for it stands with the great. It was superbly played.

Mr. Alexander Siloti, the soloist, arrived in this country a little more than a week ago, and Providence, therefore, enjoyed a world's celebrity before its larger sister cities interested in the best product of the musical world. He made his debut in New York a week ago Tuesday evening, and was declared to be an artist of the first rank. That conclusion was ratified last evening, and the eminent Russian could not help being pleased with the ovation bestowed. He is said to be one of the most accomplished pianists in Europe, and before his departure he will enjoy the same distinction on two continents. He is a pupil of Franz Liszt and Nicolas Rubinstein, and is but 35 years of age. He first played in Moscow 18 years ago and recently he made a tour of Europe. There was nothing of the freak about him, and as he appeared upon the platform last evening, bereft of sensational trimmings except a shapely six-foot slender figure, broad shoulders and all the exterior indications of an athlete, with a fine shaped head and handsome, intelligent face, the onlookers were impressed with the fact that the young man was mentally and physically endowed for his art. Then he sat at the instrument and proceeded to demonstrate that there could be no possible disappointment in him. By only one player has he been eclipsed in this city. Perhaps there are some who will maintain that he is not inferior to Paderewski. That will be a matter for individual taste. Both are great. Siloti's repose and authority are wonderful, and his precision is marvelous. [illegible] "Wanderer" [illegible] ten as a concerto with orchestral accompaniment by Liszt, gave the distinguished visitor wide scope and he displayed his powerful energy, appreciation, wonderful facility, in tone, color, delicacy and breadth, and altogether gave a masterful interpretation of the great work, and did it without any fuss. His playing was appreciated for itself and the reward was ample.

The closing number for the orchestra was Russian, too, making the whole program Russian, so to speak. This was a novelty, and as such it commanded attention. There was one peculiarity about this work that attracted especial attention. It gave solos to several instruments and it did not suffer in the least at the hands of this band of soloists. Mr. Kneisel had a liberal share of the solos, and he made exquisite tones on his violin. The wood, wind and brass instruments had a share and the harp was not ignored. The 'cellos had a chance, too, and when the whole orchestra was engaged the effect was tremendous. Conductor Paur appeared to be able to draw any kind of a tone and his control of all forces was astonishing. Another pleasing peculiarity of the composition was the constant recurrence between the phrase of the song-like melody of rapidly rising and falling scale passages, generally in the clarinet, but at times also in the flute or first violin. The combination of triangle, drum and cymbals was also agreeable because of its novelty. Many themes were worked up together with infinite elaborateness, making a wild jollification. Frequently it suggested a revel by a band of lunatics, the effect was so terrific on the march theme. The author took his story from "The Arabian Nights," and he is one of the acknowledged leaders of the so-called young Russian school of composers. The "Scheherazade" was modern in every feature. It requires no stretch of the imagination to conjure what this splendid orchestra did with such an opportunity for solo and concerted playing. It was simply immense.

The next concert by this orchestra will take place Wednesday evening, March 9.

American Art Journal.

NEW YORK, SATURDAY, JAN. 29, 1898.

NORDICA, BEETHOVEN AND KALAMAZOO MUSICIANS.

At the rehearsal last week Mme. Nordica was not pleased to find that Mr. Kneisel, eminent musician as he is, had come to direct the orchestra in place of Mr. Paur. She wanted the regular conductor and nobody else, says the "Sun." But she started in with the rehearsal of "Ah, Perfido," which for one reason or another did not go just as well as Mme. Nordica thought it should. There was some discussion of the subject between Mme. Nordica and Mr. Kneisel.

"Well, in the way the accompaniment is played, it certainly does not show off my voice," said Mme. Nordica.

"As much as I admire your voice and your art," answered Mr. Kneisel, "I cannot alter Beethoven's music to display them, however great the improvement might be."

It was shortly after this that Kalamazoo musicians and other words descriptive of undeveloped musical taste began to be heard in the chilly atmosphere of the Metropolitan Opera House.

Boston Transcript

MONDAY, JANUARY 31, 1898

Music Hall: Boston Symphony Orchestra

The programme of the thirteenth Symphony Concert, given in the Music Hall last Saturday evening, was as follows:

Meyerbeer: Overture to "Struensee."
Saint-Saëns: Concerto for violin, No. 3, in B minor, opus 61.
Chabrier: Prelude to Act II. of "Gwendoline."
Sgambati: Symphony No. 1, in D major, opus 16.
Miss Olive Mead was the violinist.

Meyerbeer Polymetis

Every few years Meyerbeer crops up again at a symphony concert and repeats his one orchestral speech—the overture to "Struensee." True, the man of many operatic wiles has other speeches in his barrel, but the "Struensee" overture is the only one in which he in the least catches the tone of such dignified solemnities. Here he has—apparently much to his own regret, and perhaps still more to that of his hearers—consented to lay aside his favorite bass drum, cymbals, snare drum and triangle, and attunes his tongue to the nobler dialect of the legitimate symphony orchestra. We must own that we like him better on his own ground, the operatic stage; for this one bid of his at orchestral respectability seems to us very like a failure. It has been said of Meyerbeer that "he needed the spur of a really lofty theme, of a highly poetic situation, to enable him to rise into a high musical atmosphere; he could not evolve really great music out of his own brain alone, and it may safely be said that, of his purely instrumental works, not one is of great value. Of these latter, his overture to 'Struensee' should probably be given the first place; but you would pierce it clean through the heart by comparing it with an overture by Schumann, Mendelssohn, or even Weber—let alone Beethoven." The thing, with all its learning, is trivial; perhaps most trivial of all in its "learning." In listening to it, you pass from an amused smile to a yawn; and wish the composer to the deuce before it is over.

Chabrier's entr'acte from his "Gwendoline" impresses one more and more by its poetic, imaginative beauty, the more one hears it. Here you find true genius speaking its own language. When the opera was given in Paris, in 1893, some of the critics found this entr'acte a "long and useless movement." Perhaps the same critics might reverse this judgment today; but, whatever its theatrical uselessness may be, it is certainly profoundly beautiful concert-music, in spite of its rather rambling, episodic character and its vagueness of form. That it is exceedingly difficult may safely be suspected; not technically difficult, perhaps, but in a higher than a merely technical sense. It has the subtler difficulty of much of Chopin's pianoforte music, which fully reveals its secret only to the born and predestined Chopin-player. We could not but feel, last Saturday evening, that the true gist and proportion of some passages were missed and the true expression distorted, fine as the performance was technically. Such music is almost entirely a matter of emotional nuance, and a miss in playing it is as good as a mile.

Sgambati's D major symphony does not strike one as a work of genius, but as a work of musicianship, cleverness, and taste. One feels the composer to be a man of culture and sensibility, a man who has something to say and knows still better how to say it; his writing shows something very like style. It is well worth while to give such a work now and then; one cannot be forever feasting on masterpieces. Only, we should have preferred it on another programme; a list of four compositions, two of them in several movements, in which only one—and that, the shortest—has the faintest claim to being considered a masterpiece, is a pretty dreary list. The symphony was well played, but, as it seemed to us, not particularly brilliantly. Indeed, the whole concert was rather dull.

Miss Olive Mead, a pupil of Mr. Kneisel's, comes forward as an admirably equipped violinist. Young and inexperienced though she be, she has a cool self-possession that many an older hand might envy her; it is not often that one finds a neophyte face a large audience with so untrembling a bow-arm. Her tone is warm, full, smooth and brilliant, her technique very highly developed; her phrasing is musicianly and graceful, and she gives evidence of fine and cultivated musical feeling. Hers is the honestest sort of violin-playing; straightforward, free from tricks, full of a warmth of sentiment which seems to be just now in the transition stage between girlish collowness and maturer depth. In a word, she made a very fine impression indeed, and was repeatedly and enthusiastically recalled.

The next programme is made up wholly of works by Tchaikovsky, as follows: symphony No. 6, in B minor, "Pathétique," opus 74; concerto for pianoforte, No. 2, in G minor, opus 44; overture, "1812," opus 49. Mr. Alexander Siloti will be the pianist.

BOSTON EVENING RECORD.

MUSICAL MATTERS.

Jan 31

Meyerbeer and Sgambati in the Symphony Concert.

Meyerbeer's Overture to "Struensee," with which the concert of Saturday began, was like a buoy set in a yacht race, for it served to show how far the modern orchestral craft had sailed. There was a time when this work was thought too complex, and its orchestration was considered something wonderfully fine; now it is regarded as a very simple affair,

"And none so poor to do it reverence."

Nevertheless it presented some dramatic points, and its chief theme was not an unattractive bit of melody. Its counterpoint was not in any degree awe-inspiring, and its occasional blatancy caused one to remember how the gentle Schumann became fiery when rebuking the footlight-flavor of Meyerbeer.

Spite of all the attacks, Meyerbeer has made some wonderful bits of scoring; his use of English horn in the grand duo of the "Huguencts," his grand drum crescendos in the Benediction of the Poignards, his employment of Bass Clarinette in the finale of the same opera, his kettle-drum melody in the second act of "Robert," his bassoon passages at the Rising of the Nuns, and a host of other instances, might be adduced to prove the man more of a genius than a charlatan.

The old monks abused the Roman Coliseum but used its stones to build their churches; the modern composers have treated Meyerbeer in very much the same fashion. The performance of the overture was brilliant and its dramatic character lost nothing in Mr. Paur's reading.

Miss Olive Mead was the soloist of the concert. She appeared in St. Saens violin concerto in B minor. The great violin concertos can be easily counted on the fingers of one hand, and this one is not of them. It is prolix, ornate after the manner of violin concertos, and makes a long story out of a very short message. Miss Olive Mead played it in a chaste and blameless manner.

Although comparisons are always a thankless task, one could not help remembering the mighty breadth of Isaye in his debut in this work, three years ago, and contrasting it with the suavity of the present performance; Achilles in petticoats was not more out of place than the passion of St. Saens clothed in a Chesterfieldian imperturbability. In short it was the right thing in the wrong place, the right artist in the wrong composition.

Judged purely as violin-playing Miss Mead's work becomes worthy of great commendation; the intonation was delightfully pure and there was a surety in her work that imparted a sense of confidence to the auditor. The passages in harmonics at the end of the second movement were given with remarkable purity, and the brilliant fioriture of the finale had not a suspicion of blur. As a consequence Miss Mead was recalled again and again, with great enthusiasm, by the large audience.

Chabrier's prelude to the second act of "Gwendoline" came next; it is a strong contrast to the overture to the work, that being all tumult, kettledrum, and piccolo, while this is of Goldmarkian sensuousness. Probably this prelude pictures the nuptials of Gwendoline and Harold, and its gloomier touches, the melancholy of the English horn, the dark tones of the deepest wood-wind, presage the betrayal and massacre of the Danes.

It is a pretty story (Catulle Mendes, the writer of filth, produces a pure and noble picture in this libretto) and here the music seems closely wedded to the tale. Naturally it erquires the most perfect of shading, and the nuances of the orchestra deserve all praise.

Among the blind the one-eyed man is King; among the Italians Sgambati is regarded as a great symphonic composer. When this symphony was first performed in Vienna, a musical wit called it a great exhibition of Musical Cookery. The witticism holds; Italian themes are cooked in the German manner, and just as Richard Strauss (in his "In Italy") labelled his Hochheimer "Chianti," we find Sgambati calling his Chianti "Hochheimer," and he cooks his Italian thoughts with plenty of German sauce. Liszt is to blame for all this, and the fault stands out more clearly on a second hearing of the work.

There was no valid reason for a second hearing of the symphony, except perhaps the possession of the score and parts, and sufficient honor was done to the orchestral pioneer of a vocal nation, by the presentation of the work four years ago.

The national flavor is present in the symphony, perceptible even under its Teutonic disguise, in the employment of the old Roman ecclesiastical modes and in the folk-song character of the Serenade.

That a composer who betrays effort in his work (although the resultant movements are musicianly) and who has no very perceptible glow of thematic invention, should add an extra movement to the regular symphonic four, was certainly unwise. Yet the added movement is probably, together with the Scherzo, the most spontaneous part of the whole symphony.

The leading over from the Serenade into the Finale (for the two last movements are joined together a la Beethoven), is rather abrupt, and the sudden tumult of the finale is as unexpected as if an irate father had suddenly appeared at a window and violently broken up the serenade! Yet the finale gained somewhat on a second hearing; there is in it a proper brilliancy and a sufficiency of effective contrast.

The chief charge to be made against the composer is that he is not his natural self; he is continually striving to do something in the style of the masters whom Liszt caused him to worship, and the effect is apparent. Mendelssohn's "Italian" symphony is more Italian than this work of the Roman composer.

Much may be expected from Sgambati when he becomes less learned and more natural. As it is, this symphony may be regarded as an epoch work in Italian musical history, and the world owes Sgambati thanks for the orchestral wedge which he has pushed into Italy. But we need not study his symphony any more in the Music Hall concerts. Louis C. Elson.

THE NEWS.

DAILY AND WEEKLY.

Providence, Rhode Island.

THURSDAY, FEBRUARY 3, 1898.

SYMPHONY CONCERT.

Fifth in the Series Given in Infantry Hall.

The Excellent Program Was Given an Artistic Interpretation.

The fifth concert in the series by the Boston Symphony Orchestra in Infantry hall last evening received commendation from persons with critical musical sense well developed by reason of study and long experience, and by other persons who like music of every shade and degree. The better the music, the greater the enjoyment, consequently the feast offered on this occasion was delightfully filling. The product of the storm abridged the usual large attendance at these concerts slightly, but enough of the patrons of this peerless orchestra, fortunate enough to be near traveled highways, were present to make the audience of the kind known as large and fashionable. The principal thing of interest at this concert was the introduction of Mr. Alexander Siloti to a Providence audience interested in him because he had been heralded as one of the world's foremost pianoforte artists. His fame was endorsed by local experts and the audience gave him the kind of applause that may be set down as hospitable. There was nothing half-way about its spontaneity and its sincerity was recognized. The distinguished soloist felt compelled to bow in response to a half dozen recalls. A little more and the audience would have cheered. Another matter of more than passing interest was the premier presentation of Rimsky-Karsakoff's suite, which received wonderful treatment from the orchestra and its scholarly and all-prevailing conductor, Mr. Emil Paur. It is safe to say that this one was the best concert of the series. This opinion may be pasted in hats to be applied to the next concert, for, according to the popular verdict each succeeding concert is the best. Why not? There is nothing better. The only variation of appreciation is limited to the temperament of the listener and so we will voice the popular conclusion. The program was as follows:

Peter Ilyitch Tschaikowsky, Symphony No. 6, in B minor, "Pathetique," Op. 747.
I. Adagio (B minor) 4-4.
Allegro non troppo (B minor) 4-4.
II. Allegro con grazia (D major) 5-4
III. Allegro molto vivace (G major) 4-4 (12-8).
IV. Finale: Adagio lamentoso (B minor) 3-4.
Franz Schubert, Grand Fantasia in C major ("Wanderer"), Op. 15.
(Symphonically rearranged for Pianoforte and orchestra by Franz Liszt.)
I. Allegro con fuoco, ma non troppo (C major) 4-4
II. Adagio (C-sharp minor) 4-4
III. Presto (A-flat major) 3-4
IV. Allegro (C major) 4-4
Rimsky-Korsakoff, symphonic suite, "Scheherazade," Op. 35
I. The Sea and Sindbad's Ship:
Largo maestoso—Allegro non troppo.
III. The Story of the Young Prince and the Young Princess:
Andantino quasi allegretto.
IV. Festival at Bagdad; the Sinking of Sindbad's Ship:
Allegro molto e frenetico—Vivo—Allegro.

The Tschaikowsky "Pathetic" symphony was no stranger as it was played by this orchestra here in the March concert two years ago. It is now considered to be one of the most famous compositions of modern times, yet it has been in the hands of musicians only a little more than two years. It has been truly said that this work alone would have made the everlasting fame of the author. The composer, touched with the divine fire, died shortly after its first performance and by those most intimate with him, the last movement, Adiago Lamentoso, is said to be his own requiem. It is fit to be the final leave taking of a child of genius for it stands with the great. It was superbly played.

Mr. Alexander Siloti, the soloist, arrived in this country a little more than a week ago, and Providence, therefore, enjoyed a world's celebrity before its larger sister cities interestd in the best product of the musical world. He made his debut in New York a week ago Tuesday evening, and was declared to be an artist of the first rank. That conclusion was ratified last evening, and the eminent Russian could not help being pleased with the ovation bestowed. He is said to be one of the most accomplished pianists in Europe, and before his departure he will enjoy the same distinction on two continents. He is a pupil of Franz Liszt and Nicolas Rubinstein, and is but 35 years of age. He first played in Moscow 18 years ago and recently he made a tour of Europe. There was nothing of the freak about him, and as he appeared upon the platform last evening, bereft of sensational trimmings except a shapely six-foot slender figure, broad shoulders and all the exterior indications of an athlete, with a fine shaped head and handsome, intelligent face, the onlookers were impressed with the fact that the young man was mentally and physically endowed for his art. Then he sat at the instrument and proceeded to demonstrate that there could be no possible disappointment in him. By only one player has he been eclipsed in this city. Perhaps there are some who will maintain that he is not inferior to Paderewski. That will be a matter for individual taste. Both are great. Siloti's repose and authority are wonderful, and his precision is marvelous. Schubert's Wanderer Fantasy, rewritten as a concerto with orchestral accompaniment by Liszt, gave the distinguished visitor wide scope and he displayed his powerful energy, appreciation, wonderful facility, in tone, color, delicacy and breadth, and altogether gave a masterful interpretation of the great work, and did it without any fuss. His playing was appreciated for itself and the reward was ample.

The closing number for the orchestra was Russian, too, making the whole program Russian, so to speak. This was a novelty, and as such it commanded attention. There was one peculiarity about this work that attracted especial attention. It gave solos to several instruments and it did not suffer in the least at the hands of this band of soloists. Mr. Kneisel had a liberal share of the solos, and he made exquisite tones on his violin. The wood, wind and brass instruments had a share and the harp was not ignored. The 'cellos had a chance, too, and when the whole orchestra was engaged the effect was tremendous. Conductor Paur appeared to be able to draw any kind of a tone and his control of all forces was astonishing. Another pleasing peculiarity of the composition was the constant recurrence between the phrase of the song-like melody of rapidly rising and falling scale passages, generally in the clarinet, but at times also in the flute or first violin. The combination of triangle, drum and cymbals was also agreeable because of its novelty. Many themes were worked up together with infinite elaborateness, making a wild jollification. Frequently it suggested a revel by a band of lunatics, the effect was so terrific on the march theme. The author took his story from "The Arabian Nights," and he is one of the acknowledged leaders of the so-called young Russian school of composers. The "Scheherazade" was modern in every feature. It requires no stretch of thelimagination to conjure what this splendid orchestra did with such an opportunity for solo and concerted playing. It was simply immense.

The next concert by this orchestra will take place Wednesday evening, March 9.

American Art Journal.

NEW YORK, SATURDAY, JAN. 29, 1898.

NORDICA, BEETHOVEN AND KALAMAZOO MUSICIANS.

At the rehearsal last week Mme. Nordica was not pleased to find that Mr. Kneisel, eminent musician as he is, had come to direct the orchestra in place of Mr. Paur. She wanted the regular conductor and nobody else, says the "Sun." But she started in with the rehearsal of "Ah, Perfido," which for one reason or another did not go just as well as Mme. Nordica thought it should. There was some discussion of the subject between Mme. Nordica and Mr. Kneisel.

"Well, in the way the accompaniment is played, it certainly does not show off my voice," said Mme. Nordica.

"As much as I admire your voice and your art," answered Mr. Kneisel, "I cannot alter Beethoven's music to display them, however great the improvement might be."

It was shortly after this that Kalamazoo musicians and other words descriptive of undeveloped musical taste began to be heard in the chilly atmosphere of the Metropolitan Opera House.

FAMOUS PEOPLE AT HOME.

XL.

HENRY LEE HIGGINSON.

WHEN Mr. Dickens made his first visit to America he found a great monotony of types, which, being crude in themselves, became inordinately wearisome in the repetition of Colonel Divers, Jefferson Bricks, and Major Pawkinses. The newer civilization does not permit the development of individuality. It is the "middle grayness" of social progress. The savage aboriginal is a free man, and the fine flower of culture has variety. Nature has been enslaved from the Atlantic to the Pacific, and the commonplace result has supervened, to be followed, as time goes on, by the breaking forth of personality and individual characteristics. Here in the East two hundred and fifty years have developed them and Americans have begun to be interesting, while west of the Mississippi there are still great regions where social incubation is still taking place.

The Higginson line possesses plenty of vigor and color, and has drawn into its life influences from the whole history of New England,—the stringency of the Puritan, the loyalty of the colonist, the fervor of the patriot, the ardor of the philanthropist, the devotion of the soldier, the patriotism of the citizen. No one can have a word with Henry Lee Higginson without appreciating the variety and complications of his nature, that inheritance of the man which is an enrichment of heart and mind and manner — what is properly meant by the much-misused word "culture" as we apply it in the laboratory, correctly, instead of its artificial use for a kind of veneer. Brusque of manner, independent of speech, unassuming, everything that a manners book would ignore,—is a gentleman. A delicacy of feeling, restraint, ready perception, calm self-possession, deference given and demanded,— such are the qualities which what we call civilization has produced, which are the servants of a strong individuality and which are soon apprehended by one who has the faculty of appreciating such things. Impertinence or presumption would fare hardly with Colonel Higginson; a spade is a spade to him when the occasion for a definition arises, and he is capable of heat and passion and invective when righteous wrath is appropriate. Yet for gentle courtesy, for thoughtful kindness, for hidden generosity, for big benefactions from a right hand to which the left, with all the world, is an absolute stranger,— still more for a manly sentiment which has, on some few occasions, escaped its control and exhibited itself in romantic enthusiasm,— Mr. Higginson stands the very embodiment. It is such a man, not one who is a mere symbol for some imputed qualities through common rumor, one who is made up of apparent contrasts, piquing curiosity, touching the imagination, that is really interesting to a philosopher. What a fine thing his address on Robert Shaw was! While men admired Professor James's eloquent academic address in Music Hall, we vibrated body and soul to the splendid and loyal comradeship which testified so simply, straight from the heart, to his friend's heroic life and death, in Sanders Theatre.

Who would have predicted from a superficial knowledge of the clear-headed and deep-planning banker that such a scheme as that of giving musical life to a great city should be formed in his brain, to be persistently and faithfully carried out year after year? With admirable judgment in changing conductors so that the fickle public might still find variety in permanence; in trusting the experts to carry out their own plans with almost no interference from the patron; in stimulating and exciting the public to buy so that the burden of the undertaking should be properly distributed, and that the interest which would be ephemeral in a charity might be perennial in a fashionable enthusiasm — Mr. Higginson has succeeded, not in recouping his original outlays, but in making that permanent which others have repeatedly and disastrously failed to establish.

Having only an honorary Harvard degree 1882, as he did not graduate, Colonel Higginson has been a benefactor of the University, which owes to him the Soldiers' Field, given for its athletic functions. It was characteristic of his loyal and affectionate nature that this considerable benefaction should be constituted a memorial of his friends Colonel James Savage, Jr., General Charles Russell Lowell, Colonel Robert Gould Shaw, Colonel Edward B. Dalton, Lieutenant Stephen George Perkins, and Lieutenant James Jackson Lowell. It is appropriate so to make it, for the manly courage of the game may well supply to our youth the weapons for patriotic service in time of need, such as these revered, heroic sons of Harvard offered to their country. It is not all vainglorious show and passionate rivalry on that field, but an invocation is thus made to motives which may hallow the place of struggle, preparing the athlete for the battle of life, wherein he is to fight "not as one that beateth the air," but that he "may obtain," taking the very Kingdom of Heaven by force.

Henry L. Higginson was born in New York in 1834. He went abroad to study after leaving Harvard, but he was on hand when the call came in 1861, and was commissioned second lieutenant in the Second Infantry on May 28. On the eighth of July he was made first lieutenant, and was transferred to the cavalry October 31, when he was commissioned captain of the First Massachusetts, and promoted to be major March 26, 1862. He was gravely wounded at Aldie with three sabre-cuts and two pistol-shots, and discharged for disability August 9, 1864. He had been brevetted lieutenant-colonel for gallantry March 13, 1864, and had served in July on Major-General Barlow's staff, First Division of the Second Army Corps. This is a brave record, and it has left its marks upon a vigorous constitution, able, however, to endure the burden and heat of an active day after the war was over. Mr. Higginson has been for many years a partner in the banking house of Lee, Higginson & Company, and is now its active head, since Colonel Lee's age has retired him a good deal. Of the enterprise of this house, its integrity, liberality, and conservatism, a great deal might be said. Banking is still the pre-eminent Boston sphere, and State Street, even more than Wall Street, is the lender of capital for the country. In *haute finance*, Lee, Higginson & Company have been sound advisers, safe leaders, loyal representatives. To every good cause they have been generous givers, to some munificent patrons. The plain, old-fashioned rooms, the calm courtesy of the partners, the quiet conduct of the business, are as much of a contrast to the hectic atmosphere of the bucket-shop broker's office as can be imagined. Imperial projects have been launched in this place

Time and the Hour

Boston, Saturday, November 27, 1897

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THURSDAY, FEBRUARY 3, 1898.

Symphony Concert.

The fifth symphony concert was given last evening at Infantry Hall. There was a good audience, but a number of vacant seats, usually filled, testified to the difficult and uncertain character of locomotion in the outer parts of the city and the suburbs. Those who were so unfortunate as to miss this concert lost one of the most interesting of the series so far—interesting both on account of the programme itself and the exceptionally superb playing of the orchestra. Mr. Alexander Siloti, the famous pianist, was the soloist for the evening, and the programme ran as follows:

Symphony No. 6, in B-minor, "Pathetique," Op. 74..........Peter Ilyitch Tschaikowsky
  I. Adagio (B-minor).
     Allegro non troppo (B-minor).
  II. Allegro con grazia (D-major).
  III. Allegro molto vivace (G-major).
  IV. Finale: Adagio lamentoso (B-minor).
Grand Fantasia in C-major ("Wanderer"), Op. 15........................Franz Schubert
(Symphonically rearranged for pianoforte and orchestra by Franz Liszt.)
  I. Allegro con fuoco, ma non troppo (C-major).
  II. Adagio (C-sharp minor).
  III. Presto (A-flat major).
  IV. Allegro (C-major).
Symphonic Suite, "Scheherazade," Op. 35.............................Rimsky-Korsakoff
  I. The Sea and Sinbad's Ship:
     Largo maestoso. Allegro non troppo.
  III. The Story of the Young Prince and the Young Princess:
     Andantino quasi allegretto.
  IV. Festival at Bagdad; the Sinking of Sinbad's Ship:
     Allegro molto e frenetico. Vivo. Allegro.
     (First time at these concerts.)

This was what might be called a Russian programme, two of that country's chief composers being represented by characteristic compositions and the soloist also claiming that nation, so prominent a factor in the development of modern music, as his own.

The quiet symphony of Tschaikowsky is a work that grows upon one with repeated hearings. Perhaps some of its impressiveness last evening must be laid at the door of its performance, which was superior, both in point of power and finish, to either of the others to which we have listened. The orchestra fairly outdid itself in the smoothness, vigor and effective shading which it bestowed upon this great work. But the symphony itself is clearly a masterpiece, one of the few really great modern contributions to the list of classics. The sombreness of its introduction and close, the ravishing beauty of the two middle movements, the great mastery of form and orchestral technic displayed by the composer, were in evidence as never before.

The three members of Rimski-Korsakoff's suite, "Scheherazade," played for the first time in Providence, bore a family likeness to the work of Tschaikowsky in its forceful and rugged outlines, but there the resemblance ceased. There are those who consider that Rimski-Korsakoff is more truly representative of the national character in music than his brother composer. If this be true, then the real Russian is a very coarse and uncultivated person, whom it is hardly necessary to scratch in order to find the proverbial Tartar. For the characteristics of the suite are coarse and rude vigor—savage energy, indeed—but little else. There is no such grasp of musical ideas and no such convincing skill in their development as is found in the music of Tschaikowsky. The suite is frankly programme music. Its character would seem to indicate that it was a gruesome lot of tales that Scheherazade told o' nights to Schahriar. It was played with astonishing swing and power by the orchestra.

The pianist, Mr. Alexander Siloti, a pupil of Liszt, is a player with an enormous technic, which he does not use at all for mere purpose of display, but as the servant of a keen musical sense and rare power of interpretation. He seemed equally at home in cantilena, in passage work, or in the piling up of massive chords which Liszt delighted in. The unusually fine character of his performance and its appreciation by the audience was testified to by four recalls, tendered with unmistakable insistence and genuineness.

Altogether, the concert was one of exceeding interest. The sixth of the series will be given on the evening of Wednesday, March 9.

Boston Transcript

WEDNESDAY, FEBRUARY 2, 1898

A COMPLAINANT CONTENT

To the Editor of the Transcript:

At last, those who stand in line at the symphony rehearsals Friday afternoons have a fair chance! In accordance with a petition signed by as many, with addresses in full, as there was room on the paper, an official was placed to keep those out who had no right to certain places. Those standing were formed into two double lines of twos and entered the gates that way. I do not think anyone entered where he did not belong. It was admirably arranged and I desire to thank the management in the name of those who sent in the petition. If the present state of affairs continues I will only say that nothing more can possibly be desired, and it is a great credit to those attending to the matter that this annoyance is broken up once for all. For if it goes once it is not to return, for no true man or woman would wish to take the place rightfully belonging to another.

CAROLINE MATHER LATHROP

Boston, Jan. 29.

"While there is Life there's Hope."

VOL. XXXI. FEB. 3, 1898. No. 790.

WHY is it that the Boston Symphony Orchestra gives us so little of their most improving society? Their audiences are the very best we can furnish, both in numbers and in culture. Our pleasure is always mingled with regret that this splendid organization, by far the most perfect in the country, should favor us so rarely.

Cannot we induce them to come and live with us, and go to Boston only when they feel like it?

FAMOUS PEOPLE AT HOME.

XL.

HENRY LEE HIGGINSON.

WHEN Mr. Dickens made his first visit to America he found a great monotony of types, which, being crude in themselves, became inordinately wearisome in the repetition of Colonel Divers, Jefferson Bricks, and Major Pawkinses. The newer civilization does not permit the development of individuality. It is the "middle grayness" of social progress. The savage aboriginal is a free man, and the fine flower of culture has variety. Nature has been enslaved from the Atlantic to the Pacific, and the commonplace result has supervened, to be followed, as time goes on, by the breaking forth of personality and individual characteristics. Here in the East two hundred and fifty years have developed them and Americans have begun to be interesting, while west of the Mississippi there are still great regions where social incubation is still taking place.

The Higginson line possesses plenty of vigor and color, and has drawn into its life influences from the whole history of New England,—the stringency of the Puritan, the loyalty of the colonist, the fervor of the patriot, the ardor of the philanthropist, the devotion of the soldier, the patriotism of the citizen. No one can have a word with Henry Lee Higginson without appreciating the variety and complications of his nature, that inheritance of the man which is an enrichment of heart and mind and manner — what is properly meant by the much-misused word "culture" as we apply it in the laboratory, correctly, instead of its artificial use for a kind of veneer. Brusque of manner, independent of speech, unassuming, everything that a manners book would ignore,—is a gentleman. A delicacy of feeling, restraint, ready perception, calm self-possession, deference given and demanded,— such are the qualities which what we call civilization has produced, which are the servants of a strong individuality and which are soon apprehended by one who has the faculty of appreciating such things. Impertinence or presumption would fare hardly with Colonel Higginson; a spade is a spade to him when the occasion for a definition arises, and he is capable of heat and passion and invective when righteous wrath is appropriate. Yet for gentle courtesy, for thoughtful kindness, for hidden generosity, for big benefactions from a right hand to which the left, with all the world, is an absolute stranger,— still more for a manly sentiment which has, on some few occasions, escaped its control and exhibited itself in romantic enthusiasm,— Mr. Higginson stands the very embodiment. It is such a man, not one who is a mere symbol for some imputed qualities through common rumor, one who is made up of apparent contrasts, piquing curiosity, touching the imagination, that is really interesting to a philosopher. What a fine thing his address on Robert Shaw was! While men admired Professor James's eloquent academic address in Music Hall, we vibrated body and soul to the splendid and loyal comradeship which testified so simply, straight from the heart, to his friend's heroic life and death, in Sanders Theatre.

Who would have predicted from a superficial knowledge of the clear-headed and deep-planning banker that such a scheme as that of giving musical life to a great city should be formed in his brain, to be persistently and faithfully carried out year after year? With admirable judgment in changing conductors so that the fickle public might still find variety in permanence; in trusting the experts to carry out their own plans with almost no interference from the patron; in stimulating and exciting the public to buy so that the burden of the undertaking should be properly distributed, and that the interest which would be ephemeral in a charity might be perennial in a fashionable enthusiasm — Mr. Higginson has succeeded, not in recouping his original outlays, but in making that permanent which others have repeatedly and disastrously failed to establish.

Having only an honorary Harvard degree 1882, as he did not graduate, Colonel Higginson has been a benefactor of the University, which owes to him the Soldiers' Field, given for its athletic functions. It was characteristic of his loyal and affectionate nature that this considerable benefaction should be constituted a memorial of his friends Colonel James Savage, Jr., General Charles Russell Lowell, Colonel Robert Gould Shaw, Colonel Edward B. Dalton, Lieutenant Stephen George Perkins, and Lieutenant James Jackson Lowell. It is appropriate so to make it, for the manly courage of the game may well supply to our youth the weapons for patriotic service in time of need, such as these revered, heroic sons of Harvard offered to their country. It is not all vainglorious show and passionate rivalry on that field, but an invocation is thus made to motives which may hallow the place of struggle, preparing the athlete for the battle of life, wherein he is to fight "not as one that beateth the air," but that he "may obtain," taking the very Kingdom of Heaven by force.

Henry L. Higginson was born in New York in 1834. He went abroad to study after leaving Harvard, but he was on hand when the call came in 1861, and was commissioned second lieutenant in the Second Infantry on May 28. On the eighth of July he was made first lieutenant, and was transferred to the cavalry October 31, when he was commissioned captain of the First Massachusetts, and promoted to be major March 26, 1862. He was gravely wounded at Aldie with three sabre-cuts and two pistol-shots, and discharged for disability August 9, 1864. He had been brevetted lieutenant-colonel for gallantry March 13, 1864, and had served in July on Major-General Barlow's staff, First Division of the Second Army Corps. This is a brave record, and it has left its marks upon a vigorous constitution, able, however, to endure the burden and heat of an active day after the war was over. Mr. Higginson has been for many years a partner in the banking house of Lee, Higginson & Company, and is now its active head, since Colonel Lee's age has retired him a good deal. Of the enterprise of this house, its integrity, liberality, and conservatism, a great deal might be said. Banking is still the pre-eminent Boston sphere, and State Street, even more than Wall Street, is the lender of capital for the country. In *haute finance*, Lee, Higginson & Company have been sound advisers, safe leaders, loyal representatives. To every good cause they have been generous givers, to some munificent patrons. The plain, old-fashioned rooms, the calm courtesy of the partners, the quiet conduct of the business, are as much of a contrast to the hectic atmosphere of the bucket-shop broker's office as can be imagined. Imperial projects have been launched in this place

Time and the Hour

Boston, Saturday, November 27, 1897

PROVIDENCE JOURNAL.

PUBLISHED BY THE
PROVIDENCE JOURNAL COMPANY,
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THE EVENING BULLETIN, $6.00 per annum.
☞ Postage free to mail subscribers whose payment of subscription is made in advance.

THURSDAY, FEBRUARY 3, 1898.

Symphony Concert.

The fifth symphony concert was given last evening at Infantry Hall. There was a good audience, but a number of vacant seats, usually filled, testified to the difficult and uncertain character of locomotion in the outer parts of the city and the suburbs. Those who were so unfortunate as to miss this concert lost one of the most interesting of the series so far—interesting both on account of the programme itself and the exceptionally superb playing of the orchestra. Mr. Alexander Siloti, the famous pianist, was the soloist for the evening, and the programme ran as follows:

Symphony No. 6, in B-minor, "Pathetique," Op. 74..........Peter Ilyitch Tschaikowsky
I. Adagio (B-minor).
Allegro non troppo (B-minor).
II. Allegro con grazia (D-major).
III. Allegro molto vivace (G-major).
IV. Finale: Adagio lamentoso (B-minor).
Grand Fantasia in C-major ("Wanderer"), Op. 15........................Franz Schubert
(Symphonically rearranged for pianoforte and orchestra by Franz Liszt.)
I. Allegro con fuoco, ma non troppo (C-major).
II. Adagio (C-sharp minor).
III. Presto (A-flat major).
IV. Allegro (C-major).
Symphonic Suite, "Scheherazade," Op. 35.............................Rimsky-Korsakoff
I. The Sea and Sinbad's Ship:
Largo maestoso. Allegro non troppo.
III. The Story of the Young Prince and the Young Princess:
Andantino quasi allegretto.
IV. Festival at Bagdad; the Sinking of Sinbad's Ship:
Allegro molto e frenetico. Vivo. Allegro.
(First time at these concerts.)

This was what might be called a Russian programme, two of that country's chief composers being represented by characteristic compositions and the soloist also claiming that nation, so prominent a factor in the development of modern music, as his own.

The quiet symphony of Tschaikowsky is a work that grows upon one with repeated hearings. Perhaps some of its impressiveness last evening must be laid at the door of its performance, which was superior, both in point of power and finish, to either of the others to which we have listened. The orchestra fairly outdid itself in the smoothness, vigor and effective shading which it bestowed upon this great work. But the symphony itself is clearly a masterpiece, one of the few really great modern contributions to the list of classics. The sombreness of its introduction and close, the ravishing beauty of the two middle movements, the great mastery of form and orchestral technic displayed by the composer, were in evidence as never before.

The three members of Rimski-Korsakoff's suite, "Scheherazade," played for the first time in Providence, bore a family likeness to the work of Tschaikowsky in its forceful and rugged outlines, but there the resemblance ceased. There are those who consider that Rimski-Korsakoff is more truly representative of the national character in music than his brother composer. If this be true, then the real Russian is a very coarse and uncultivated person, whom it is hardly necessary to scratch in order to find the proverbial Tartar. For the characteristics of the suite are coarse and rude vigor—savage energy, indeed—but little else. There is no such grasp of musical ideas and no such convincing skill in their development as is found in the music of Tschaikowsky. The suite is frankly programme music. Its character would seem to indicate that it was a gruesome lot of tales that Scheherazade told o' nights to Schahriar. It was played with astonishing swing and power by the orchestra.

The pianist, Mr. Alexander Siloti, a pupil of Liszt, is a player with an enormous technic, which he does not use at all for mere purpose of display, but as the servant of a keen musical sense and rare power of interpretation. He seemed equally at home in cantilena, in passage work, or in the piling up of massive chords which Liszt delighted in. The unusually fine character of his performance and its appreciation by the audience was testified to by four recalls, tendered with unmistakable insistence and genuineness.

Altogether, the concert was one of exceeding interest. The sixth of the series will be given on the evening of Wednesday, March 9.

Boston Transcript

WEDNESDAY, FEBRUARY 2, 1898

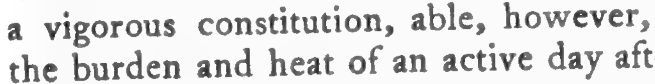
A COMPLAINANT CONTENT

To the Editor of the Transcript:

At last, those who stand in line at the symphony rehearsals Friday afternoons have a fair chance! In accordance with a petition signed by as many, with addresses in full, as there was room on the paper, an official was placed to keep those out who had no right to certain places. Those standing were formed into two double lines of twos and entered the gates that way. I do not think anyone entered where he did not belong. It was admirably arranged and I desire to thank the management in the name of those who sent in the petition. If the present state of affairs continues I will only say that nothing more can possibly be desired, and it is a great credit to those attending to the matter that this annoyance is broken up once for all. For if it goes once it is not to return, for no true man or woman would wish to take the place rightfully belonging to another.

CAROLINE MATHER LATHROP

Boston, Jan. 29.



"While there is Life there's Hope."

VOL. XXXI. FEB. 3, 1898. No. 790.

WHY is it that the Boston Symphony Orchestra gives us so little of their most improving society? Their audiences are the very best we can furnish, both in numbers and in culture. Our pleasure is always mingled with regret that this splendid organization, by far the most perfect in the country, should favor us so rarely.

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with as little fuss as the natural forces exert in their progress.

Colonel Higginson's city home is in the Agassiz, which we used to call the Calumet & Hecla, since it was built from the early profits of that fairy mine. Of all apartment-houses it is the most dignified, even though it be a good many years since it was built, with its fine staircase and lofty stories. The Higginsons have done a good deal of musical entertaining in their beautiful suite, which is large enough for ordinary social occasions. They have some very good pictures.

Colonel Higginson's only public duty of importance was performed on the Rapid Transit Commission of 1891. He has not the arts of the popular candidate, but in a community where the offices should really seek the man, he would have had them thrust upon him by unanimous consent. Meanwhile, as the builder of musical Boston he is applauded here by all votaries of the divine art, as Amphion was honored in Thebes.

BOOKS.

IT is gratifying to know that there is a sufficient number of persons of elegant leisure in the rapid days in which we live to warrant the publication of Mr. Henry James's subtle and refined studies of superficial things. Although they give some readers a kind of Gothic thirst for the destruction of all these fine-spun practices and expressions, and many people grow impatient or puzzled as they turn his pages, his work is undoubtedly the finest flower of refinement. It has reached its hyperexcellence in "What Maisie Knew" (Herbert S. Stone & Co.). There is scarcely a direct statement, a grammatical remark, a complete phrase, in the book, which tells its story by dialogue and a little running comment thereupon. Mr. James's most enthusiastic admirers must allow that his writings now demand quite as rigid attention as the least lucid of George Meredith's. There is almost no relief to the watchfulness which behooves us if we would not miss a point, an implication, a characteristic. Such descriptive touches as Mr. James allows himself are admirably sufficient, and make one long for a freer hand to that admirable talent which made his little sketches of travel so supremely delightful. But he evidently desires to restrain such direct and simple appeal, and to confine himself to the play of motive, the battle of mental cross-purposes, and the suggestion of epigrammatic conduct.

One must ask "Is it worth while?" and

---

young friend L., who had gone into the Western country with a good education at the Boston Latin School to try his hand at teaching, was once called in to mark a set of history examinations. The following, he tells me, is an exact copy of an answer by a young woman (about twenty years of age, and to outward view apparently of at least ordinary ability) to the question, "Give a short account, not more than a page in length, of the Revolutionary War": —

The Reverliterny war broke out in 1512 between the north and the south. The principal battles was Lundy's lane, Triconderoga, Crown Point, Mamoth. The abjective points was the North were hostol and the English would not establish any traiding posts.

The whole paper was of a similar order, and the young woman received a mark of 16 per cent, which, says L., was liberal. Sometime after, meeting the county superintendent, L.

---

cidedly given — not on artistic grounds, but because we have been beguiled by the author's delicate skill from the repulsiveness of his theme — that it is indeed *not* worth while to devote such skill to a monstrous story; it is perverse and immoral. Delicacy of invention should harmonize with delicacy of treatment, and the bone we have to pick with Mr. James is that he has really grovelled of late in such paths, choosing, as it were, to pick his dainty way in the mud and mire. Maisie's two parents are divorced. She was to live alternately with each, but they each re-marry and then the new wife of her father and the new husband of her mother find they are affinities. Maisie's reliance is a good old governess, Mrs. Wix, who knows everything and might have enlightened her pupil in so many words. But this would not have suited Mr. James's purpose, which carries the poor child through four hundred and seventy pages of lightning-flashes, auroral displays, and will-o'-the-wisps, with never a ray of wholesome, truth-telling sunshine. Mrs. Wix and Maisie are speaking of her parents after they have gone astray. Mrs. Wix says of her mother: —

> "Who'll pay the bills?"
>
> Maisie thought. "Can't *she?*"
>
> "She? She has n't a penny."
>
> The child wondered. "But did n't papa?"
>
> "Leave her a fortune?" Mrs. Wix would have appeared to speak of papa as dead had she not immediately added, "Why, he lives on other women!"
>
> Oh yes, Maisie remembered. "Then can't he send?" She faltered again; even to herself it sounded queer.
>
> "Some of their money to his wife?" Mrs. Wix gave a laugh still stranger than the weird suggestion. "I dare say she'd take it!"
>
> They hurried on again; yet again, on the stairs, Maisie pulled up. "Well, if she had stopped in England!" she threw out.
>
> Mrs. Wix considered. "And he had come over instead?"
>
> "Yes, as we expected." Maisie launched her speculation. "What, then, would she have lived on?"
>
> Mrs. Wix hung fire but an instant. "On other men!" And she marched down stairs.

Among such unwholesome mazes the girl

Boston Transcript

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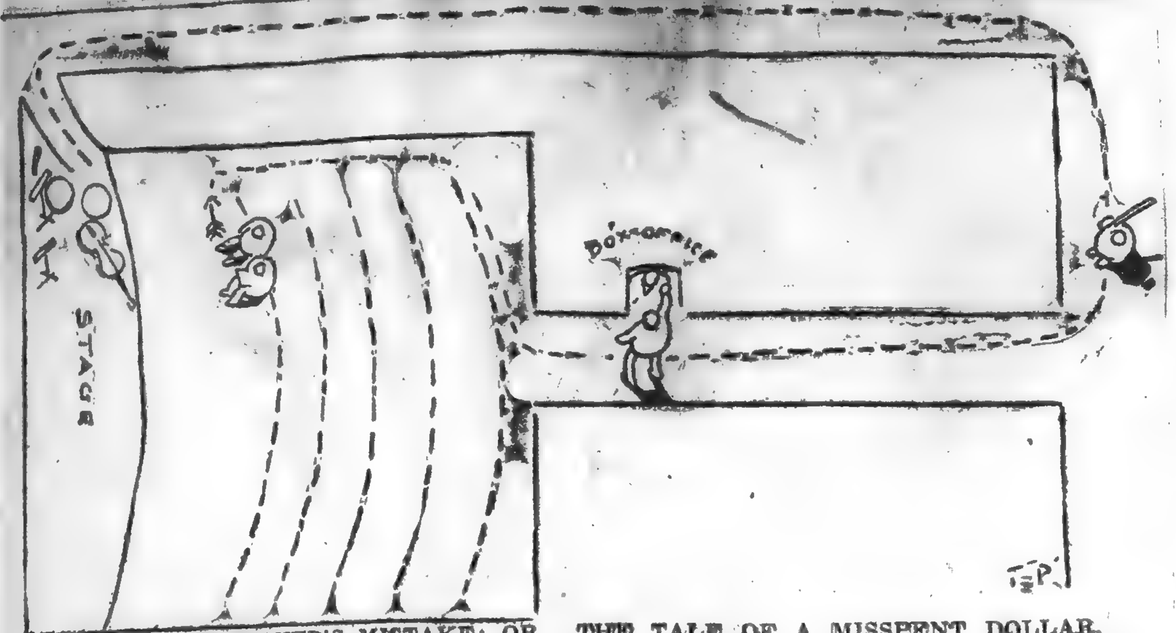
From Mac
Do you recognize the story?

The World
Published by the Press Publishing Company,
53 to 63 PARK ROW, New York.
THURSDAY, JANUARY 27, 1898.



THE OBESE PLAYER'S MISTAKE; OR, THE TALE OF A MISSPENT DOLLAR.

in a New England city last week. The oboe player reported at the theatre, but having met with a temporary disability was excused from playing at the concert. The stage entrance to the theatre opened into an alleyway that led to a side street. The musician followed the street to the main thoroughfare and wandered about, sight-seeing. Meanwhile, as is customary in one-night-stand towns, the energetic billposters had covered the concert announcements with lithographs of a minstrel show to follow the next evening. The musician read the announcements in front of a theatre and concluded to drop in and see the performance for a time. He paid a dollar for a ticket and got seated just in time to see his brother musicians file out on the stage and prepare for the opening number. The oboe manipulator hurried to the box office, explained his mistake and tried to get his dollar back. The unfeeling Treasurer agreed to keep the story quiet provided the demand for the dollar was rescinded. But the joke was too good to keep.

* * *

Boston Courier.
SUNDAY MORNING, FEB. 6, 1898.

The Symphony sololist has been singularly devoid of names thus far into the season. Barring Mr. Kneisel, who has his London reputation to the fore, no soloist of more than local fame except Mr. Jonas has been presented, while two have as yet only established their hopeful promise rather than their actual accomplishment. Two great violinists, Mr. Ysaye and Mr. Marteau, have been completely ignored—because they are French?—and if Mr. Pugno is to be heard at the piano, no assurance is yet given of it. In the thirteenth concert, however, a stranger of eminence, Mr. Alexander Siloti, look part, playing Tschaikowsky's second concerto, which had not been heard previously at any of these concerts. This foreign gentleman—of whose very existence the notes department of the programme-book appeared to be ignorant,—pleasant of face and manner, and wearing the traits of young manhood, is an excellent pianist of the first order. Yet he is one to awake admiration rather than to start the glow of enthusiasm. He is intellectual rather than emotional; energetic rather than ardent; delicate rather than tender. There are a delightful clearness, a fine sense of proportion and an absolutely definite exposition of his purpose in all that he does. He knows how to be strong without excess and to develop a crescendo to its climax by steady and even degrees. But in all that concerto his feeling apparently never got the better of the orderly projects and distinct injunctions of his brain. It is scarcely necessary to say that his technique is genuine, unaffected, ample and particularly adequate in those difficult passages which are apt to be used as merely shows of bravura when they are mastered by the virtuoso. His performance, so modest, sure and complete, gave great satisfaction and obtained great applause to which the orchestra contributed more than a becoming share.

The programme was drawn entirely from Tschaikowsky, and the concerto was preceded by his "Pathetic" symphony and followed by the "1812" overture. Both are familiar works and were repeated with that fine sympathy and full illumination which Mr. Paur and his men have shown in them from the first. The concerto itself, composed in other times and moods and set to a different palette of tone-colors than most of the works by which its author is chiefly known, is richly melodious, resourceful in development and harmonious in scoring, while allowing full swing for the soloist in its brilliant outbursts and elaborate cadenzas.

At the next concert Mrs. Beach's "Gaelic" will be the symphony, Mr. Schroeder will play Mr. Loeffler's "Fantastic" concerto for violoncello, and Smetana's poem "Vitava" will end the programme.

Howard Malcom Ticknor.

Boston Journal.
SUNDAY, FEBRUARY 6, 1898.

ALEXANDER SILOTI,

The Russian Pianist, Made His First Appearance at a Symphony Concert Last Evening in Music Hall.

The program of the 14th Symphony concert was as follows:

Symphony No. 6 (Pathetic)......Tschaikowsky
Concerto for piano, No. 2......Tschaikowsky
Overture "1812" ....Tschaikowsky

The extreme length of Tschaikowsky's second concerto was a stumbling block to pianists as well as audiences. It was played here—I understand in its original form—by Mrs. Madeline Schiller at a concert of the Harvard Musical Association in 1882. The second edition of the score is "revised and shortened according to the composer's directions by A. Siloti," and Mr. Apthrop tells us that his analysis in the program-book was written with reference to further cuts made by the pianist.

It was a great pleasure to see and hear Mr. Siloti. There is a short sketch of him in the illustrated supplement of the Journal this morning, so I shall not repeat it here. It is enough to say that as he was an intimate friend of Tschaikowsky, he plays the works of that composer with genuine authority.

His European reputation had preceded him, and yet I doubt whether those of us who were strangers to his performance had much, if any, idea of his distinguishing characteristics. He came, he played, he conquered. He triumphed gloriously.

Concerning the technic it is enough to say that it is developed to the highest degree. This technic is absolute, so that when it serves as the medium of expression, the hearer has no thought of difficulties to be overcome. It would be a tempting task to compare the technic of Siloti with that of Rosenthal and D'Albert; but what good purpose would such comparison serve? It is better to say simply that the technic of Siloti is modern and at the same time individual. You are not reminded of other pianists by him. Other pianists, similarly equipped, are perhaps more heroic; or on the other hand more sensuous; but we should remember that Mr. Siloti has been heard thus far only in a concerto that may not call for the display of heroism, or profound thought, or sensuous charm.

The chief impressions made on me last night by Mr. Siloti's superb performance were elegance and repose. His tone was peculiarly individual, and I find it hard to define the charm. There are the words "crystalline," "crisp" and the like, but Mr. Siloti's touch is something nearer and farther, as Walt Whitman puts it. The tone never offends in fortissimo; it makes its way in passages of the most extreme delicacy. Unlike certain pianists of fluency and elegance, he sings his melody, and his legato is as distinguished and apart as are his "non legato" and staccato.

I do not find him a cold player. As I have said, this concerto of Tschaikowsky is not inherently sensuous or heroic or profound. The second movement, with its solo for violin with counter figures in a solo 'cello, is at the best delightful salon music. It might easily be made sentimental. Now, Mr. Siloti played the theme with rare tenderness, and this tenderness was not feigned, it was true. The simplicity was unaffected; there was no attempt to be unduly eloquent. And the pianist who, in this movement, can suggest a mood, or inspire reverie (without falling into temptation) by ennobling the music as it were by the sweetness—a sweetness not cloying, but real and fragrant—is surely not a cold player, is surely not an animated and marvelous machine.

Here was most admirable art. And the ease, the modesty of the man! There was no attempt to startle or amaze; there was no dreamy gazing at the audience, or inspired look toward the ceiling. And I thought while he was playing that he remembered his dear, dead friend and was resolved to do him honor in a foreign city and in the presence of an alien folk.

⁂

The symphony was on the whole played with great breadth and passion. I believe that the second movement might flow more freely; perhaps it would be well to follow Richter's example and let the orchestra go its own gait; for the rigidity of a beat is out of keeping in such unusual time. And I do not think that there was sufficient grace—allegro con grazia—in this strange movement that suggests the desperate attempt of a man to be gay when at his heart he is sad. The third movement was performed with amazing fire—and to me this same third movement is indescribably great although I know it is despised by some. I admit the tinge of vulgarity and I like it. There is the whole of earthly success in this music; you hear the applauding shouts of the sweating mob. Success, as Victor Hugo said, is hideous. The irony of it all is in the dirge that follows. The answer to the shout of triumph is the death stroke of the gong in the finale. Dust and ashes!

⁂

The picturesque "1812" overture was written originally for performance in the open air. It was to have been played in the public square before the cathedral by a colossal orchestra, and the big drums were to be replaced by salvos of artillery. Why not make an experiment on Boston Common? When it is made, I hope the bells will be sounded more accurately.

Philip Hale.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CIII., NO. 37.
SUNDAY, FEBRUARY 6, 1898.

THE SYMPHONY CONCERT.

Siloti Achieves Exceptional Success as Soloist.

He Is Recalled Seven Times, with as Great a Display of Warm Enthusiasm as Has Ever Been Seen at a Symphony—Master of an Extraordinary Technique.

Last evening's concert by the Boston Symphony orchestra, in Music Hall, was devoted wholly to compositions by Tschaikowsky, as follows:

Symphony No. 6, in B minor, "Pathetique," op. 74
Concerto for pianoforte, No. 2, in G major, op. 44. (First time at these Concerts.)
Ouverture Solennelle, "1812,"..........op. 49

The soloist was Mr. Alexander Siloti.

The symphony was again heard without any falling off in the profound interest and powerful impression it made when it was first given here. As before, the lofty dignity and the profound pathos of the last movement asserted itself as one of the noblest utterances that the music of our day has made.

All that can be said about the work has been said, and to dwell on it would be only to reiterate what is by this time wholly familiar. For the splendid interpretation given it by Mr. Paur, and the perfection of its performance by the orchestra, there is nothing but praise without stint.

The overture was given with tremendous fire and massiveness of effect. It is perhaps not worth much from an exacting musical standpoint, but it is a gorgeous display of tone color, a brilliant and stirring, a wonderfully skilful glorification of noise, abounding in ingenious devices, of which the final crushing out of the "Marseillaise" by the roaring tide of sound that is hurled on it is unmistakably thrilling.

The concerto has not been as great a favorite as the first with soloists here. It has been given only once, or, at the most, twice, in this city. It was first performed in this city 16 years ago. This neglect is somewhat unaccountable, as it is an admirable work, of which the interest is constantly sustained, and it affords an artist great opportunities for the display of his best powers, both of technique and of expression.

Mr. Siloti has a technique that is extraordinary, even in these days when there are so many players who are marvels in finger work. His touch is firm and musical, his scale passages are wonderful in their pearly smoothness; his octave playing is surprising in its fluent clearness.

In fact, in the technical aspect of his art, he leaves nothing to be wished for. He plays without seeming effort, even when the greatest tax is made on his skill. His style is dignified, and in all things musicianly. He has none of the affectations of mere display. His tone is full, and even when it is urged to the utmost he never abuses the instrument. His cantabile is very beautiful, as was evidenced in his playing of the andante, which was given with exquisite warmth and with indescribable refinement of taste and grace of phrasing.

In the more fiery and brilliant moments of the concerto, especially in the cadenza, the consummate ease with which he met and overcame the trying difficulties that beset his fingers was astonishing. In truth, they seemed to be the simplest things imaginable. But over and beyond these features of his playing must be placed the purity of feeling, the reserve and the refinement that characterized his performance at every stage, and that proclaimed the true artist, and the modesty of his bearing added its own charm to the general effect he produced.

His success was enormous. The applause that rewarded him was deafening in its turmoil and exciting in its fervor. He was recalled some seven times with as feverish an enthusiasm as has ever been manifested at a symphony concert. And he deserved it all.

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Boston Sunday Globe.
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M Siloti's interpretation was admirable as a whole, at times seemingly reaching the limit of technical skill. His octave work was smooth and very rapid; his forte and fortissimo were generally clear in tonality and his runs were accomplished with an ease and dexterity that bordered upon the marvelous. His air of repose while at the piano is remarkable, the most difficult passages in the score being played with little or no assistance from his body and his whole command of the instrument is notably good. In the cantible portions of the work his tones were not quite satisfactory, the "singing" quality lacking somewhat in sweetness. He was rapturously applauded at the conclusion of the concerto and recalled many times to the stage.

The orchestral work in the "Pathetic" symphony was apparently flawless, and the great composition was given with a dramatic effect worthy of the highest praise. This is specially true of the last movement, one of the most impressive in musical literature. The "1812" was played with the requisite theatric pomp and vigor.

Mr Alwin Schroeder will be the soloist at this week's concerto. The program will be as follows: Symphony in E minor (Gaelic), Mrs H. H. A. Beach; fantastic concerto for violoncello and orchestral, C. M. Loeffler; symphonic poem, "Vitava," Smetana.

From Mac

Do you recognize the story

The World

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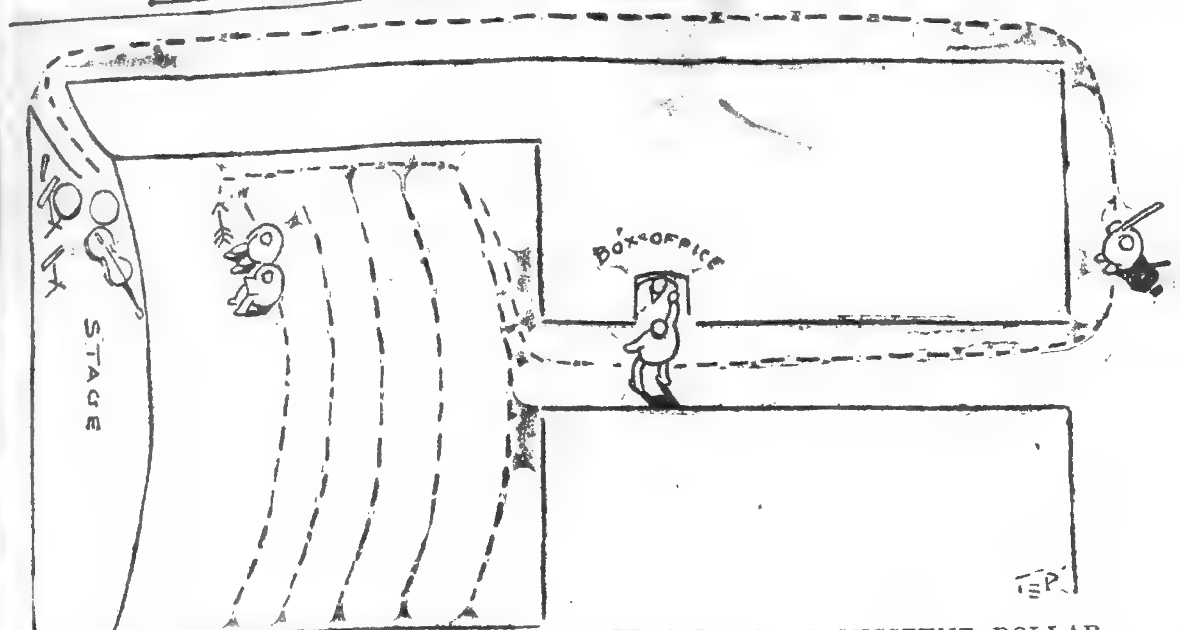
THURSDAY, JANUARY 27, 1898.



THE OBESE PLAYER'S MISTAKE; OR, THE TALE OF A MISSPENT DOLLAR.

in a New England city last week. The oboe player reported at the theatre, but having met with a temporary disability was excused from playing at the concert. The stage entrance to the theatre opened into an alleyway that led to a side street. The musician followed the street to the main thoroughfare and wandered about, sight-seeing. Meanwhile, as is customary in one-night-stand towns, the energetic billposters had covered the concert announcements with lithographs of a minstrel show to follow the next evening. The musician read the announcements in front of a theatre and concluded to drop in and see the performance for a time. He paid a dollar for a ticket and got seated just in time to see his brother musicians file out on the stage and prepare for the opening number. The oboe manipulator hurried to the box office, explained his mistake and tried to get his dollar back. The unfeeling Treasurer agreed to keep the story quiet provided the demand for the dollar was rescinded. But the joke was too good to keep.

* * *

Boston Courier.

SUNDAY MORNING, FEB. 6, 1898.

The Symphony sololist has been singularly devoid of names thus far into the season. Barring Mr. Kneisel, who has his London reputation to the fore, no soloist of more than local fame except Mr. Jonas has been presented, while two have as yet only established their hopeful promise rather than their actual accomplishment. Two great violinists, Mr. Ysaye and Mr. Marteau, have been completely ignored—because they are French?—and if Mr. Pugno is to be heard at the piano, no assurance is yet given of it. In the thirteenth concert, however, a stranger of eminence, Mr. Alexander Siloti, look part, playing Tschaikowsky's second concerto, which had not been heard previously at any of these concerts. This foreign gentleman—of whose very existence the notes department of the programme-book appeared to be ignorant,—pleasant of face and manner, and wearing the traits of young manhood, is an excellent pianist of the first order. Yet he is one to awake admiration rather than to start the glow of enthusiasm. He is intellectual rather than emotional; energetic rather than ardent; delicate rather than tender. There are a delightful clearness, a fine sense of proportion and an absolutely definite exposition of his purpose in all that he does. He knows how to be strong without excess and to develop a crescendo to its climax by steady and even degrees. But in all that concerto his feeling apparently never got the better of the orderly projects and distinct injunctions of his brain. It is scarcely necessary to say that his technique is genuine, unaffected, ample and particularly adequate in those difficult passages which are apt to be used as merely shows of bravura when they are mastered by the virtuoso. His performance, so modest, sure and complete, gave great satisfaction and obtained great applause to which the orchestra contributed more than a becoming share.

The programme was drawn entirely from Tschaikowsky, and the concerto was preceded by his "Pathetic" symphony and followed by the "1812" overture. Both are familiar works and were repeated with that fine sympathy and full illumination which Mr. Paur and his men have shown in them from the first. The concerto itself, composed in other times and moods and set to a different palette of tone-colors than most of the works by which its author is chiefly known, is richly melodious, resourceful in development and harmonious in scoring, while allowing full swing for the soloist in its brilliant outbursts and elaborate cadenzas.

At the next concert Mrs. Beach's "Gaelic" will be the symphony, Mr. Schrœder will play Mr. Loeffler's "Fantastic" concerto for violoncello, and Smetana's poem "Vitava" will end the programme.

HOWARD MALCOM TICKNOR.

Boston Journal.

SUNDAY, FEBRUARY 6, 1898.

ALEXANDER SILOTI,

The Russian Pianist, Made His First Appearance at a Symphony Concert Last Evening in Music Hall.

The program of the 14th Symphony concert was as follows:

Symphony No. 6 (Pathetic)......Tschaikowsky
Concerto for piano, No. 2......Tschaikowsky
Overture "1812" ....Tschaikowsky

The extreme length of Tschaikowsky's second concerto was a stumbling block to pianists as well as audiences. It was played here—I understand in its original form—by Mrs. Madeline Schiller at a concert of the Harvard Musical Association in 1882. The second edition of the score is "revised and shortened according to the composer's directions by A. Siloti," and Mr. Apthrop tells us that his analysis in the program-book was written with reference to further cuts made by the pianist.

It was a great pleasure to see and hear Mr. Siloti. There is a short sketch of him in the illustrated supplement of the Journal this morning, so I shall not repeat it here. It is enough to say that as he was an intimate friend of Tschaikowsky, he plays the works of that composer with genuine authority.

His European reputation had preceded him, and yet I doubt whether those of us who were strangers to his performance had much, if any, idea of his distinguishing characteristics. He came, he played, he conquered. He triumphed gloriously.

Concerning the technic it is enough to say that it is developed to the highest degree. This technic is absolute, so that when it serves as the medium of expression, the hearer has no thought of difficulties to be overcome. It would be a tempting task to compare the technic of Siloti with that of Rosenthal and D'Albert; but what good purpose would such comparison serve? It is better to say simply that the technic of Siloti is modern and at the same time individual. You are not reminded of other pianists by him. Other pianists, similarly equipped, are perhaps more heroic; or on the other hand more sensuous; but we should remember that Mr. Siloti has been heard thus far only in a concerto that may not call for the display of heroism, or profound thought, or sensuous charm.

The chief impressions made on me last night by Mr. Siloti's superb performance were elegance and repose. His tone was peculiarly individual, and I find it hard to define the charm. There are the words "crystalline," "crisp" and the like, but Mr. Siloti's touch is something nearer and farther, as Walt Whitman puts it. The tone never offends in fortissimo; it makes its way in passages of the most extreme delicacy. Unlike certain pianists of fluency and elegance, he sings his melody, and his legato is as distinguished and apart as are his "non legato" and staccato.

I do not find him a cold player. As I have said, this concerto of Tschaikowsky is not inherently sensuous or heroic or profound. The second movement, with its solo for violin with counter figures in a solo 'cello, is at the best delightful salon music. It might easily be made sentimental. Now, Mr. Siloti played the theme with rare tenderness, and this tenderness was not feigned, it was true. The simplicity was unaffected; there was no attempt to be unduly eloquent. And the pianist who, in this movement, can suggest a mood, or inspire reverie (without falling into temptation) by ennobling the music as it were by the sweetness—a sweetness not cloying, but real and fragrant—is surely not a cold player, is surely not an animated and marvelous machine.

Here was most admirable art. And the ease, the modesty of the man! There was no attempt to startle or amaze; there was no dreamy gazing at the audience, or inspired look toward the ceiling. And I thought while he was playing that he remembered his dear, dead friend and was resolved to do him honor in a foreign city and in the presence of an alien folk.

⁂

The symphony was on the whole played with great breadth and passion. I believe that the second movement might flow more freely; perhaps it would be well to follow Richter's example and let the orchestra go its own gait; for the rigidity of a beat is out of keeping in such unusual time. And I do not think that there was sufficient grace—allegro con grazia—in this strange movement that suggests the desperate attempt of a man to be gay when at his heart he is sad. The third movement was performed with amazing fire—and to me this same third movement is indescribably great although I know it is despised by some. I admit the tinge of vulgarity and I like it. There is the whole of earthly success in this music; you hear the applauding shouts of the sweating mob. Success, as Victor Hugo said, is hideous. The irony of it all is in the dirge that follows. The answer to the shout of triumph is the death stroke of the gong in the finale. Dust and ashes!

⁂

The picturesque "1812" overture was written originally for performance in the open air. It was to have been played in the public square before the cathedral by a colossal orchestra, and the big drums were to be replaced by salvos of artillery. Why not make an experiment on Boston Common? When it is made, I hope the bells will be sounded more accurately.

Philip Hale.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CIII., NO. 37.

SUNDAY, FEBRUARY 6, 1898.

THE SYMPHONY CONCERT.

Siloti Achieves Exceptional Success as Soloist.

He Is Recalled Seven Times, with as Great a Display of Warm Enthusiasm as Has Ever Been Seen at a Symphony—Master of an Extraordinary Technique.

Last evening's concert by the Boston Symphony orchestra, in Music Hall, was devoted wholly to compositions by Tschaikowsky, as follows:

Symphony No. 6, in B minor, "Pathetique," op. 74
Concerto for pianoforte, No. 2, in G major, op. 44. (First time at these Concerts.)
Ouverture Solennelle, "1812,"..........op. 49

The soloist was Mr. Alexander Siloti.

The symphony was again heard without any falling off in the profound interest and powerful impression it made when it was first given here. As before, the lofty dignity and the profound pathos of the last movement asserted itself as one of the noblest utterances that the music of our day has made.

All that can be said about the work has been said, and to dwell on it would be only to reiterate what is by this time wholly familiar. For the splendid interpretation given it by Mr. Paur, and the perfection of its performance by the orchestra, there is nothing but praise without stint.

The overture was given with tremendous fire and massiveness of effect. It is perhaps not worth much from an exacting musical standpoint, but it is a gorgeous display of tone color, a brilliant and stirring, a wonderfully skilful glorification of noise, abounding in ingenious devices, of which the final crushing out of the "Marseillaise" by the roaring tide of sound that is hurled on it is unmistakably thrilling.

The concerto has not been as great a favorite as the first with soloists here. It has been given only once, or, at the most, twice, in this city. It was first performed in this city 16 years ago. This neglect is somewhat unaccountable, as it is an admirable work, of which the interest is constantly sustained, and it affords an artist great opportunities for the display of his best powers, both of technique and of expression.

Mr. Siloti has a technique that is extraordinary, even in these days when there are so many players who are marvels in finger work. His touch is firm and musical, his scale passages are wonderful in their pearly smoothness; his octave playing is surprising in its fluent clearness.

In fact, in the technical aspect of his art, he leaves nothing to be wished for. He plays without seeming effort, even when the greatest tax is made on his skill. His style is dignified, and in all things musicianly. He has none of the affectations of mere display. His tone is full, and even when it is urged to the utmost he never abuses the instrument. His cantabile is very beautiful, as was evidenced in his playing of the andante, which was given with exquisite warmth and with indescribable refinement of taste and grace of phrasing.

In the more fiery and brilliant moments of the concerto, especially in the cadenza, the consummate ease with which he met and overcame the trying difficulties that beset his fingers was astonishing. In truth, they seemed to be the simplest things imaginable. But over and beyond these features of his playing must be placed the purity of feeling, the reserve and the refinement that characterized his performance at every stage, and that proclaimed the true artist, and the modesty of his bearing added its own charm to the general effect he produced.

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Established 1813.

The Official Paper of the State.

The Official Paper of the City.

MONDAY MORNING, FEB. 7, 1898.

A Tschaikowsky Programme at the Symphony Concert.

It would require a Baconian cryptogramist to discover the exact reason for giving a Tschaikowsky programme on Feb. 5. The great Russian was born in December and died in November. But, whatever the inspiring cause may have been, the result was an excellent one.

Few recent composers could bear the touchstone test of having an audience hear one of their compositions after another; a Rubinstein programme of this style led to dullness, and Brahms himself is not entirely effective when taken in allopathic and continuous doses. But the three Tschaikowsky works which formed this programme were well contrasted and showed the versatility of the great composer in a very emphatic way.

People may prate of vulgarity as much as they will, but one may suspect that this decried "vulgarity" of some of the Russian master's themes if translated into German would become "Volks-thuemlich," —"popular" in the best sense. With all the strivings of the modern Slavonic composers, the true Russian school of composition seems to the present reviewer still represented by Glinka and Tschaikowsky.

The concert began with the "Pathetic" symphony. We are glad to see that the sensational story of the composer having committed suicide, after writing this swan's song, is no longer coupled with the work; it is sufficiently remarkable that such a wonderful presentation of Sorrow and Death should have immediately preceded his own death by Asiatic cholera. As with Mozart's Requiem, the coincidence is strange and poetic enough without borrowing untrue adjuncts to embellish it.

Of the performance one cannot say too much, only the reviewer's rhapsodies would now become a thrice-told tale. But the repeated hearings have proved that the work is genuine, it is not a dazzling bit of froth, like Gounod's "Redemption," it is not less striking on its third hearing than it was at its first performance.

The ingenious 5-4 scherzo went with a freedom that speaks volumes for the orchestra and its director, and at the close of the third movement Mr. Paur received an ovation that was decidedly unusual in a symphony. If one divided Gray's great verse in halves it would give a perfect description of the meaning of the two last movements:—

> "The boast of heraldry, the pomp of power
> And all that beauty, all that wealth e'er gave,
> Await alike the inevitable hour.
> The paths of glory lead but to the grave."

And the glitter and sparkle of the march of the third movement, the wailing and wretchedness of the finale, were given with a well-emphasized contrast.

In this symphony one does not find the national traits which gleam in so many of Tschaikowsky's works; the march may have a touch of the Slav, but in almost every measure of the work the lesson is taught that Art needs no national boundaries, the language of emotion is the same everywhere the overture "1812," for example, is for the Russian, but the "Pathetic Symphony" is for the whole world.

Now followed a great pianist, and evidently a good musician, too, and as the interpreter always overshadows the creator upon the concert-platform, Tschaikowsky was in the background for the nonce, while Alexander Siloti occupied the foreground. A splendid artist! direct, unaffected and sincere; no passage seemed too broad for his massive power, no phrase too tender for proper shading of it.

There are many places in the first movement where the piano is pitted against almost the entire orchestra, and in these the artist was always clear without ever degenerating into noise and pounding. Shakespeare must have had some of the modern pianists in mind when he wrote:—

> "Oh, it is excellent to have a giant's strength,
> But it is tyrannous to use it like a giant."

Mr. Siloti evidently does not belong to the tyrannous ones. With the exception of a slight over-use of the damper-pedal in the first movement, there was not a fault to be found by even the hypercritical; the great octave-work in the first movement was as if Rubinstein had recrossed the Styx, and the tenderness of the second movement showed that the pianist understood the dividing line between sentiment and sentimentality.

The finale was brilliant, although in a little less degree than the opening Allegro. The furore that followed the close of the performance was something very unusual; seven times was the pianist recalled with ever-increasing plaudits. The reviewer cordially echoes the evident sentiment of the audience.

As to the work, it may be called "clavier-maessig" (well fitted to the piano), although its first movement seemed dwarfed by its juxtaposition with the threnody of the preceding symphony. The second movement, an Andante, seems the most successful, and is certainly the most poetic portion of the work. Some trio passages of violin, violoncello and piano were particularly beautiful and lost nothing in the playing. The finale seemed to touch the domain of national music and its variations of a folk-song theme were interesting.

And now came national music with a vengeance! The overture called "1812" is not suited to a symphony concert. We learn that the European powers are acting in concert in the East; let them try this overture; it will please Russia because of its subject, and China because of its clatter.

Not all things national are fit for the concert-room. A New York Fourth of July, or the Chicago convention of 1896, for example, are too strong to be handled by Music, heavenly maid. The overture, spite of some very attractive Russian tunes, soon degenerates into a whirlwind; an anemometer attached to the trombones would show the wind blowing 80 miles an hour,—a living gale.

The trouble seems to have been that some Frenchmen got into Russia and would play the Marseillaise. This happened before President Faure visited St. Petersburg and before Frenchmen and Russians began to love each other tenderly. The Marseillaise marched in on the trumpets, but was immediately surrounded by trombones; it surrendered after 20 notes had been fired. After this is tried three times to get into camp disguised but was always discovered and turned out. It never got beyond its fire line,—

"Allons, enfants de la Patrie!"

[illegible] whole Russian orchestra stamped on it and "Allons" was suddenly changed into "Furons."

Finally it came in with a full band ("ffffff") as if it had been heavily reinforced and was determined to stay, but a squadron of tubas, trombones, bass-drums, and other heavy artillery, led by Gen. Paurovitch, caught it in the rear, gave it seven distinct and emphatic kicks after which it was heard no more.

Then the Russians began to celebrate, and a man with very vague ideas of campanology started a bell theme without any reference to what the orchestra was doing. His bells were not in tune with the orchestra, but by keeping well out of time, and by the use of exceptional force, he managed to give the impression that he was right and that the orchestra was wrong.

The audience was too stunned to remonstrate and the festivity became much more discordant than the battle. Had the orchestra been in Bumstead Hall and the audience in Music Hall the overture would have been of the right degree of power.

In all seriousness, here is a work for a great national festivity; it is for out-door performance, and it allows salvos of artillery and the pealing of the heavy church bells of a city to blend with its tones; heard under proper circumstances with fitting surroundings, such a composition might excite and thrill the auditor, even though it wandered in the Gilmorean bypaths of art; but to attempt this in a concert-room is very much like trying to give a barbecue in a parlor.

Louis C. Elson.

SATURDAY EVENING

Gazette

BOSTON, SUNDAY MORNING, FEB. 6.

The Symphony Concert.

Last evening the Symphony Orchestra gave its fourteenth concert of the season in Music Hall. The program was:

Symphony, No. 6, B minor ...... Tschaikovsky
Concerto for pianoforte, No. 2, G major .... Tschaikovsky
Ovetrure, "1812" .... Tschaikovsky
Soloist, Mr. Alexander Siloti.

The "Pathetic" symphony wears well—so well that there is a pleasant suggestion of immortality in it. The vitality of the work is due to the strength and warm sincerity of the ideas, as well as the rare manner in which they are expressed. Familiarity reveals certain characteristic tricks of manufacture, but if the diamonds are pure and lustrous, how they were polished is a matter of only secondary importance. The Tschaikovsky diamonds are of the very first water; they are polished with the very finest art, and the suggestion of alloy in the setting does not decrease their value or beauty. Surely, the second and fourth movements of this symphony are jewels of the rarest kind, the one to grace the brow of Titania when in her most serious mood, the other to sombrely glow on the black velvet drapery covering the coffin of fallen majesty. At this late day it is needless to say that a perfect interpretation of this work was given from Mr. Paur and his orchestra. It is remembered with the symphony.

Of the soloist, Mr. Siloti, there can be only one judgment—he is a master of his art, and it would be difficult to recall any pianist of to-day who is his superior. On the side of technique he is impregnable. The difficulties of the concerto were as child's play to him; but this rare skill is not all, for it is the artist that is always apparent in Mr. Siloti's playing. He has a large, dignified style; his tone is full, clear and rich, and on the fitting occasion the piano sings in the most charming way under his fingers. His playing is always manly, and he so carefully avoids all approach to morbid sentimentalism that to the uncritical he may appear cold and unyielding. He possesses, however, warmth of feeling, as well as the rarest technical skill, but it is held in reserve for the proper moment. As further evidence of Mr. Siloti's artistic taste, attention may be called to the manner in which he keeps the piano in its proper place. The star soloist was never in evidence with the restless desire to conceal with his personality the composer; the work was done surely, effectively, with a skill and dignity in which there was not a trace of ostentation. It is playing in which there is no hurry, no spasmodic emotion, no waste of energy; the effects were made wthout seeming effort, with a placidity that was conscious of its power, with a calm surety that was most convincing. The evenness of his tone in rapid passages is remarkable; there are dash and brilliancy with the utmost clearness; in the octave passages the tone curve was as even and as regular as the downward sweep of a flying bird, and the effort seemed as trifling. Mr. Siloti is a phenomenal player and a rare artist, and that he aroused his audience into wild enthusiasm is an evidence of his power and their taste, for this artist has no tricks to appeal to the popular taste. He will not stoop, and appreciation must be on his high level. The assisting work of the orchestra was of the finest quality, and the program throughout was a delight. At the next concert will be given Mrs. Beach's Gaelic Symphony, Mr. Loeffler's Fantastic Concerto for 'cello and orchestra, and Smetana's Symphonic Poem "Vitava." Mr. Alwin Schroeder will be the soloist.

[illegible]

MONDAY, FEBRUARY 7, 1898

Music Hall: Boston Symphony Orchestra.

The fourteenth symphony concert, given in the Music Hall last Saturday evening, brought a Tchaikovsky programme; it was as follows:

Symphony No. 6, in B minor, "Pathétique," opus 74.
Concerto for pianoforte, No. 2, in G major, opus 44.
(First time at these concerts.)
Ouverture Solennelle, "1812," opus 49.
Mr. Alexander Siloti was the pianist.

Tempora mutantur, nos et mutamur in illis! It was not so very long ago—about ten years, if we remember aright—that Mr. Wilhelm Gericke put two movements from a Tchaikovsky symphony upon the programme of one of the symphony concerts, opining that two movements by this "terrible" composer were as much as the public could be expected to stand; and now we have a whole Tchaikovsky programme played to a jubilant audience!

If ever there was a work that forced its poetic, transcendental side imperatively upon you, Tchaikovsky's "Pathétique" is that work. To be sure, the circumstances attending its composition and first performance in Russia, its not only being the composer's swan-song, but the fact of its Adagio coming last seeming to imply that it was consciously intended to be his swan-song—all these unquestionably aid it in appealing to the listener's poetic sense. Still, the more we hear it, the more does it seem inevitable to try to explain the work through that hidden meaning which everyone is at liberty to seek for in music, which everyone will find somewhat different from that found by others. If it is really a great work—and it now certainly seems to be one—it is in one important sense different from all other great orchestral compositions on record, surely diametrically different from most poetic compositions which the world has agreed to call great. That "Lamento e Trionfo" which Liszt took as the sub-title to his "Tasso" might well stand as the motto of many a symphonic work—of Beethoven's fifth and ninth symphonies, of Brahms's C minor, of Richard Strauss's "Tod und Verklärung;" or, if not "Lamento e Trionfo," perhaps "Per aspera ad astra," or something of similar purport. But here in Tchaikovsky's "Pathétique" we find just the opposite idea carried out; Shakspeare's "Despair and die!" might be its motto. "Despair and die," not without a struggle, but none the less surely, rings through it all. Psychically the work unfolds before you a gradual disintegration, a crumbling away. Despair stares you in the face from the outset, a broken-hearted yearning after the lost illusions of youth, a half-senile idealization of such illusions; in the second movement a glassy-eyed revisiting of scenes of youthful pleasure, now foisonless and vapid—for there is no sanity in that 5-4 rhythm, and paresis glares forth from its now lacking, now redundant, beat. In the third movement, a mad struggle to overcome the monster Habit, ending, like the false catastrophe in the fourth act of classic tragedies, in apparent, momentary triumph. In the Finale, destruction, ruin, the ignoble end.

We do not often allow ourselves to attempt this transcendental sort of exegesis of a purely orchestral work, being fully persuaded that this fantastic exercise of the imagination should be conducted privately, for the benefit of no one but one's self alone. But in this instance we find it forced upon us, as it were; without it we cannot explain the "Pathétique" at all; as pure music, it eludes our mental grasp. What, for instance, but some such quasi-poetic association of ideas as ours can give poignancy of expressiveness to that callow, intrinsically vulgar second theme in the first movement? What else can make the persistent nervous rasp of the 5-4 time in the second movement bearable, and enable one to stand it without turning mad one's self? What else can impart anything of tragic dignity and grandeur to the often rather ignoble caterwauling of the Finale? To us the symphony is great only as the expression of an essentially tragic idea; and, looked upon in this light, the expression seems adequate—adequate, but not more than that; we do not find it noble nor in any way idealizing; it rises to the height of the idea, but does not go beyond it. The symphony is Zolesque.

The performance last Saturday evening was superlatively fine. This symphony may be accounted one of Mr. Paur's triumphs; the performance is his, and his only. He mounted the work here, and we doubt if he has ever heard any performance of it but his own; and, allowing the orchestra all due praise for technical irrreproachableness, the glory attaching to an apparently exhaustive interpretation of the score belongs entirely to him.

The "1812" overture is as effective as ever, and begins to show something more solid than the mere effectiveness of an "occasional" composition. It, too, was admirably played; only, we think it a mistake to have the bells placed on the stage. When placed off the stage, as at the first performance of the work here, these bells were not distinctly heard, as bells; but their din added much to the dynamic force of the orchestra, swelling it to an overwhelming volume of tone. Last Saturday evening the bells were distinctly audible, as such; and their noise, instead of swelling the general volume of tone, seemed rather to quell it and make the orchestra sound weak.

Tchaikovsky's G major concerto has not been heard here since Mme. Madeline Schiller played it in 1882. Then the work was an unmitigated disappointment. About all we then knew of Tchaikovsky was his far stronger and more original B-flat minor concerto—brought out by Hans von Bülow in 1875—and this second one sounded weak and dull by comparison. We are not sure that it sounds much better now, save that there is genuine life and go in the last movement. There seems to be little of real interest in the first movement, and the second is [illegible]

But [illegible] playing would [illegible] almost [illegible] go down. We are [illegible] to call him the most astonishing pianist we have heard for years. If complete, unshakable ease in playing can save a pianist, Mr. Siloti's salvation is assured; we can remember nothing like it. It introduces a new factor into pianoforte playing, and into listening to the same; a factor to which one must get accustomed. As the late Julius Eichberg jokingly said of Mr. Charles Molé, when the latter first played here, "That perfect purity of tone is really disconcerting; I am an old-timer, and to my ears a flute, in which there is not just the least bit of 'spit-spit!' is no longer a flute," so can we say that this incomparable ease in playing the pianoforte gives one now and then a certain sense of imperturbability and nonchalance. Add to this that Mr. Siloti has absolutely no manner at all; he plays as if butter would not melt in his mouth. But somehow he holds you fast and carries you along unresisting with him; his mastery is not of the fingers only. His technique is of the sort one does not speak about; it makes light of all difficulties, and his strength is that of a giant. His tone is invariably beauty itself. He gives evidence of complete musicianship, in simplicity and straightforwardness of style he goes beyond anything we have heard. Just how deep his talent goes could not be judged from anything this particular concerto gave him to do; only, the perfection of good taste with which he strove —and almost successfully—to make that vulgar tune of the slow movement seem less vulgar, implies a good deal. But, if the concerto afforded him no opportunity for showing depth of feeling, he showed about everything else that a pianist well can show. In a word, Mr. Siloti came, was heard, and conquered. Enthusiasm was unbounded, and only Mr. Paur's firmness, resulting in a timely irruption of Mr. Sauerquell, prevented an encore.

The next programme is: Mrs. H. H. A. Beach, symphony in E minor, "Gaelic," opus 32; C. M. Loeffler, fantastic concerto for violoncello and orchestra; Smetana, symphonic poem, "Vltava." Mr. Alwin Schroeder will the 'cellist.

Boston Courier.

SUNDAY MORNING, FEB. 13, 1898.

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So securely placed was the score, that, after several performances and a period of reflection, Mrs. Beach has found no changes necessary beyond the occasional doubling of parts in some single phrase, or the addition of a few accent marks, to help a conductor to bring out more sharply some individual point. As every keen and observant hearer realized at first, the title was derived from the use of a few old Gaelic melodies (or of parts of them at any rate) in the second and third movements. It was not intended to imply that the composer had attempted to represent either the spirit of the ancient Gael or his possible notions of musical expression, but only to intimate whence came the hints upon which she ultimately told at length her own story. The new hearing, carefully and kindly directed, established but more firmly the impression created at first and added new honors to those which Mrs. Beach has won so worthily and wears so modestly. The wild sweep of the introduction and the vital massiveness of the allegro; the beautiful contrast between the plaintively swaying Siciliano and the agile vivace of the second movement; the sweet solemnity and the stormier grandeur of the lento, and the fervid splendor and swelling climaxes of the finale, were all superbly brought out. And the delicate and intricate part-writing for various obbligati instruments was all shown with the elegance of real solos. There was great applause, and Mrs. Beach had to rise and bow her acknowledgements.

Next came that strikingly independent, brilliant and engrossing "Fantastic" concerto written by Mr. Loeffler for violoncello and orchestra. More a fantasia than a concerto, in spite of its recognition of the general form and manner of the latter, his composition illustrates both its author's bold, uncommon vein of thought and strength of mood and his sharp, far-reaching insight into the nature, capacity and best traits of the instrument for which at any time he chooses to write. As before, Mr. Schroeder gave his best art to the solo part which so advantageously displayed his resources and his skill, and performed it as become one of the first of living 'cellists.

Smetana's poem "Vitava," now strenuous in enthusiasm and now glowing in color, brought the concert to a high-keyed conclusion.

This week has no concert, but for the subsequent this programme is announced. Beethoven's "Dedication of the House" overture; Schumann's fourth symphony, and the ballet music from Rubinstein's "Daemon," for the orchestra; an air from Handel's "Alessandro" and two songs by Mr. Foote, for Mrs. Henschel; and two light 'cello solos for Mr. Schulz.

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, FEB. 7, 1898.

A Tschaikowsky Programme at the Symphony Concert.

It would require a Baconian cryptogramist to discover the exact reason for giving a Tschaikowsky programme on Feb. 5. The great Russian was born in December and died in November. But, whatever the inspiring cause may have been, the result was an excellent one.

Few recent composers could bear the touchstone test of having an audience hear one of their compositions after another; a Rubinstein programme of this style led to dullness, and Brahms himself is not entirely effective when taken in allopathic and continuous doses. But the three Tschaikowsky works which formed this programme were well contrasted and showed the versatility of the great composer in a very emphatic way.

People may prate of vulgarity as much as they will, but one may suspect that this decried "vulgarity" of some of the Russian master's themes if translated into German would become "Volks-thuemlich," —"popular" in the best sense. With all the strivings of the modern Slavonic composers, the true Russian school of composition seems to the present reviewer still represented by Glinka and Tschaikowsky.

The concert began with the "Pathetic" symphony. We are glad to see that the sensational story of the composer having committed suicide, after writing this swan's song, is no longer coupled with the work; it is sufficiently remarkable that such a wonderful presentation of Sorrow and Death should have immediately preceded his own death by Asiatic cholera. As with Mozart's Requiem, the coincidence is strange and poetic enough without borrowing untrue adjuncts to embellish it.

Of the performance one cannot say too much, only the reviewer's rhapsodies would now become a thrice-told tale. But the repeated hearings have proved that the work is genuine, it is not a dazzling bit of froth, like Gounod's "Redemption," it is not less striking on its third hearing than it was at its first performance.

The ingenious 5-4 scherzo went with a freedom that speaks volumes for the orchestra and its director, and at the close of the third movement Mr. Paur received an ovation that was decidedly unusual in a symphony. If one divided Gray's great verse in halves it would give a perfect description of the meaning of the two last movements:—

> "The boast of heraldry, the pomp of power
> And all that beauty, all that wealth e'er gave,
> Await alike the inevitable hour.
> The paths of glory lead but to the grave."

And the glitter and sparkle of the march of the third movement, the wailing and wretchedness of the finale, were given with a well-emphasized contrast.

In this symphony one does not find the national traits which gleam in so many of Tschaikowsky's works; the march may have a touch of the Slav, but in almost every measure of the work the lesson is taught that Art needs no national boundaries, the language of emotion is the same everywhere the overture "1812," for example, is for the Russian, but the "Pathetic Symphony" is for the whole world.

Now followed a great pianist, and evidently a good musician, too, and as the interpreter always overshadows the creator upon the concert-platform, Tschaikowsky was in the background for the nonce, while Alexander Siloti occupied the foreground. A splendid artist! direct, unaffected and sincere; no passage seemed too broad for his massive power, no phrase too tender for proper shading of it.

There are many places in the first movement where the piano is pitted against almost the entire orchestra, and in these the artist was always clear without ever degenerating into noise and pounding. Shakespeare must have had some of the modern pianists in mind when he wrote:—

> "Oh, it is excellent to have a giant's strength,
> But it is tyrannous to use it like a giant."

Mr. Siloti evidently does not belong to the tyrannous ones. With the exception of a slight over-use of the damper-pedal in the first movement, there was not a fault to be found by even the hypercritical; the great octave-work in the first movement was as if Rubinstein had recrossed the Styx, and the tenderness of the second movement showed that the pianist understood the dividing line between sentiment and sentimentality.

The finale was brilliant, although in a little less degree than the opening Allegro. The furore that followed the close of the performance was something very unusual; seven times was the pianist recalled with ever-increasing plaudits. The reviewer cordially echoes the evident sentiment of the audience.

As to the work, it may be called "clavier-maessig" (well fitted to the piano), although its first movement seemed dwarfed by its juxtaposition with the threnody of the preceding symphony. The second movement, an Andante, seems the most successful, and is certainly the most poetic portion of the work. Some trio passages of violin, violoncello and piano were particularly beautiful and lost nothing in the playing. The finale seemed to touch the domain of national music and its variations of a folk-song theme were interesting.

And now came national music with a vengeance! The overture called "1812" is not suited to a symphony concert. We learn that the European powers are acting in concert in the East; let them try this overture; it will please Russia because of its subject, and China because of its clatter.

Not all things national are fit for the concert-room. A New York Fourth of July, or the Chicago convention of 1896, for example, are too strong to be handled by Music, heavenly maid. The overture, spite of some very attractive Russian tunes, soon degenerates into a whirlwind; an anemometer attached to the trombones would show the wind blowing 80 miles an hour,—a living gale.

The trouble seems to have been that some Frenchmen got into Russia and would play the Marseillaise. This happened before President Faure visited St. Petersburg and before Frenchmen and Russians began to love each other tenderly. The Marseillaise marched in on the trumpets, but was immediately surrounded by trombones; it surrendered after 20 notes had been fired. After this is tried three times to get into camp disguised but was always discovered and turned out. It never got beyond its fire line,—

"Allons, enfants de la Patrie,"

when—Bang! the whole Russian orchestra jumped on it and "Allons" was suddenly changed into "Fuyons."

Finally it came in with a full band ("fffff") as if it had been heavily reinforced and was determined to stay, but a squadron of tubas, trombones, bass drums, and other heavy artillery, led by Gen. Paurovitch, caught it in the rear, gave it seven distinct and emphatic kicks after which it was heard no more.

Then the Russians began to celebrate, and a man with very vague ideas of campanology started a bell theme without any reference to what the orchestra was doing. His bells were not in tune with the orchestra, but by keeping well out of time, and by the use of exceptional force, he managed to give the impression that he was right and that the orchestra was wrong.

The audience was too stunned to remonstrate and the festivity became much more discordant than the battle. Had the orchestra been in Bumstead Hall and the audience in Music Hall the overture would have been of the right degree of power.

In all seriousness, here is a work for a great national festivity; it is for out-door performance, and it allows salvos of artillery and the pealing of the heavy church bells of a city to blend with its tones; heard under proper circumstances with fitting surroundings, such a composition might excite and thrill the auditor, even though it wandered in the Gilmorean bypaths of art; but to attempt this in a concert-room is very much like trying to give a barbecue in a parlor. Louis C. Elson.

SATURDAY EVENING
Gazette
BOSTON, SUNDAY MORNING, FEB. 6.

The Symphony Concert.

Last evening the Symphony Orchestra gave its fourteenth concert of the season in Music Hall. The program was:

Symphony, No. 6, B minor ...... Tschaikovsky
Concerto for pianoforte, No. 2, G major .... Tschaikovsky
Ovetrure, "1812" .... Tschaikovsky
Soloist, Mr. Alexander Siloti.

The "Pathetic" symphony wears well—so well that there is a pleasant suggestion of immortality in it. The vitality of the work is due to the strength and warm sincerity of the ideas, as well as the rare manner in which they are expressed. Familiarity reveals certain characteristic tricks of manufacture, but if the diamonds are pure and lustrous, how they were polished is a matter of only secondary importance. The Tschaikovsky diamonds are of the very first water; they are polished with the very finest art, and the suggestion of alloy in the setting does not decrease their value or beauty. Surely, the second and fourth movements of this symphony are jewels of the rarest kind, the one to grace the brow of Titania when in her most serious mood, the other to sombrely glow on the black velvet drapery covering the coffin of fallen majesty. At this late day it is needless to say that a perfect interpretation of this work was given from Mr. Paur and his orchestra. It is remembered with the symphony.

Of the soloist, Mr. Siloti, there can be only one judgment—he is a master of his art, and it would be difficult to recall any pianist of to-day who is his superior. On the side of technique he is impregnable. The difficulties of the concerto were as child's play to him; but this rare skill is not all, for it is the artist that is always apparent in Mr. Siloti's playing. He has a large, dignified style; his tone is full, clear and rich, and on the fitting occasion the piano sings in the most charming way under his fingers. His playing is always manly, and he so carefully avoids all approach to morbid sentimentalism that to the uncritical he may appear cold and unyielding. He possesses, however, warmth of feeling, as well as the rarest technical skill, but it is held in reserve for the proper moment. As further evidence of Mr. Siloti's artistic taste, attention may be called to the manner in which he keeps the piano in its proper place. The star soloist was never in evidence with the restless desire to conceal with his personality the composer; the work was done surely, effectively, with a skill and dignity in which there was not a trace of ostentation. It is playing in which there is no hurry, no spasmodic emotion, no waste of energy; the effects were made wthout seeming effort, with a placidity that was conscious of its power, with a calm surety that was most convincing. The evenness of his tone in rapid passages is remarkable; there are dash and brilliancy with the utmost clearness; in the octave passages the tone curve was as even and as regular as the downward sweep of a flying bird, and the effort seemed as trifling. Mr. Siloti is a phenomenal player and a rare artist, and that he aroused his audience into wild enthusiasm is an evidence of his power and their taste, for this artist has no tricks to appeal to the popular taste. He will not stoop, and appreciation must be on his high level. The assisting work of the orchestra was of the finest quality, and the program throughout was a delight. At the next concert will be given Mrs. Beach's Gaelic Symphony, Mr. Loeffler's Fantastic Concerto for 'cello and orchestra, and Smetana's Symphonic Poem "Vitava." Mr. Alwin Schroeder will be the soloist.

Boston Transcript
MONDAY, FEBRUARY 7, 1898

Music Hall: Boston Symphony Orchestra

The fourteenth symphony concert, given in the Music Hall last Saturday evening, brought a Tchaikovsky programme; it was as follows:

Symphony No. 6, in B minor, "Pathétique," opus 74.
Concerto for pianoforte, No. 2, in G major, opus 44.
(First time at these concerts.)
Ouverture Solennelle, "1812," opus 49.
Mr. Alexander Siloti was the pianist.

Tempora mutantur, nos et mutamur in illis! It was not so very long ago—about ten years, if we remember aright—that Mr. Wilhelm Gericke put two movements from a Tchaikovsky symphony upon the programme of one of the symphony concerts, opining that two movements by this "terrible" composer were as much as the public could be expected to stand; and now we have a whole Tchaikovsky programme played to a jubilant audience!

If ever there was a work that forced its poetic, transcendental side imperatively upon you, Tchaikovsky's "Pathétique" is that work. To be sure, the circumstances attending its composition and first performance in Russia, its not only being the composer's swan-song, but the fact of its Adagio coming last seeming to imply that it was consciously intended to be his swan-song—all these unquestionably aid it in appealing to the listener's poetic sense. Still, the more we hear it, the more does it seem inevitable to try to explain the work through that hidden meaning which everyone is at liberty to seek for in music, which everyone will find somewhat different from that found by others. If it is really a great work—and it now certainly seems to be one—it is in one important sense different from all other great orchestral compositions on record, surely diametrically different from most poetic compositions which the world has agreed to call great. That "Lamento e Trionfo" which Liszt took as the sub-title to his "Tasso" might well stand as the motto of many a symphonic work—of Beethoven's fifth and ninth symphonies, of Brahms's C minor, of Richard Strauss's "Tod und Verklärung;" or, if not "Lamento e Trionfo," perhaps "Per aspera ad astra," or something of similar purport. But here in Tchaikovsky's "Pathétique" we find just the opposite idea carried out; Shakspeare's "Despair and die!" might be its motto. "Despair and die," not without a struggle, but none the less surely, rings through it all. Psychically the work unfolds before you a gradual disintegration, a crumbling away. Despair stares you in the face from the outset, a broken-hearted yearning after the lost illusions of youth, a half-senile idealization of such illusions; in the second movement a glassy-eyed revisiting of scenes of youthful pleasure, now foisonless and vapid—for there is no sanity in that 5-4 rhythm, and paresis glares forth from its now lacking, now redundant, beat. In the third movement, a mad struggle to overcome the monster Habit, ending, like the false catastrophe in the fourth act of classic tragedies, in apparent, momentary triumph. In the Finale, destruction, ruin, the ignoble end.

We do not often allow ourselves to attempt this transcendental sort of exegesis of a purely orchestral work, being fully persuaded that this fantastic exercise of the imagination should be conducted privately, for the benefit of no one but one's self alone. But in this instance we find it forced upon us, as it were; without it we cannot explain the "Pathétique" at all; as pure music, it eludes our mental grasp. What, for instance, but some such quasi-poetic association of ideas as ours can give poignancy of expressiveness to that callow, intrinsically vulgar second theme in the first movement? What else can make the persistent nervous rasp of the 5-4 time in the second movement bearable, and enable one to stand it without turning mad one's self? What else can impart anything of tragic dignity and grandeur to the often rather ignoble caterwauling of the Finale? To us the symphony is great only as the expression of an essentially tragic idea; and, looked upon in this light, the expression seems adequate—adequate, but not more than that; we do not find it noble nor in any way idealizing; it rises to the height of the idea, but does not go beyond it. The symphony is Zolesque.

The performance last Saturday evening was superlatively fine. This symphony may be accounted one of Mr. Paur's triumphs; the performance is his, and his only. He mounted the work here, and we doubt if he has ever heard any performance of it but his own; and, allowing the orchestra all due praise for technical irrreproachableness, the glory attaching to an apparently exhaustive interpretation of the score belongs entirely to him.

The "1812" overture is as effective as ever, and begins to show something more solid than the mere effectiveness of an "occasional" composition. It, too, was admirably played; only, we think it a mistake to have the bells placed on the stage. When placed off the stage, as at the first performance of the work here, these bells were not distinctly heard, as bells; but their din added much to the dynamic force of the orchestra, swelling it to an overwhelming volume of tone. Last Saturday evening the bells were distinctly audible, as such; and their noise, instead of swelling the general volume of tone, seemed rather to quell it and make the orchestra sound weak.

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But Mr. Siloti's playing would have made almost anything go down. We are tempted to call him the most astonishing pianist we have heard for years. If complete, unshakable ease in playing can save a pianist, Mr. Siloti's salvation is assured; we can remember nothing like it. It introduces a new factor into pianoforte playing, and into listening to the same; a factor to which one must get accustomed. As the late Julius Eichberg jokingly said of Mr. Charles Molé, when the latter first played here, "That perfect purity of tone is really disconcerting; I am an old-timer, and to my ears a flute, in which there is not just the least bit of 'spit-spit!' is no longer a flute," so can we say that this incomparable ease in playing the pianoforte gives one now and then a certain sense of imperturbability and nonchalance. Add to this that Mr. Siloti has absolutely no manner at all; he plays as if butter would not melt in his mouth. But somehow he holds you fast and carries you along unresisting with him; his mastery is not of the fingers only. His technique is of the sort one does not speak about; it makes light of all difficulties, and his strength is that of a giant. His tone is invariably beauty itself. He gives evidence of complete musicianship, in simplicity and straightforwardness of style he goes beyond anything we have heard. Just how deep his talent goes could not be judged from anything this particular concerto gave him to do; only, the perfection of good taste with which he strove —and almost successfully—to make that vulgar tune of the slow movement seem less vulgar implies a good deal. But, if the concerto afforded him no opportunity for showing depth of feeling, he showed about everything else that a pianist well can show. In a word, Mr. Siloti came, was heard, and conquered. Enthusiasm was unbounded, and only Mr. Paur's firmness, resulting in a timely irruption of Mr. Sauerquell, prevented an encore.

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THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, FEBRUARY 9, 1898.

The program of the Fourteenth Symphony Concert (February 6) was as follows:

Symphony No. 6, Pathetique..............Tschaikowsky
Concerto for piano, No. 2..............Tschaikowsky
Overture, 1812..............Tschaikowsky

The second concerto by Tschaikowsky was first played here—I believe in its original form—by Madeline Schiller at a concert of the Harvard Musical Association, in 1882. Mr. Apthorp said in the program-book of last night that the second edition of the score is "revised and shortened according to the composer's directions by A. Siloti," and that his own analysis was written with reference to further cuts made by Mr. Siloti.

Mr. Siloti made his first appearance in Boston last evening with great success. The concerto itself does not seem to me a work of large merit. The second movement, with a solo for violin and counter figures for a solo 'cello, is salon music of refined character. The finale is effective in a theatrical way, and the approach to triviality is blocked ingeniously by rhythmic or harmonic device. The concerto does not call upon the pianist for display of deep thought or any profound emotion; nor is there much, if any, opportunity for an exhibition of sensuous charm.

Mr. Siloti played with superb, inimitable elegance. His tone is peculiarly individual. His strength does not lead him to abuse of fortissimo, but it vivifies his pianissimo, which is marvelously distinct in its delicacy. The ease and the modesty of the player disguise his astounding technic. His legato is as distinguished as his staccato and "non legato." All of his technical equipment is musically employed. I do not find him a cold player. In this concerto the pianist should not be unduly eloquent or sentimental. Mr. Siloti showed taste and sense in recognizing the demands of the concerto and not pretending to hear demands that do not exist.

I hear that he thinks of giving a recital with a program that will include pieces by little known Russian composers. It will then be time to speak more at length about his art. It is enough to say that last night he gave the wildly enthusiastic audience rare pleasure from the beginning to the end of his performance.

*

My friend Mr. Bullard, the music critic of *Time and the Hour*, said in that weekly February 5: "By the way, the overture to "Gwendoline" is so exceedingly difficult as to be well-nigh unplayable, even by modern virtuoso orchestras. I do not know that it has ever been played. Perhaps the Boston Symphony Orchestra might attempt it."

My dear sir, the Boston Symphony Orchestra played the overture to "Gwendoline" in Music Hall, Boston, October 24, 1896, and again November 21, of the same year.

PAUR WILL STAY.

EMIL PAUR, the present conductor of the Boston Symphony Orchestra, will remain in that position next season, and for five years more, if he chooses, for this is only the fifth of his ten years' contract. Col. Henry L. Higginson emphatically denies all reports of negotiations pending with Weingartner or Richard Strauss or Walter Damrosch. The present season promises to be one of the most successful, artistically and financially, ever enjoyed by the Boston Symphony Orchestra, and it must be acknowledged that the band has never played better. So welcome, Paur, for next season!

The Boston Symphony programs have been beautifully selected for the 18th and 19th inst., and it has been decided to have an intermission, which the audiences will *appreciate*. The soloists for the matinee will be Madame Barna and T. Adamowski. In the evening Alwin Schroeder, the magnificent 'cellist of the Kneisel Quartet, will be heard.

Matinée Program, February 18.

Overture to Ruy Blas, op. 95..............Mendelssohn
Romanza for violin and orchestra in F major, op. 50..............Beethoven
Caprice for violin in A minor, op. 1..............Paganini
T. Adamowski.
Symphony No. 6, in F major, Pastoral, op. 68..Beethoven
Awakening of serene impressions on arriving in the country.
Scenes by the brookside.
Jolly gathering of country folk.
Thunder storm: tempest.
Shepherd's Song: gladsome and thankful feelings after the storm.
(Intermission.)
Songs with piano. Madame Barna—
Suite, Sylvia..............Delibes
Les Chasseuresses.
Introduction and Valse Lente.
Pizzicati to Polka.
Bacchanale.
Fantastic concerto for violoncello and orchestra

Evening Program, February 19.

Prelude to Die Meistersingers..............Wagner
Fantastic concerto for violincello and orchestra (first time at these concerts.)..............Loeffler
Alwin Schroeder, soloist.
(Intermission.)
Symphony No. 6 in B minor, Pathetique, op. 74..............Tschaikowsky
Symphonic poem, Vitava..............Smetana
(First time at these concerts.)

On February 17 there will be one presentation of opera at the Academy of Music, when "Tannhäuser" will be given with the same cast, scenery and orchestra as in New York.

Gazette

ESTABLISHED 1813

BOSTON, SUNDAY MORNING, FEB. 13.

The Symphony Concert.

The fifteenth concert of the season was given in Music Hall last evening by the Symphony Orchestra. The program was:

Symphony, E minor......Mrs. H. H. A. Beach
Fantastic concerto for 'cello and orchestra..............C. M. Loeffler
Symphonic poem, "The Moldau".....Smetana
Soloist, Mr. Alwin Schroeder.

Mrs. Beach's symphony was received with great favor, and a better acquaintance with the work only confirmed the opinion formed of it on the first hearing. It was played with fine finish and spirit by the orchestra, and the second movement being given with delightful grace and effectiveness. The least interesting portion of the work is the last movement, which is labored and dry. With the aid of the descriptive text, Smetana's symphonic poem is very entertaining, but the time passes very pleasantly in trying to fit the words to the music. At least one was enabled to get at the intentions of the composer with the least expenditure of mental labor, and if one occasionally confounded with each other the two streams that gushed forth in the shade of the Bohemian forest, there was no difficulty in recognizing the cataracts and the foaming waves tearing through the rocky chasm. Those who recognized no rivers and no rocks need not feel humiliated on this account; the block of marble contains a human figure, a fawn or a god, according to the mood of the sculptor, and we extract from music the same ideas and emotions that we put into it. If one pays no attention to the text, the music is very charming, and improves on acquaintance.

The interest of the concert centred in Mr. Schroeder, who gave a most delightfully artistic interpretation of Mr. Loeffler's fantastic concerto. It is always a rare pleasure to listen to Mr. Schroeder, for one is so certain of the technical skill and fine taste of this artist that the critical mood may be banished and all the energies reserved for full enjoyment. And on the present occasion the enjoyment was of the most satisfactory kind, and the large, noble style of Mr. Schroeder was heard at its best, particularly in the charming adagio. There was exquisite finish as well as noble dignity, passion and grace, and one forgot the skilled player in the masterful interpreter. Mr. Schroeder roused his audience to enthusiasm, and won a triumph as deserved as it was spontaneous.

The next concert will be given on the evening of February 26, with Mrs. Georg Henschel and Mr. Leo Schulz as soloists.

BROOKLYN LIFE

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SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CIII. NO. 44.

SUNDAY, FEBRUARY 13, 1898.

THE SYMPHONY CONCERT.

Mrs. Beach's Work Is Again Heard with Interest.

The Favorable Impression Made by It on Its First Performance Is Fully Confirmed—Siloti Given a Splendid Ovation at His Recital in Steinert Hall.

The programme for the 15th concert of the Boston Symphony orchestra in Music Hall last evening was:

Symphony, E minor, "Gaelic"............Mrs. H. H. A. Beach
Fantastic concerto for 'cello and orchestra.............C. M. Loeffler
Symphonic poem, "The Moldau"......Smetana

The soloist was Mr. Alwin Schroeder.

Mrs. Beach's symphony was listened to again with interest and pleasure, and fully confirmed the favorable impression it made on its first performance here as a work of strength, imagination, high aspiring and genuine musical worth. The second movement again charmed by the graceful theme and treatment of its Siciliana and the piquancy of its vivace, and the broad and dignified sentiment of the lento again moved by its depth and sincerity of feeling. The symphony was read finely, and played with the perfection that pertains to this orchestra alone.

Mr. Loeffler's 'cello concerto, perhaps the most genial of his works, and in some regards the most appealing, by reason of its clearness and the easy readiness with which it can be followed, was reheard with hearty satisfaction. Its originality and its marked individuality cause it to stand apart from works in its kind, and the richness, brilliancy and sometimes daring, but always singularly interesting and effective, orchestration, convincingly show the composer's full mastery of that essential of his art. The adagio is abundant in poetic charm, and the other movements are refreshingly free from conventionality, and show a fluency in invention and authoritative skill in development and treatment generally that place Mr. Loeffler among the justly notable musicians of the day.

Mr. Schroeder's performance of the solo part was exquisite in its finish, in the beauty of its technique, the elegance of its style and its wide and artistic sweep of feeling. Exacting, indeed, would be the composer who should look for a more able interpreter than is M. Schroeder, or a more thorough master of his instrument. His reception was very cordial, and his playing of the concerto met with its due reward in the enthusiasm with which he was applauded and recalled some three or four times.

There will be no rehearsal and concert this week. The next programme is: Overture, "Dedication of the House," Beethoven; recitative and air from Handel's "Alessandro"; violoncello solos by Goltermann and Popper; Schumann's symphony, in D-minor, No. 4; two songs by Arthur Foote, and selections from the ballet music of Rubenstein's "Der Daemon." Mrs. Georg Henschel and Mr. Leo Schultz are to be the soloists.

[illegible]

SUNDAY, FEB. 13,

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The Symphony concerts of last week were specially interesting to Bostonians by reason of Mr Paur's selection of works by two local musicians for representation on the program, which was as follows: Mrs H. H. A. Beach's "Gaelic" symphony, Mr Loeffler's concerto for cello and orchestra and Smetana's symphonic poem, "The Moldau." The cello soloist was Mr Shroeder of the Symphony orchestra. Mrs Beach's work was first played at these concerts in October, 1896, and Mr Loeffler's concerto was played here in February, 1894.

Mrs Beach has earned an enviable fame as a pianist and composer, and this symphony is the most pretentious of her many compositions. She is entitled to a high rank among American musicians, and Boston is justly proud of her works. The "Gaelic" is a scholarly writing, the orchestration is very elaborate, possibly too elaborate at times, the themes are effectively developed, and the whole writing stamps the composer as a writer of great ability. The symphony utilizes the full resources of the modern orchestra, and the instrumentation is that of a musician who understands the art of producing melodic contrasts or combinations with effective results.

The first movement is of a dainty tripping character, in which the string contingent of the orchestra displayed its wonderful "team work" by the precision of its "buzzing," which runs nearly throughout the part. The Siciliano melody of the second movement is a charming bit of music, beautifully wrought out, and the Gaelic folk songs of the third part are cleverly suggested. The songs, although lacking in rugged characteristics, are well defined. The closing movement is a noble one, showing a breadth of style and originality that brings the symphony to a stirring finale. The work of the orchestra was admirable throughout, and at the close of the performance Mrs Beach was obliged to rise from her seat and bow acknowledgments before the storm of applause ceased.

The fantastic concerto of Mr Loeffler bristles with difficulties, the composition taxing the capabilities of the instrument to the utmost and running from double and triple chords in the bass to harmonics in the upper register. Mr Schroeder played, as he always does, with a purity of tone and digital skill that eliminates all harshness from his work and deftly surmounted the many intricacies of the concerto, even in the quaint Russian theme. The composer and soloist were rapturously applauded. Smetana's symphonic poem was delightfully interpreted.

The symphony concerts will be omitted this week. Next week the soloists will be Mrs Georg Henschel and Mr Leo Schulz and the orchestral will be as follows: Beethoven, overture, "Dedication of the House;" Schumann, symphony in D minor, No. 4; Rubinstein, ballet music from "Der Daemon." Mrs Henschel will sing the recitative and air from Handel's "Alessandro," and two songs by Foote. Mr Schulz's cello solos will be Golterman's "Cantilena" and Popper's "Dance of the Sylphs."

Boston Journal.

SUNDAY, FEBRUARY 13, 1898.

The program of the 15th Symphony Concert in Music Hall last evening, Mr. Emil Paur, conductor, was as follows:

Symphony in E minor, "Gaelic," op. 32..............Mrs. Beach
Fantastic Concerto for violoncello and orchestra (MS.)..............Loeffler
Symphonic Poem, "The Moldau"....Smetana

A second hearing of Mrs. Beach's symphony confirms the first impression: It is a very creditable work, of which the second movement is the most firmly knit and spontaneously musical; the first movement and the finale contain passages of strength and beauty; the third movement is long-winded, laboriously contrived, and at times downright dull.

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Philip Hale.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, FEB. 13, 1898.

(Copyright 1898 Post Publishing Company.)

THE SYMPHONY CONCERT.

The fifteenth concert of the Boston Symphony Orchestra was given in Music Hall last evening. Mr. Alwin Schroeder was the soloist. The programme consisted of Mrs. H. H. A. Beach's Symphony in E minor, C. M. Loeffler's Fantastic Concerto for 'cello, and Smetana's Symphony Poem, "The Moldau." Mrs. Beach's symphony, save in the second movement, is rather tedious. This second movement is well conceived and effectually scored, and if heard separately, would be always enjoyable. But the symphony as a whole lacks interest and spontaneity. It has a "manufactured" feeling, as it were. It was finely played and well received, as might be expected.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, FEBRUARY 9, 1898.

The program of the Fourteenth Symphony Concert (February 6) was as follows:

Symphony No. 6, Pathetique..............Tschaikowsky
Concerto for piano, No. [illegible]..............Tschaikowsky
Overture [illegible]..............Tschaikowsky

The second concerto by Tschaikowsky was first played here—I believe in its original form—by Madeline Schiller at a concert of the Harvard Musical Association, in 1882. Mr. [illegible] said in the program-book of last night that the second edition of the score is "revised and shortened according to the [illegible] directions by A. Siloti," and that [illegible] analysis was written with reference to further [illegible] made by Mr. Siloti.

Mr. [illegible] first appearance in Boston last evening [illegible] The concerto itself does not seem [illegible] merit. The second movement, with a solo for violin and counter figures for a solo 'cello, is salon music of refined character. The finale is effective in [illegible], and the approach to triviality [illegible] checked ingeniously by rhythmic or harmonic device. The composer [illegible] upon the pianist for display of deep thought or profound emotion; nor is there much, if any, opportunity for an exhibition of sensuous charm.

Mr. Siloti played with superb, inimitable elegance. His tone is [illegible]. His strength does not lead him to abate [illegible] but it vivifies his pianissimo, which is [illegible] distinct in its delicacy. The ease and [illegible] of the player disguise his astounding technic. His [illegible] as distinguished as his staccato and "non legato" [illegible] of his technical equipment is musically [illegible] I do not deem him a cold player. In this concerto the pianist [illegible] be unduly eloquent or sentimental. Siloti [illegible] taste and sense in recognizing the [illegible] concerto and not pretending to hear [illegible] exist.

I hear that he [illegible] giving a recital with a program that will include pieces by little known Russian composers. It will then be time to speak more at length about his [illegible] is [illegible] to say that last night he gave the wildly enthusiastic audience rare pleasure from the beginning [illegible] his performance.

My friend Mr. [illegible], the music critic of *Time and the Hour*, said [illegible] February 5: "By the way, the overture to "[illegible]" [illegible] exceedingly difficult as to be well-nigh [illegible] by modern virtuoso orchestras. I do not know that it has ever been played. Perhaps the Boston Symphony Orchestra might attempt it."

My dear sir, the Boston Symphony Orchestra played [illegible] overture to "[illegible]" in Music Hall, Boston, October 24, 1896, and again November 21, of the same year.

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Matinee [illegible] February 18.

Overture to Ruy [illegible]..............Mendelssohn
Romanza for violin and orchestra, in F major, op. 50..............Beethoven
Caprice for violin [illegible] op. 1..............Paganini
T. Adamowski.
Symphony No. 6. Pastoral, op. 68..Beethoven
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Scenes by the brookside.
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Songs with piano. Madame Barna—
Suite, Sylvia..............Delibes
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Introduction and Valse Lente.
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Fantastic concerto for violoncello and orchestra

Evening Program, February 19.

Prelude to Die Meistersingers..............Wagner
Fantastic concerto for violincello and orchestra (first time at these concerts.)..............Loeffler
Alwin Schroeder, soloist.
(Intermission.)
Symphony No. 6 in B minor, Pathetique, op. 74..............Tschaikowsky
Symphonic poem, Vitava..............Smetana
(First time at these concerts.)

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Gazette

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Mrs. Beach's "Gaelic" symphony was heard for the second time at these concerts. This reiteration did not in any degree change the impression made by the first performance, given at the beginning of last season. One still wishes that the talented composer had given us an orchestral suite rather than a symphony, for there are moments when the heaviness of the burden of this developed form seems to tell upon the composer, as in the extended treatment of the slow movement, for example.

A second hearing revealed rather more of the Gaelic spirit than was discovered in the first performance; something of Scottish lilt and of Gaelic melancholy are present, but not treated with the directness and folk-music style of a Mendelssohn. Yet the Scherzo (what a glorious Gaelic flavor there is in the Scherzo of Mendelssohn's "Scotch" symphony!) is a most charming movement, if we do not seek too closely for a folk-song style to justify the title.

This movement, with clear shape and unstrained melody, evoked the chief applause of the symphony, and is decidedly the best part of the whole work. The opening allegro of the symphony, although in good form, is not a very definite affair, and its themes do not fasten themselves upon the mind clearly. There is not enough of marked contrast, nor are the figures suitable to characteristic development.

The long, slow movement proved that the Gaels were a very deceptive race as regards their cadences, but it had some moments of great beauty, which, however, were not made stronger by repetitions with altered harmonies and modulations. The striking passages of bass clarinette were an example of bold, but not altogether successful scoring.

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The cadenza work was brilliant in the extreme, even the harmonics, which are not often reliable upon the violoncello, being clear as crystal. The free fantasie style of the work does not altogether appeal to the reviewer; we have too much of freedom in our modern music; composers are beginning to regard form as if it were an absolute fetter. Form is only contrast reduced to law, and one can have as much variety within the accepted forms as outside of them; there is no perceptible monotony in the human face, for example, yet all faces have the same relationship of parts.

We enjoyed the Russian theme and its treatment best of all the long work. This theme is as wild and rollicking as a Kamarinskaia, the kicking men's dance of Russia. It may have been Caviare to the general, but its dashing treatment made it exciting to all.

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The strong contrasts of the work, the pensive and the warlike themes, the wedding and the hunting music, were excellently brought out by the orchestra, and the climaxes were grandly worked up by Mr. Paur's interpretation. It was a good culmination and the orchestra played it as if they enjoyed it.

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Smetana: Symphonic Poem, "Vitava."
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Mrs. Beach's symphony improves mightily upon better acquaintance; and a work that does this is a work worth talking about. When it was brought out last season we heard (we believe) all the rehearsals, as well as the public performance; and still we had our doubts of the composition, especially of certain points in the scoring. Many places sounded unclear, merely tentative. But last Saturday evening the work made a far different impression upon us. Save that in that place in the finale where all the strings unite in unison upon the second theme, the effect still seems less strong than it looks in the score, we could find none of the weak points that struck us at the first hearings. Whether Mrs. Beach has in any way modified her scoring since the performance last season, or that the fault was wholly our own, we do not know.

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If we are to have 'cello concertos at all, commend us to Mr. Loeffler's "Fantastic." The world of music moves; and we may say without offence that it has been moving away from 'cello concertos for the last several decades, having got far enough from them by this time. But this one of Mr. Loeffler's goes far toward removing the curse from the genus. With a keenness and sureness of insight that almost amount to genius, Mr. Loeffler has sized up the musical situation and written the first composition we have ever heard that deserves to be called a modern 'cello concerto. It was almost like creating a white blackbird! Just think of the difficulty of the task! A 'cello concerto must contain virtuoso passages for the solo instrument; no doubt such passages, like private theatricals, exist solely for the benefit of the performer; but they must be there all the same, else the thing is no concerto. See how Mr. Loeffler gets out of the dilemma. He finds two ways out of it, either of which he takes, as happens to suit his fancy. One is this: just before that virtuoso "crabble-crabble" gets to the point of making the listening worm turn, he flies off to something else, to some delicious bit of cantilena or some resounding tutti. Here is the other way: seeing well that this same "crabble-crabble" has a strong humorous side, he treats the whole passage humorously; you see his sardonic grin gleaming out from the wood-wind, and the orchestra titters sarcastically! That is what you call being a man of resource. Yes, we stick to it: this "Fantastic" of Mr. Loeffler's is the only composition we know for 'cello and orchestra—that is the only one in an extended form—which maintains any musical reason of being today. Did we say the only one? Well, we repeat it. The thing itself, apart from the wonderfully skilful treatment of the solo instrument, is full of imaginative beauty; it sounds better now even than it did four years ago. Mr. Schroeder played it in a way to confound praise; it was masterly playing from beginning to end, full of every good and fine quality. The audience felt it, too, and both 'cellist and composer were repeatedly recalled at the end.

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Seventy-fifth year—Vol. LIII. No. 267
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An Interesting Programme of Old Numbers With Mr. Alwin Schroeder as Soloist.

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Symphony, E minor, "Gaelic"............ Mrs. H. H. A. Beach
Fantastic concerto for 'cello and orchestra ....C. M. Loeffler
Symphonic poem, "The Moldau"........... Smetana

Mr. Alwin Schroeder was the soloist.

The symphony loses none of its pleasing qualities on a second hearing; rather, in fact, this composition of Mrs. Beach improves as one becomes more familiar with its several numbers. The second and finale are still the most favorably received, with the second the real musical gem of the symphony.

The 'cello concerto, with that eminent 'cellist, Alwin Schroeder as soloist, could not be otherwise than interesting, and yet the work is by no means one of Mr. Loeffler's best efforts.

The Smetana selection has all the peculiarities of the composer, and even with its strange theme of sadness, possesses a certain interest, which it is somewhat difficult to explain.

There will be no rehearsal and concert this week. The next programme is: Overture, "Dedication of the House," Beethoven; recitative and air from Handel's "Alessandro"; violoncello solos by Goltermann and Popper; Schumann's symphony, in D-minor, No. 4; two songs by Arthur Foote, and selections from the ballet music of Rubenstein's "Der Daemon." Mrs. Georg Henschel and Mr. Leo Schultz are to be the soloists.

The Beacon.
BOSTON, SATURDAY, FEB. 12, 1898.

MRS. BEACH'S SYMPHONY.

The Symphony rehearsal and concert of this week are of particular interest to Bostonians, as the symphony itself is the work of our popular and much beloved Mrs. H. H. A. Beach. To write a really poetic and thoroughly artistic symphony is a great thing for any musician to accomplish, and an undertaking in which many have signally failed.

Mrs. Beach's reputation, however, is more thoroughly established than ever with each repetition of this beautiful Gaelic symphony. She is too thoroughly a musician and too sensitive an artist to fall short of the best, and this fact she has demonstrated in the many songs and instrumental compositions with which she has enriched the present-day musical literature; but it is in the Gaelic symphony that she rises to the greatest heights, and most thoroughly demonstrates her right to be ranked with the leading composers of the time.

The concert this evening begins promptly at eight, and Mrs. Beach's symphony comes first on the program.

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If Tschaikowsky named his musical picture of the Holy War "1812," this frisky modern setting of Russian enjoyments is modern enough to be entitled "1898". And it is pleasant to find that Mr. Loeffler is not always sorrowful; in this work the composer emerges from his dank and mouldering gloom and actually smiles! It is healthier music than ghoul-like serenades, carnivals of skeletons, and children who die very lingering deaths on the viol d'amour.

With a bit of Bohemian national music by Smetana, the programme ended. "Vltava" was the closing number. "Vltava" is not a patent medicine, but the Bohemian name for the river Moldau, if we are not mistaken. The river aforesaid flows on with a steadiness only excelled by the flow of the Rhine as given in Wagner's aqueous music. But Smetana wreaths the glory of his native land around his river.

To the present writer there is always something thrilling or exalting in Smetana's orchestral pictures; a man thoroughly in earnest is bound to make an impression on all but the radically superficial; and Smetana was deeply in earnest, for he was laboring for a re-establishment of Bohemian art, prostrate ever since the 30 year's war; he was a pioneer, and though fate showered every sorrow down upon him, death of loved ones, deafness, finally madness, his pure gold was refined in the furnace of affliction.

wrong,
They learn in suffering what they teach in song."

Smetana's personal sorrows and the wrongs of his country have made his genius the stronger. Dvorak has become in some degree Teutonized. Bohemian music has as yet, therefore, but the one great standard-bearer—Bedrich Smetana.

The strong contrasts of the work, the pensive and the warlike themes, the wedding and the hunting music, were excellently brought out by the orchestra, and the climaxes were grandly worked up by Mr. Paur's interpretation. It was a good culmination and the orchestra played it as if they enjoyed it.

Louis C. Elson.

The Boston Traveler
PUBLISHED BY THE
BOSTON TRAVELER CO.,
TORREY E. WARDNER, President.
Seventy-fifth year—Vol. LIII. No. 267
MONDAY, FEBRUARY 14, 1898.

THE SYMPHONY CONCERT

An Interesting Programme of Old Numbers With Mr. Alwin Schroeder as Soloist.

The programme for the 15th Symphony concert in Music Hall Saturday evening ws a programme of favorites. It was:

Symphony, E minor, "Gaelic" .... Mrs. H. H. A. Beach
Fantastic concerto for 'cello and orchestra ....C. M. Loeffler
Symphonic poem, "The Moldau" .... Smetana

Mr. Alwin Schroeder was the soloist.

The symphony loses none of its pleasing qualities on a second hearing; rather, in fact, this composition of Mrs. Beach improves as one becomes more familiar with its several numbers. The second and finale are still the most favorably received, with the second the real musical gem of the symphony.

The 'cello concerto, with that eminent 'cellist, Alwin Schroeder as soloist, could not be otherwise than interesting, and yet the work is by no means one of Mr. Loeffler's best efforts.

The Smetana selection has all the peculiarities of the composer, and even with its strange theme of sadness, possesses a certain interest, which it is somewhat difficult to explain.

There will be no rehearsal and concert this week. The next programme is: Overture, "Dedication of the House," Beethoven; recitative and air from Handel's "Alessandro"; violoncello solos by Goltermann and Popper; Schumann's symphony, in D-minor, No. 4; two songs by Arthur Foote, and selections from the ballet music of Rubenstein's "Der Daemon." Mrs. Georg Henschel and Mr. Leo Schultz are to be the soloists.

The Beacon
BOSTON, SATURDAY, FEB. 12, 1898.

MRS. BEACH'S SYMPHONY.

The Symphony rehearsal and concert of this week are of particular interest to Bostonians, as the symphony itself is the work of our popular and most beloved Mrs. H. H. A. Beach. To write a really poetic and thoroughly artistic symphony is a great thing for any musician to accomplish and an undertaking in which many have signally failed.

Mrs. Beach's reputation, however, is more thoroughly established than ever with each repetition of this beautiful Gaelic symphony. She is too thoroughly a musician and too sensitive an artist to fall short of the best, and this fact she has demonstrated in the many songs and instrumental compositions with which she has enriched the present-day musical literature; but it is in the Gaelic symphony that she rises to the greatest heights, and most thoroughly demonstrates her right to be ranked with the leading composers of the time.

The concert this evening begins promptly at eight, and Mrs. Beach's symphony comes first on the program.

[81]

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, FEBRUARY 16, 1898.

The concert of the Boston Symphony Orchestra on the following evening was also very largely attended. Madame Lillian Blauvelt was the soloist on this occasion, and while not in as good voice as she has been heard here on former ocasions, she nevertheless thoroughly merited the applause she received. The work of the orchestra surpassed that of anything heard here this season. As a matter of fact the playing of this orchestra is, as a rule, beyond criticism, but on this occasion both orchestra and director seemed to rise to the demands of the evening's program, and I question if any such performance of Beethoven's "Leonore" overture has ever been heard in Baltimore.

The fine program offered by the Boston Symphony Orchestra cannot fail to attract large audiences. There have been many inquiries concerning the student tickets, and this move bids fair to revolutionize musical matters among the young people, which means as surely as night follows day that interest will be more general in every circle in music. How the students have been neglected so long is a marvel to me, and it is with pride that I repeat that New York students were very numerous at the last concert, which does make it seem as though New York ought to follow in the footsteps of Brooklyn, when its own young people will cross the bridge for the inducement offered over here.

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The last concert was a diametrical contrast. It was a modern Russian concert. The neo-Russian school is at present one of the most productive in art, and there is hardly any doubt that the supremacy in music will be theirs in the future. This nation, compared with others, is still in a rather crude state of civilization, and has a tremendous fund of racial feeling, a strong, pronounced individuality in language, thought and religion. The unsettled state of its inner affairs, the striving for individual freedom of the intelligent classes, will greatly help their productive power Tschaikowsky's sixth (Pathetique) is a strange work. At the first hearing it will stagger one with its passion, its dramatic fire and the ravishing sensuousness of its sorrow-laden mood. At the second hearing, certain dramatic effects—one may almost say theatrical—lose much of their effectiveness when anticipated. The last is the most touching movement, although to me the third is the strongest. It will always be admired by friends of power and strength, who can see through the thin coat of our superficial culture, and see the points that occasionally remind us of our true origin.

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The playing of the young artist in Saint-Saëns' Concerto for violin No. 3, which constituted her offering to the Symphony program last week, is in truth entitled to warm praise. Miss Mead is in every sense of the term the mistress of her instrument. If now and again she failed to evoke quite the strength of tone which an Ysaye was able to present in this concerto, in delicacy of touch, richness of tone and finely delicate appreciation of the composer's thought, Miss Mead's performance left nothing to be desired. Add to this that the embellished passages of the concerto were executed with a skill and speed that were the more marvelous because of the lack of all apparent effort in her playing, and the "reason why" of her noteworthy success will readily be understood.

The name of Olive Mead is well assured of a high place in the ranks of the distinguished women violinists of our time.—Boston Sunday Globe, January 30.

Miss Olive Mead, a pupil of Mr. Kneisel, comes forward as an admirably equipped violinist. Young and inexperienced though she be, she has a cool self-possession that many an older hand might envy her; it is not often that one finds a neophyte face a large audience with so untrembling a bow arm. Her tone is warm, full, smooth and brilliant, her technic very highly developed; her phrasing is musicianly and graceful, and she gives evidence of fine and cultivated musical feeling. Hers is the honestest sort of violin playing; straightforward, free from tricks, full of a warmth of sentiment which seems to be just now in the transition stage between girlish callowness and maturer depth. In a word, she made a very fine impression indeed, and was repeatedly and enthusiastically recalled.—Boston Transcript, January 30.

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Her performance of the Saint-Saëns concerto was very beautiful indeed, in all that regards the technical essentials of her art and maturity of skill generally. From the beginning to the end of her efforts her playing was singularly interesting and attractive in its freedom from affectation and in its frank sincerity. The slow movement was given with delightful purity of taste and grace of phrasing, and in the more brilliant and exacting moments of the work she acquitted herself with unfailing exactness.

Miss Mead is decidedly an artist of whom much may be confidently expected when she has grown in experience and has gained something more of warmth, variety and passionateness in expression. The honor of so young an artist appearing at a Symphony concert was fully justified by the admirably guided talent that she manifested. She at once won the good will of her audience, which applauded her with exceptional enthusiasm after each movement, and vigorously recalled her four or five times at the end of the concerto. Her success was overwhelming. Miss Mead has studied under Mr. Kneisel, who may well take pride in his pupil.—Boston Sunday Herald, January 30 .

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THE BALTIMORE NEWS.

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For this concert of the Symphony Orchestra Mr. Emil Paur had completed a programme in which there was much novelty—a violin composition by C. M. Loeffler, the second concert master; a symphony by Mrs. H. H. A. Beach, an American woman composer, and a symphonic lurte by Rimsky-Korsakoff, one of the modern Russians.

Mr. Loeffler is certainly an original thinker in music. His devices are ultra-modern. He believes that if a musical form exists it can be used. He sees no reason why the full vocabulary of music should not be employed. He has ideas and he expresses them eloquently. His command of instrumental color is large. He is daring and is not restrained by conventionality. The "Divermento" for violin and orchestra, played by himself last evening, is a striking work. Its individuality is marked. It is replete with effects which are new in orchestral music. The composer played it excellently, but with a tone that was very thin. The orchestra played the accompaniment with an affectionate feeling, which illustrated the esprit de corps of the organization.

Mrs. Beach's symphony is a remarkable exhibition of the composer's thorough knowledge of orchestration. It is all the more remarkable when the fact is known that the composer is almost entirely self-taught.

The Rimsky-Korsakoff suite is a symphony in which poetic license has affected fixed forms. The music is vibrant with life. It tells an Oriental tale in vivid tone-colors, harmonized in a manner most delightfully ingenious.

THE MAIL AND EXPRESS

Broadway and Fulton St., New York

FRIDAY EVENING, FEB. 18, 1898.

Although Mr. Emil Paur transgressed the canons of programme making, as those elastic regulations are generally understood, by putting three important new compositions, all of large dimensions, on last night's bill, at the fourth concert of the Boston Symphony Orchestra at the Metropolitan Opera House, the result was one of the most interesting entertainments of the series. The new works were Mr. C. M. Loeffler's "Divertimento," for violin and orchestra, in A minor, opus 9; Mrs. H. H. A. Beach's "Gaelic," symphony in E minor, opus 32, and the Rinsky-Korsakoff suite, "Scheherazade," opus 35, of which last, however, only three of the four movements were played. Besides these, the programme contained the "Egmont" overture of Beethoven as an opening piece, and the "Minuet of "Will-O'-the-Wisps," the "Waltz of Sylphs" and the "Rakoczy March" from Berlioz's "Damnation of Faust." The concert was long, but the interest of the large audience was sustained throughout.

Mr. Loeffler's divertimento followed the Egmont overture, the composer, who shares Mr. Kneisel's desk in the Boston Orchestra, being the soloist. The term divertimento has a range of meaning wide enough to take in a much more recondite form than the one Mr. Loeffler has employed. Mozart used the appellation for pieces nearly like the serenade, the number of movements varying from four to ten. Sir George Grove also calls a potpourri of operatic airs, arranged for piano, a divertimento. In Mr. Loeffler's composition there is not much variation from the form of a concerto. The first movement, "Preamble," begins with an allegro introduction, the solo violin presenting rushing passage work in arpeggios. Then comes the first theme, lento, followed by a working out by the wood wind, the solo instrument having returned to its rapid arpeggio work. The second theme enters, is developed, the solo violin once more devoting its attention to arpeggio playing. The first theme returns as a coda and the first movement ends. Thus far, the work might have been a concerto. The second movement, "Eglogue," is the free development of a single theme by the solo instrument, a curious feature of the orchestration being the omission of the violins from the scoring. The third and last movement, "Carnaval des Morts," consists of variations on the theme "Dies irae, dies illa."

The work is decidedly interesting, though Mr. Loeffler has spun it out to a length scarcely commensurate with its material. The themes are generally fertile, but there is a monotony, in the first movement, in the constant arpeggio passages by the solo violin. The scoring is extremely skillful, as New Yorkers have come to expect from Mr. Loeffler, who has previously figured here as a composer. The solo instrument has scarcely a rest through the whole work. The divertimento was played last night in a way that seemed to bring out most of its possibilities. The composer was warmly applauded.

Mrs. Beach's symphony and the "Scheherazade" suite had both been heard in Brooklyn before last evening, and in Boston they were brought forward some time ago. The symphony is an ambitious composition, written with fairly close adherence to the symphonic form in the first and last movements, the second being a slightly irregular version of the scherzo, which is usually placed third, and the third being a slow movement of Gaelic character, which would ordinarily have been the second movement. Mrs. Beach has adopted devices of the most modern sort whenever it has seemed appropriate. She has placed her symphony in a class with those of Dvorak and Tschaikowsky, so far as concerns the instrumentation. She has not been content to begin by limiting herself to the orchestral coloring in vogue, for example, by Mendelssohn, but has equipped herself with every new power discovered since his day, thus extending her opportunities and at the same time refusing to take advantage of any allowances that might be made for a first attempt.

As far as a single hearing of such a work counts in forming a correct appreciation of it, the conclusion reached last night was that Mrs. Beach had found excellent thematic material, and had worked it up with admirable skill. There seemed nothing feminine about the music. It was earnest, sincere, strongly knit and not without originality. The impression gained was distinctly a pleasant one.

The Rimsky-Korsakoff suite, "Scheherazade," was the subject of brief comment here after its Brooklyn performance in December. A second hearing reveals more clearly the Oriental character of its rhythms, and of its orchestration, which is quite appropriate for a composition dealing with episodes from the "Arabian Nights." The graceful music is descriptive, but one needs no programme to enjoy it.

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The propagandists of superlative orchestral music who haile from Boston paid this community another visit yesterday. They were welcomed at the Metropolitan Opera-House by an assemblage of music lovers who have learned to appreciate these occasional visitations at their true art value.

For this concert of the Symphony Orchestra Mr. Emil Paur had completed a programme in which there was much novelty—a violin composition by C. M. Loeffler, the second concert master; a symphony by Mrs. H. H. A. Beach, an American woman composer, and a symphonic lurte by Rimsky-Korsakoff, one of the modern Russians.

Mr. Loeffler is certainly an original thinker in music. His devices are ultra-modern. He believes that if a musical form exists it can be used. He sees no reason why the full vocabulary of music should not be employed. He has ideas and he expresses them eloquently. His command of instrumental color is large. He is daring and is not restrained by conventionality. The "Divermento" for violin and orchestra, played by himself last evening, is a striking work. Its individuality is marked. It is replete with effects which are new in orchestral music. The composer played it excellently, but with a tone that was very thin. The orchestra played the accompaniment with an affectionate feeling, which illustrated the esprit de corps of the organization.

Mrs. Beach's symphony is a remarkable exhibition of the composer's thorough knowledge of orchestration. It is all the more remarkable when the fact is known that the composer is almost entirely self-taught.

The Rimsky-Korsakoff suite is a symphony in which poetic license has affected fixed forms. The music is vibrant with life. It tells an Oriental tale in vivid tone-colors, harmonized in a manner most delightfully ingenius.

THE MAIL AND EXPRESS,
Broadway and Fulton St., New York

FRIDAY EVENING, FEB. 18, 1898.

Although Mr. Emil Paur transgressed the canons of programme making, as those elastic regulations are generally understood, by putting three important new compositions, all of large dimensions, on last night's bill, at the fourth concert of the Boston Symphony Orchestra at the Metropolitan Opera House, the result was one of the most interesting entertainments of the series. The new works were Mr. C. M. Loeffler's "Divertimento," for violin and orchestra, in A minor, opus 9; Mrs. H. H. A. Beach's "Gaelic," symphony in E minor, opus 32, and the Rinsky-Korsakoff suite, "Scheherazade," opus 35, of which last, however, only three of the four movements were played. Besides these, the programme contained the "Egmont" overture of Beethoven as an opening piece, and the "Minuet of "Will-O'-the-Wisps," the "Waltz of Sylphs" and the "Rakoczy March" from Berlioz's "Damnation of Faust." The concert was long, but the interest of the large audience was sustained throughout.

Mr. Loeffler's divertimento followed the Egmont overture, the composer, who shares Mr. Kneisel's desk in the Boston Orchestra, being the soloist. The term divertimento has a range of meaning wide enough to take in a much more recondite form than the one Mr. Loeffler has employed. Mozart used the appellation for pieces nearly like the serenade, the number of movements varying from four to ten. Sir George Grove also calls a potpourri of operatic airs, arranged for piano, a divertimento. In Mr. Loeffler's composition there is not much variation from the form of a concerto. The first movement, "Preamble," begins with an allegro introduction, the solo violin presenting rushing passage work in arpeggios. Then comes the first theme, lento, followed by a working out by the wood wind, the solo instrument having returned to its rapid arpeggio work. The second theme enters, is developed, the solo violin once more devoting its attention to arpeggio playing. The first theme returns as a coda and the first movement ends. Thus far, the work might have been a concerto. The second movement, "Eglogue," is the free development of a single theme by the solo instrument, a curious feature of the orchestration being the omission of the violins from the scoring. The third and last movement, "Carnaval des Morts," consists of variations on the theme "Dies irae, dies illa."

The work is decidedly interesting, though Mr. Loeffler has spun it out to a length scarcely commensurate with its material. The themes are generally fertile, but there is a monotony, in the first movement, in the constant arpeggio passages by the solo violin. The scoring is extremely skillful, as New Yorkers have come to expect from Mr. Loeffler, who has previously figured here as a composer. The solo instrument has scarcely a rest through the whole work. The divertimento was played last night in a way that seemed to bring out most of its possibilities. The composer was warmly applauded.

Mrs. Beach's symphony and the "Scheherazade" suite had both been heard in Brooklyn before last evening, and in Boston they were brought forward some time ago. The symphony is an ambitious composition, written with fairly close adherence to the symphonic form in the first and last movements, the second being a slightly irregular version of the scherzo, which is usually placed third, and the third being a slow movement of Gaelic character, which would ordinarily have been the second movement. Mrs. Beach has adopted devices of the most modern sort whenever it has seemed appropriate. She has placed her symphony in a class with those of Dvorak and Tschaikowsky, so far as concerns the instrumentation. She has not been content to begin by limiting herself to the orchestral coloring in vogue, for example, by Mendelssohn, but has equipped herself with every new power discovered since his day, thus extending her opportunities and at the same time refusing to take advantage of any allowances that might be made for a first attempt.

As far as a single hearing of such a work counts in forming a correct appreciation of it, the conclusion reached last night was that Mrs. Beach had found excellent thematic material, and had worked it up with admirable skill. There seemed nothing feminine about the music. It was earnest, sincere, strongly knit and not without originality. The impression gained was distinctly a pleasant one.

The Rimsky-Korsakoff suite, "Scheherazade," was the subject of brief comment here after its Brooklyn performance in December. A second hearing reveals more clearly the Oriental character of its rhythms, and of its orchestration, which is quite appropriate for a composition dealing with episodes from the "Arabian Nights." The graceful music is descriptive, but one needs no programme to enjoy it.

The Commercial Advertiser.

By The Commercial Advertiser Association.

FRIDAY AFTERNOON, FEB. 18, 1898.

The fourth concert of the season's series of the Boston Symphony Orchestra presented three very welcome novelties in Mrs. Beach's *Gaelic* Symphony, Mr. C. M. Loeffler's Divertimento for violin and orchestra, played by the composer, and Rimsky-Korsakoff's Symphonic Suite *Scheherazade.* Of the first and last we have heard very much, for they have been much discussed by musicians and critics. Of Mr. Loeffler, who shares the first desk of the orchestra with Mr. Kneisel, we have known something through his chamber music and have been hearing still more of him as a composer on account of his new symphonic poem, *Tintagiles,* which Mr. Paur and his men played in Boston last month.

Mr. Paur's liberal policy of encouraging his men to undertake original work has borne valuable fruits already, and, if pursued, will undoubtedly bring still more. The advantage accrues to both sides, for, while the members of the orchestra find early opportunities to get their works heard in the best possible manner, the orchestra as a whole and the public gain in hearing new and meritorious compositions. Mr. Loeffler's Divertimento has much in it that is interesting. It is the result of a sound and musicianly scholarship united with a large amount of striking originality. It is a thing which, as a general rule, will appeal more to the musician than to the general public, although the beauty of parts of it will strike deep into the heart of any music lover. It is full of great technical difficulties that are likely to preclude the possibility of its ever becoming popular with the average concert soloist, but at the same time it exhibits in all its varied phases the possibilities and the manifold beauties of the violin.

There are three movements in the work, a *Preambule* (Allegro, A minor); an *Eclogue* (Andante, F major); and *Carnaval des Morts* (Moderato, A minor). The first movement is the working out of two principal themes, one consisting of rapid passage work, a kind of a perpetuum mobile, and the other a beautiful flowing melodic cantilena sung by the solo instrument, accompanied by the harp, and later by the whole orchestra. There is a chasteness in the form, a depth of thought in the conception and a brilliancy in the orchestration that at once attracts and holds the close attention of the auditor. The second movement is the working out in simple form of an exquisite melody. Here Mr. Loeffler has shown his appreciation of beautiful color effects in his orchestra. For the greater part of the time the solo instrument stands out alone against the harp and wind choirs, the working out bringing into strong contrast with the violin the English horn and two muted trumpets. Of the three movements the second makes strongest appeal to the average hearer. Mr. Loeffler takes for the theme of his last movement in *Dies Iræ,* and the movement consists of various intricate and oftentimes startling variations on that uncanny melody. If there is a criticism to be made of the last, it is that it is too long.

Mr. Loeffler showed himself a violinist of the very first order. His tone was large, clear and brilliant, his technique masterful, and his style full of finished grace. In addition to these, he has a most attractive personality that counts for much in a player. He received much enthusiastic applause.

Mrs. Beach's symphony has much in it that is very attractive. One hearing is very insufficient to appreciate fully a work of such magnitude, and it is possible that if it were heard again opinion might change. The impression left by it last night was that it was altogether charming. It showed much skill of orchestration and invention of melody. There is not in it great profundity of thought, but there is much promise of better things to come from the composer. The themes have much true poetry in them, and the composer has worked them out with a firm hand and a great fertility of resource. The second and third movements are especially attractive in their melodic form and development. In the former is a strong contrast between the graceful melody, *Alla Siciliana,* which begins and ends it and the ingenuous scherzo that comes in the middle. The first theme of the third movement is a melody with a bewitching Gaelic lilt worked out by the solo violin and 'cello on muted strings, followed by another melody for the orchestra *tutti,* and again by a third of folksong style. These two movements particularly are full of poetic beauty, and in them Mrs. Beach by her melodies and their treatment achieves the characetristics indicated by the name she has given to her symphony. At the end of the first movement also there is a theme that emphasizes the local color of the work. The first and last movements are specimens of brilliant orchestral work, but their effect is weaker than the intervening ones. The dominant tone of the composition is one of sadness, in keeping with its Gaelic character, and one could ask for stronger contrasts with this than appear.

The New York Times

"All the News That's Fit to Print."

PUBLISHED EVERY DAY IN THE YEAR.

NEW YORK, FRIDAY, FEB. 18, 1898.

Concert of the Boston Symphony Orchestra at the Metropolitan Opera House.

The fourth concert of the twelfth season in New York of the Boston Symphony Orchestra took place at the Metropolitan Opera House last night. The programme consisted of Beethoven's overture to "Egmont," C. M. Loeffler's divertimento for violin and orchestra, Mrs. H. A. A. Beach's Gaelic symphony, three familiar concert numbers from Hector Berlioz's "Damnation of Faust," and Rimsky-Korsakoff's symphonic suite entitled "Scheherazade." Of these the second and third and fifth were novelties in Manhattan, the last having been played once in Brooklyn. Mr. Loeffler is one of the first violinists of the orchestra, sitting at the desk with Mr. Kneisel, and he appeared as the soloist in his own composition.

Mr. Loeffler is a young man, a German by birth, and has already made himself favorably known as a composer. The delightful composition produced here last night will surely add to his reputation. It is in three movements, a "Preamble," an "Eclogue," and a "Carnival des Morts." The first of these opens with a passage which, by its melodic style and its fine exposition of some of the best qualities of the solo instrument, shows that the composer has been a close student of Bach's violin sonatas. This passage soon works into a sort of perpetuum mobile theme, which is followed by a broad singing melody of genuine beauty. There are a few resplendent tutti passages, and at the end of the movement the first themes are heard again. The "Eclogue" is a wholly admirable specimen of elegiac composition. It is wholly free in form, and consists of a development of a songlike melody by alternate solo and orchestra treatment. Some of the instrumental effects in this movement are very ingenious, the stopped trumpets and the glissandi on the harp giving some bizarre tints. The final movement is a set of variations on the old "Dies irae."

It is tremendously difficult for the solo instrument, embracing as it does all the feats of violin playing, yet it is solid, good music, full of interest, and uncommon in its display of mastery of the technics of composition. The work as a whole is full of melody, color, and feeling, and it ought to become one of the stock pieces of the violinist's répertoire. Mr. Loeffler played the solo part with large tone, perfect intonation, grace and finish of style, and incessant charm. The orchestra gave him an accompaniment which was a work of brotherly love. He was enthusiastically recalled several times.

Mrs. Beach's "Gaelic" symphony, which has not been heard here before, goes toward showing that composition is not beyond the grasp of the feminine mind. This symphony is not a profound work and it makes no attempt at an exploration of the classic methods of development. But as a series of tone pictures it has considerable charm. The first and last movements are somewhat turgid in style and uncertain in form, but they have a good deal of vigor and are rich in color. The two middle movements, which are built on melodies of Celtic character and ingeniously treated with solo passages, are engaging by their simple and fluent melody.

The Rimsky-Korsakoff "Scheherazadi" is delightful. Its three movements are entitled "The Sea and Sindbad's Ship," "The Story of the Young Prince and the Young Princess," and "Festival at Bagdad—the Sinking of Sindbad's Ship." All three are full of delicious melody, and are clear and symmetrical in form. They are orchestrated most beautifully, and the solo violin passages gave Mr. Kneisel an opportunity to exhibit his lovely tone to advantage. The concert as a whole was a superb display of virtuosity by the entire orchestra, every department distinguishing itself in tone and technic. Mr. Paur conducted admirably.

NEW YORK HERALD.

NEW YORK, FRIDAY, FEBRUARY 18, 1898.

BOSTON SYMPHONY CONCERT.

The main feature of the Boston Symphony Orchestra concert, under Mr. Emil Paur's direction, at the Metropolitan Opera House last night, was the "Divertimento" for violin and orchestra by Mr. Charles Martin Loeffler.

The programme said of Mr. Loeffler, "born at Mühlhausen-on-the-Rhine, on January 30, 1861; still living," the truth of which latter biographical detail was made incontrovertibly apparent by Mr. Loeffler's stepping forward to play his own work.

It is a capital composition and especially original in the second division with its opening for muted trumpets and English horn and the silence imposed upon all the violins of the orchestra throughout the movement. Mr. Loeffler received quite an ovation, both from the audience and the orchestra, for his effective playing of his interesting work, which, by the way, is dedicated to Mrs. "Jack" Gardner, of Boston.

Mrs. H. H. A. Beach's "Gaelic" symphony, which has not been heard in New York before, also made an excellent impression. Mrs. Beach, who is a Boston amateur, but of professional proficiency, is one of the women composers spoken of in a recent number of the Sunday HERALD.

The "offs" had another inning last night, the concert concluding with a symphonic suite, "Scheherazade," by Nicolai Andrevevitch Rimsky-Korsakoff, and dedicated to Vladimir Stassoff. It proved an interesting and dramatically descriptive work.

The Evening Post.

New York, Friday, Feb. 18, 1898.

Boston Symphony Orchestra.

The Metropolitan Opera-house was not half full last evening when the Boston Symphony Orchestra gave its fourth concert. The fact that there was no prominent soloist may have had something to do with this, but the main cause was doubtless the programme, which was nothing less than a freak. Mr. Paur is notorious for his amazing programmes, but this time he played his best trump card in that lead. First he had the "Coriolan" overture, which was good. Then came a "Divertimento" for violin by a Boston composer, Mr. Loeffler; then a symphony by another Boston composer, Mrs. H. H. A. Beach; then some selections from Berlioz's "Damnation of Faust," and finally another novelty, the symphonic suite Scheherazade by Nicolai Andreyevitch Rimsky-Korsakoff.

Conductors seldom put more than one novelty on a programme, but here were three long ones at once, and, not satisfied with this, Mr. Paur made the concert last three-quarters of an hour longer than usual. But these blunders might have been forgiven, had the novelties been interesting. The only one worth producing was the Russian suite, which was so unceremoniously relegated to the end of the entertainment. The orchestra played three movements, entitled, "The Sea and Sindbad's Ship," "The Story of the Young Prince and the Young Princess," "Festival at Bagdad; the Sinking of Sindbad's Ship." Rimsky-Korsakoff's music is fairly descriptive, but lacking in evidence of inventive power. The sinking of the ship is indicated by music which is not merely noisy and agitated, but ingeniously constructed.

A few weeks ago the Boston orchestra played a piece by one of its members, which was worthy of being heard. The same cannot be said of this "Divertimento." The composer himself played the solo violin fairly well, but the work ought not to have been played in public; it has no other than purely technical merit, and for the most part is empty and "fiddly." Mrs. Beach's symphony was even more tiresome. There was perhaps some excuse for producing it, since symphonies written by women are a rarity. If they are to be like this one, it is to be hoped that a rigid quarantine will be established against them. Mrs. Beach has evidently had much opportunity of hearing music, and she has had plenty of practice in composing, the list of her works including several cantatas and about sixty piano pieces. As far as can be judged from her symphony she has not a spark of creative power. The only interesting thing in it was the dainty Siciliano, in the second movement, and a few touches of "Gaelic" coloring. In the orchestration, too, there were several pretty touches, notably in the use of the woodwind. But this was far from atoning for the lack of tangible ideas and the indulgence in over-elaboration. If Mrs. Beach had taken, not a blue pencil, but a pair of scissors, and cut out about two-thirds of her symphony, it might have made a tolerably acceptable piece. As it is, it is an awful bore; she never knows when to stop, but keeps on talking, talking, talking, till one's impatience is transformed into indignation and wrath.

The whole concert was an object lesson; teaching that while a permanent orchestra is an admirable thing, it is, after all, merely an instrument, like a good piano. The best Steinway is tiresome if you play tiresome music on it, or if the player devotes all his attention to precision and virtuosity. Everything in yesterday's programme was played with precision and virtuosity, but there are things in music infinitely higher than those; and these we seldom get from the Boston Orchestra.

THE BALTIMORE NEWS.

WEDNESDAY EVENING, FEB. 16, 1898.

Symphony Will Not Leave Us.

Assistant Manager F. R. Comee of the Symphony said today that the rumor that the organization might not come to Baltimore next year was without foundation. He said he appreciated the compliment of the musical public of New York in suggesting that the Symphony confine itself to Boston and New York, but he also appreciated the warm support that had been given the organization in Baltimore, and that in the future the concerts would be given as in the past. Baltimore is regarded by the Symphony as being one of the cities that give it the most cordial welcome.

New-York Daily Tribune.

FRIDAY, FEBRUARY 18, 1898.

THE BOSTON SYMPHONY ORCHESTRA.

So long as the concerts of the Boston Symphony Orchestra are kept as interesting as was the fourth of the series, given at the Metropolitan Opera House last night, there is no danger that they will lose the goodwill of the music-lovers of New-York, which they are enjoying in generous measure just now. The Boston organization has, indeed, something to offer the metropolis in addition to finished performances. At the December concert Mr. Kneisel played a concerto composed by one of his companion violinists, Mr. Strube, and the listeners were charmed with the talent disclosed by the work. Last night Mr. Kneisel's colleague at the first desk, C. M. Loeffler, had the first opportunity of a comprehensive kind to discover his creative gifts to New-Yorkers. His name did not look quite so strange on the programe as that of Mr. Strube, for some of his chamber music had been played here by Mr. Kneisel and his admirable fellows, and three weeks or so ago The Tribune gave an account of the performance in Boston of a symphonic poem, entitled "Tintaigel," which showed itself entitled to consideration, not only by the eloquence and individuality of its music, but also by the fact that it pointed the way to a revival of interest in that archaic instrument the viola d'amour. The choice of a grewsome marionette drama by Maeterlinck for musical illustration in that instance, and the fact that Mr. Loeffler had on other occasions shown a penchant for the morbid notions which it is the habit of the time to designate as "end-of-the-century," made the composition which Mr. Paur brought forward last night (for which act he deserves our gratitude) seem peculiarly refreshing to those acquainted with the other works. Two movements, at least, of the Divertimento in A minor, for violin and orchestra, are not only sane in purpose and healthy in expression, but are, besides, music from which no unprejudiced and intelligent critic is likely to withhold praise, for its sound and unconstrained scholarship, its downright beauty and its ingenuity. There are new effects in plenty in the work, but they are not bizarre or dragged in to bewilder and amaze. A nice discrimination, a fine sense of tonal effect suggested most of them, and we can only be glad that they were thought of by the composer. It was not only wise to subordinate the violin tone in the accompaniment of the solo instrument, as Mr. Loeffler has done throughout, it was positively a stroke of genius to suppress it altogether as he did in the second movement, and then to modify his wind-instrument tints by uniting his trumpets and bringing the English horn to the fore. And this tells of a nice sense of tone-color, which is so much above the ordinary level, high as that is in this day of large virtuosoship in all departments, that it can be praised on its own account. What was more gratifying, however, was the soundness of Mr. Loeffler's invention and scholarship displayed in the first and second movements (préambule and eglogue) and the ingenuity which marked his variations on the old Gregorian "Dies iræ" melody, out of which he has made the last movement of his Divertimento. Here, however, he could not help showing some of the morbidness invited by the choice of a theme with such associations. He played the solo part of the work superbly and received half a dozen enthusiastic recalls, and then another round of applause half an hour later when he resumed his seat in the orchestra.

The other numbers of the programme were Beethoven's overture to "Egmont," the three familiar instrumental movements from Berlioz's "Damnation of Faust," Mrs. H. H. A. Beach's symphony in E minor, called "Gaelic," and Rimsky-Korsakow's symphonic suite, "Scheherezade." Concerning the merit of these two compositions, enough has been said by this journal. If an additional remark were to be made it would be the ungallant one that Mrs. Beach's symphony loses on a second hearing, whereas the Russian composer's suite gains. Mr. Paur omitted the second movement.

The Evening Sun.

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FRIDAY, FEBRUARY 18, 1898.

The Boston Symphony Orchestra, Emil Paur conducting, was heard at the Metropolitan last evening in the fourth concert of its twelfth season in this city. The great opera house was fairly well filled. For a critical assembly, the audience was unusually demonstrative and received with favor all three of the novelties included in the programme. Beethoven's "Egmont" overture opened the concert, and after the intermission came three numbers from Berlioz's "The Damnation of Faust," of which the "Waltz of the Sylphs" was especially effective. C. M. Loeffler, the soloist of the evening, played a composition of his own, including a "Preambule," "Eclogue" and "Carnaval des Morts." Mr. Loeffler is a player in the first violin group in the orchestra. His work was admirable, the composition making no slight demands upon the resources of the soloist.

The "Eclogue" was characterized by skilful use of solo and orchestra in turn and by some novel effects in harp accompaniment. The "Carnaval des Morts" was a series of variations on the theme of the "Dies Iræ" The second novelty was the "Gaelic" symphony by Mrs. Beach, another Bostonian. Its four movements were picturesque and spontaneous. Especially the "Alla Siciliana" and the "Lento" were heartily applauded. Delicacy was the pronounced characteristic, but there was no indefiniteness about this woman's composition. The "Finale" was all that its name required, entirely free of any suggestion of a postscript. The third novelty was the work of a living Russian composer, Rimsky-Korsakoff. Here were illustrated in tone-colors three stories of "Scheherazade." The story teller appeared in a free use of solo passages in all the various voices of the orchestra. Mr. Kneisel played the parts assigned to a single violin. His tone was exquisite in the "Story of the Young Prince and the Young Princess." The suite ended brilliantly with the "Sinking of Sinbad's Ship."

The [illegible] Telegram.

NEW YORK, FRIDAY, FEBRUARY 18, 1898.

CHOICE of novelties for the fourth concert of the BOSTON SYMPHONY ORCHESTRA last night at the Metropolitan Opera House was rather unfortunate. The "first time" numbers reminded us all too much of an orchestral legerdemain performance. There were startling tricks, but the audience missed the predominance of the good, solid music that Mr. Emil Paur is accustomed to play at these concerts. Beethoven's overture to "Egmont" and Hector Berlioz's "Minuet of Will-o'-the-Wisps," "Waltz of the Sylphs" and Rakocay's march, which are familiar, were enjoyed most. It all goes to show that the masters are in no immediate danger of being relegated.

Mr. C. M. Loeffler played his own composition, "Divertimento," for violin and orchestra, in A minor, for the first time in these concerts. In this work, which is still in manuscript, the composer gives his favorite instrument every advantage, and gives himself the opportunity to display his fine technique, good tone and his thoroughly musicianly phrasing. The applause which he received was as much for the artist as the composer. Another novelty was the symphony in E minor, "Gaelic," by Mrs. H. H. A. Beach, an American composer, who is best known through her songs. The composition shows that she has made exhaustive studies in counterpoint and instrumentation, but does not display any great originality. The themes are old friends dressed in new attire. There is a lack of substantiality in the first movement. In the second movement the Beckmesser motive in the "Meistersinger" crops out all too plainly. The third movement is the most strongly marked in Gaelic character and is most originally treated. The development of this movement is elaborate. The last movement dropped back into uncertainty of form. It lacked foundation. Variations are resorted to to cover lack of invention. The instrumentation of the symphony is graceful.

The third novelty, Rimsky-Korsakoff's symphonic suite, "Scheherazade," op. 35, was of decidedly descriptive character, and savored strongly of the East. It purposes to tell of Sinbad's festival at Bagdad and his destruction at sea. The wave motive in the first movement was admirably worked out and was superbly rendered. The third movement, the "Story of the Young Prince and the Young Princess," is in a plain romanza form. The fourth movement gave Mr. Franz Kneisel, with the solo violin, an opportunity to show his remarkable virtuosity.

HOME JOURNAL.

NEW YORK:
WEDNESDAY, FEBRUARY 23, 1898.

Boston Symphony Orchestra.

The programme offered by Mr. Paur at the Metropolitan Opera House last Thursday evening was a feast of good things, though surprising by his departure from his custom of opening with the symphony. The five numbers included three important novelties: one, a divertimento for violin and orchestra, the work of C. M. Loeffler, the soloist of the evening and a regular member of the orchestra; another, a symphony in E minor, entitled "Gaelic," the work of Mrs. H. H. A. Beach, wife of one of Boston's foremost physicians, and a composer of such fertility that this symphony figures as Opus 32 in a list of nearly seventy works which she has written since 1885; the third, a symphonic suite, "Scheherazade," by the Russian composer, Rimsky-Korsakoff. Besides these, there were Beethoven's "Egmont" overture, and the dainty minuet and waltz and stirring march from Berlioz's "Damnation of Faust."

The second of the four movements of the Rimsky-Korsakoff selection was omitted, perhaps because of the length of the concert, but the three movements given showed the composer to be a man of great strength and originality, the third being also notable for its grace. Mr. Loeffler's work was admirable both as composer and performer, and he well deserved the plaudits bestowed upon him, not only at the end of his own number, but when he reappeared later to take his accustomed seat among the violins. The second movement of his divertimento was especially delightful. Mrs. Beach's symphony is a work of so high excellence that the coupling of her name with those of Beethoven and Berlioz, though at first favoring slightly of presumption, seemed later a matter of course. But the first and fourth movements are distinctly inferior to the second and third, which were full of lovely melody elaborated with marvellous skill. In our opinion, Mr. Paur's concerts would be still more enjoyable if he did not rush his band at race-horse speed. Before one can pass a restful word of comment to his neighbor on the character of the movement just concluded, the tap of the baton summons the players to attention, and off they are again.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, FEBRUARY 23, 1898.

Boston Symphony Concert.

THE fourth concert of the Boston Symphony Orchestra took place last Thursday night at the Metropolitan Opera House. The following tremendous program was presented:

Overture to Egmont, Op. 84............Van Beethoven
Divertimento for Violin and Orchestra in A minor, Op. 9 (MS.)......................Loeffler
  Preambule: Allegro (A minor).
  Eglogue: Andante (F major).
  Carnaval des Morts: Variations on the Theme "Dies Irae," Moderato (A minor).
    (First time at these concerts.)
Symphony in E minor, Gaelic, Op. 32...........Beach
  Allegro con fuoco (E minor).
  Alla Siciliana (F major).
  Allegro vivace (F major).
  Lento con molto espressione (E minor).
  Finale: Allegro molto (E minor).
    (First time at these concerts.)
From The Damnation of Faust, Op. 24.........Berlioz
  Minuet of Will-o'-the-Wisps.
  Waltz of Sylphs.
  Rakoczy March.
Symphonic Suite, Scheherazade, Op. 35. Rimsky-Korsakoff
  The Sea and Sinbad's Ship:
    Largo maestoso.—Allegro non troppo.
  The Story of the Young Prince and the Young Princess: Andantino quasi allegretto.
  Festival at Bagdad; the Sinking of Sinbad's Ship:
    Allegro molto e frenetico.—Vivo.—Allegro.
    (First time at these concerts.)
    Soloist, C. M. Loeffler.

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Loeffler is talented; the concerts left no room for doubt of that. There was much display of originality, especially in form, the five movements being connected without the usual intervening waits, and all the changes of tempo, style and key are arrived at with the utmost ease, and yet are absolutely and pronouncedly distinct. That the interest of the audience can be held through such a supposed strain is in itself enough to stamp the composition as good. The closing number was the prelude to "Die Meistersinger," which was a delightful forerunner to the next concert, which will be a Wagnerian program, and the last of the season.

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To Mr. Henry Villard, who afterward asked if, in establishing an orchestra here, it would be well to form a corporation with limited liability, Colonel Higginson replied:

"Decidedly no! You don't want a corporation, or even a company. Let five or six people get together and furnish a fund of $25,000. That's ample to start on. Then concentrate your authority. You must appoint one man whose word is law. The musicians will want to growl to someone over the conductor's head. It will be part of your appointee's duty to hear the musicians' growl, and then tell them as pleasantly as possible that the conductor's right—even when he's wrong.

"As to the size of the orchestra," continued Colonel Higginson, "you will want from twenty to twenty-five wind instruments. The number of strings will depend upon the size of your hall and the amount of noise you want to make—thirty-two violins, I should say, and the balance of the string band in proportion.

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The Evening Telegram.

NEW YORK, FRIDAY, FEBRUARY 18, 1898.

CHOICE of novelties for the fourth concert of the BOSTON SYMPHONY ORCHESTRA last night at the Metropolitan Opera House was rather unfortunate. The "first time" numbers reminded us all too much of an orchestral legerdemain performance. There were startling tricks, but the audience missed the predominance of the good, solid music that Mr. Emil Paur is accustomed to play at these concerts. Beethoven's overture to "Egmont" and Hector Berlioz's "Minuet of Will-o'-the-Wisps," "Waltz of the Sylphs" and Rakoczy's march, which are familiar, were enjoyed most. It all goes to show that the masters are in no immediate danger of being relegated.

Mr. C. M. Loeffler played his own composition, "Divertimento," for violin and orchesra, in A minor, for the first time in these concerts. In this work, which is still in manuscript, the composer gives his favorite instrument every advantage, and gives himself the opportunity to display his fine technique, good tone and his thoroughly musicianly phrasing. The applause which he received was as much for the artist as the composer. Another novelty was the symphony in E minor, "Gaelic," by Mrs. H. H. A. Beach, an American composer, who is best known through her songs. The composition shows that she has made exhaustive studies in counterpoint and instrumentation, but does not display any great originality. The themes are old friends dressed in new attire. There is a lack of substantiality in the first movement. In the second movement the Beckmesser motive in the "Meistersinger" crops out all too plainly. The third movement is the most strongly marked in Gaelic character and is most originally treated. The development of this movement is elaborate. The last movement dropped back into uncertainty of form. It lacked foundation. Variations are resorted to to cover lack of invention. The instrumentation of the symphony is graceful.

The third novelty, Rimsky-Korsakoff's symphonic suite, "Scheherazade," op. 35, was of decidedly descriptive character, and savored strongly of the East. It purposes to tell of Sinbad's festival at Bagdad and his destruction at sea. The wave motive in the first movement was admirably worked out and was superbly rendered. The third movement, the "Story of the Young Prince and the Young Princess," is in a plain romanza form. The fourth movement gave Mr. Franz Kneisel, with the solo violin, an opportunity to show his remarkable virtuosity.

HOME JOURNAL.

NEW YORK:
WEDNESDAY, FEBRUARY 23, 1898.

Boston Symphony Orchestra.

The programme offered by Mr. Paur at the Metropolitan Opera House last Thursday evening was a feast of good things, though surprising by his departure from his custom of opening with the symphony. The five numbers included three important novelties: one, a divertimento for violin and orchestra, the work of C. M. Loeffler, the soloist of the evening and a regular member of the orchestra; another, a symphony in E minor, entitled "Gaelic," the work of Mrs. H. H. A. Beach, wife of one of Boston's foremost physicians, and a composer of such fertility that this symphony figures as Opus 32 in a list of nearly seventy works which she has written since 1885; the third, a symphonic suite, "Scheherazade," by the Russian composer, Rimsky-Korsakoff. Besides these, there were Beethoven's "Egmont" overture, and the dainty minuet and waltz and stirring march from Berlioz's "Damnation of Faust."

The second of the four movements of the Rimsky-Korsakoff selection was omitted, perhaps because of the length of the concert, but the three movements given showed the composer to be a man of great strength and originality, the third being also notable for its grace. Mr. Loeffler's work was admirable both as composer and performer, and he well deserved the plaudits bestowed upon him, not only at the end of his own number, but when he reappeared later to take his accustomed seat among the violins. The second movement of his divertimento was especially delightful. Mrs. Beach's symphony is a work of so high excellence that the coupling of her name with those of Beethoven and Berlioz, though at first favoring slightly of presumption, seemed later a matter of course. But the first and fourth movements are distinctly inferior to the second and third, which were full of lovely melody elaborated with marvellous skill. In our opinion, Mr. Paur's concerts would be still more enjoyable if he did not rush his band at race-horse speed. Before one can pass a restful word of comment to his neighbor on the character of the movement just concluded, the tap of the baton summons the players to attention, and off they are again.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, FEBRUARY 23, 1898.

Boston Symphony Concert.

THE fourth concert of the Boston Symphony Orchestra took place last Thursday night at the Metropolitan Opera House. The following tremendous program was presented:

Overture to Egmont, Op. 84............Van Beethoven
Divertimento for Violin and Orchestra in A minor, Op. 9 (MS.)........................Loeffler
  Preambule: Allegro (A minor).
  Eglogue: Andante (F major).
  Carnaval des Morts: Variations on the Theme "Dies Irae," Moderato (A minor).
    (First time at these concerts.)
Symphony in E minor, Gaelic, Op. 32...........Beach
  Allegro con fuoco (E minor).
  Alla Siciliana (F major).
  Allegro vivace (F major).
  Lento con molto espressione (E minor).
  Finale: Allegro molto (E minor).
    (First time at these concerts.)
From The Damnation of Faust, Op. 24.........Berlioz
  Minuet of Will-o'-the-Wisps.
  Waltz of Sylphs.
  Rakoczy March.
Symphonic Suite, Scheherazade, Op. 35. Rimsky-Korsakoff
  The Sea and Sinbad's Ship:
    Largo maestoso.—Allegro non troppo.
  The Story of the Young Prince and the Young Princess: Andantino quasi allegretto.
  Festival at Bagdad; the Sinking of Sinbad's Ship:
    Allegro molto e frenetico.—Vivo.—Allegro.
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    Soloist, C. M. Loeffler.

The program was too long by at least two numbers. Mr. Paur might easily have omitted the overture and the Berlioz music and let Boston hold its own against Russia. A new symphony, a new symphonic suite and a new suite for violin—that is novelty with a vengeance. But as there was much good music and much good playing it would be sheer ingratitude to complain. The Loeffler Divertimento proved to be a charming and scholarly diversion of one of the most original musical thinkers in the country. Mr. Loeffler is a member of the orchestra—what orchestra at home or abroad can boast such virtuosi?—and his music is written with a perfect comprehension of the solo instrument and the orchestra. Fancy a Paganini who has read Maeterlinck; fancy an imagination fantastic and slightly strained in the path of the morbid; fancy perfect musicianship, a delicate sense of color, values and a sense of the grotesque; fancy all these things and you have not yet grasped the half of Loeffler's music. The Bach-like preambule, the pastoral sweetness of the eclogue and the ironic fantasy and audacious technical display of the last movement provoked the inquiry—besides Richard Strauss, who is there in Europe, who could write such music, such modern music? The scoring of the accompanying sections and the tutti is a marvel of discretion of the seldom practiced tact of omission. Then, to top it all, the composer played the difficult violin solo and played it with consummate taste, feeling and brilliancy. He was recalled again and again, and later in the evening when he resumed his seat beside Mr. Kneisel he was given a most edifying and spontaneous round of applause.

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SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CIII., NO. 58.

SUNDAY, FEBRUARY 27, 1898.

THE SYMPHONY CONCERT.

An Unusually Varied List of Selections Given.

The Overture and the Symphony, Beautifully Played, the Only Important Works of the Evening—Mrs. Georg Henschel and Mr. Schulz the Soloists.

The programme for last night's concert by the Boston Symphony orchestra in Music Hall was:

Overture, "For the Consecration of the House," op. 124..................Beethoven
Recitative, "Ne' trofei d'Alessandro," and aria, "Lusinghe piu care," from "Alessandro"..........................Handel
Cantilena for violoncello..........Goltermann
"Dance of Sylphs," for violoncello.....Popper
Symphony No. 4, in D minor, op. 120.... Schumann
Elaine's song, "Sweet Is True Love"....Foote
Irish folk song..........................Foote
Ballet music from "The Demon"....Rubinstein

The soloists were Mrs. Georg Henschel and Mr. Leo Schulz, and Mr. Foote played the accompaniments to his own songs.

As will be seen, the selections were extremely miscellaneous, the overture and the symphony being the only important works. The symphony was gloriously read, and as beautifully performed. In fact, its performance, in precision, color, freedom and brilliancy, may be given a place among the best successes of the Symphony season.

The overture, not one of the composer's most interesting and effective efforts in its class, had a perfect performance. Almost any other of his overtures would have been more welcome, but this one had not been given in some years, and was probably chosen on that account.

The two Rubinstein dances, so full of character and so piquant in their rhythmic accent, and so bright and graceful in their orchestration, were well worth hearing again, not only for their melodic charm, but for the sympathetic manner in which they were interpreted.

The solos were light, and also well enough in their way; but it would seem that Mrs. Henschel might have refrained from the Handel aria to which she has clung for so many years, and in which she has been heard here so often; not that it is less interesting than it has ever been, but because one may have too much even of a good thing. Then, too, her singing of it is not as flexible, as effortless, and as tuneful as it has been in the past; and the time has come to her, as it must come to every singer, when the voice becomes worn and tired from constant use, and when care must be taken to present only the good points that remain to it.

The two excellent songs by Mr. Foote are familiar, and have met with much and deserved favor; but why sing them at a symphony concert, after they have borne the brunt of many a song recital, and one of them, at least, having been given by the singer at the recent entertainment of this order, in which she has appeared? Both songs, however, were daintily sung, the Irish folk-song particularly so. Mrs. Henschel was welcomed with great friendliness, and was recalled frequently, and with fervent enthusiasm, after each appearance.

Mr. Schulz's selections were light and tuneful, after the well known Gottermann-Popperesque formula. They were pleasing enough after their fashion, and were ably and gracefully played and with that artistic freedom of style that is always an attractive feature of the artist's solo work. He also received a cordial recognition, a warm tribute of plaudits, and, of course, the recalls upon which a soloist may confidently count when he has pleased his audience.

The programme for the next concert is three movements of Beethoven's 9th symphony; his overture to "Leonore," No. 3; Saint-Saens' concerto No. 4, for piano, and Berlioz's "Carnaval Romaine" overture. The soloist is to be Mme. Bloomfield-Zeisler.

Boston Courier.

SUNDAY MORNING, FEB. 27, 1898.

THE SYMPHONY, MR. NEVIN, ETC.

In making up his sixteenth programme Mr. Paur apparently thought that people would be too busy with opera music to wish to apply themselves to the consideration of anything in his line which might require grave attention as new, or even unfamiliar. So he set Schumann's fourth symphony in the middle, and arranged about it an assorted variety of short selections of which one only—Beethoven's "Dedication of the House" overture—had depth or solidity, the orchestra's final number being the rather picturceque ballet music from Rubinstein's "Daemon." Mr. Schulz had a pair of almost trivial 'cello solos—a sentimental "Cantilena" by Golterman, and a dainty "Dance of Sylphs" by Popper, which he played artistically of course, the one with grace and the other with dexterity. Two other places were filled by Mrs. Henschel, who sang with orchestra a florid scene from Handel's "Alessandro," and to the pianoforte Elaine's song in Tennyson's idyl and an Irish folk song, both by Mr. Arthur Foote. Her voice was full, fresh and fair in quality, her execution (particularly its trills) clear-cut, and her tenderness of expression great in the two songs. Of these the second had the more color and value, the first seeming labored and the weight of its phrases being sometimes cast against the emphatic word instead of with it. The orchestra played excellently—barring too many solos on the kettle-drums,—and Mr. Foote accompanied his songs tastefully.

The next programme will be this: Beethoven, Three Movements of the Ninth Symphony; Beethoven, Overture to "Leonore," No. 3; Saint-Saens, Concerto to Pianoforte, No. 4; Berlioz, Overture, "Carnaval Romain." Soloist, Mme. Bloomfield Zeisler.

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The Official Paper of the State.
The Official Paper of the City.

MONDAY MORNING, FEB. 28, 1898.

THE SYMPHONY CONCERT.

From "La Traviata" in the afternoon, to Schumann's D minor symphony in the evening might have been rather a sharp contrast, but the edge was broken by a few short and popular works between, for the programme on Saturday, in Music Hall, was not made up of long and severe works, but dealt in pretty and easily comprehended numbers.

It began with Beethoven's "Dedication of the House" overture (so-called from its having been used for the inauguration of a theatre in Vienna), a work which, in the earliest days of the Symphony Orchestra, was played regularly at the beginning of each season as a musical means of saying grace.

It was very clearly given, a classical performance of a classical work, although it is certainly not comparable to some of the greater overtures of Beethoven. The brasses were allowed to indulge in unmitigated power and the kettle-drummer thoroughly earned his salary, too, but the tumult of festivity was in place here.

Mrs. Henschel then appeared in "Lusinghe piu Care," from Handel's "Alessandro," with considerable flexibility but with rather light tone for Music Hall. This singer is at her best only in the closer intimacy of the chamber concert; she can no more transform herself into a symphony-concert singer than a violet can change itself into a sunflower.

This was strongly shown in the singing of two very dainty songs by Mr. Arthur Foote, and accompanied by the composer, songs which would have been altogether charming in Steinert Hall but which lost their delicate flavor in the large auditorium about as much as Chateau Yquem would if served in a soup-tureen. Yet the two songs, "Elaine's Song" and an Irish Folk-song, were sweetly given and both singer and composer were recalled several times with some enthusiasm.

Mr. Leo Schulz followed the Handelian number with two short selections for violoncello, both (also) somewhat short of symphony-concert dignity. In Goltermann's "Cantilena" the artist gave a rich, sympathetic tone, broad bowing, and proved himself a master of expression; in Popper's "Danse des Sylphes" he presented the expected exhibition of virtuosity and the sylphs aforesaid skipped brilliantly from the C to the A string and back again.

Mr. Schultz was also greeted with deserved applause and proved that which needed no proof, that he is a great and versatile artist, but one may hope for greater works when he next appears at a symphony concert.

Now came the ever-beautiful Schumann symphony in D minor, not a very austere work but full of tender and poetic thought, the product of the happiest period in the composer's life (and, the opposite of Schubert in this, he always wrote best when he was happiest) and one of his most characteristic orchestral works.

Spite of the revision which this work underwent before it reached its present shape, one cannot but perceive in some of its measures how much Schumann was influenced by his years of piano study; many of its touches of development suggest the chords and arpeggios of the piano.

The work was given with a perfect conception of its beauties; the Allegro had abundant spirit but was not overforced; the strong contrasts of the Scherzo, its strong accents, its syncopations, were given with fitting caprice; the violoncello melody of the Romanza was of utmost tenderness; the combat and strife pictured in the finale was also well caught up, its dissonances given with a fiery boldness as one might resolutely grasp a nettle and the triumph portrayed in the Coda lost nothing in this fine interpretation.

It was a very syncopated girl that appeared in the ballet-music from Rubinstein's "Demon," which closed the concert. There was a picturesque monotony through the two numbers and a degree of Oriental brooding that may have suggested the Midway Plaisance in some degree, but was very attractive nevertheless.

Such a couple of numbers of ballet-music were just the right ending for a programme that was not ascetic in any part, and such a programme was of just the right sort for a concert during the opera season, when the couple of thousand people who constitute "Musical Boston" are apt to be a little surfeited with the tonal banquet.

Next Saturday, however, the Beethoven star is to be in the ascendant, and three movements of the ninth symphony are to be given, as well as the greatest of the "Leonora" overtures. Louis C. Elson.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, FEB. 27, 1898.
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THE SYMPHONY CONCERT.

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At the next concert, Mrs. Fanny Bloomfield Zeisler, pianist, will be the soloist.

Boston Sunday Globe.

SUNDAY, FEB. 27, 1898.

Interesting Symphony Program.

A program of more than usual Symphony proportions—and of more varied interest than usual, too—was presented by Mr Paur last week, and yet the performance occupied less time than that required for the average concert of the series. Possibly the unusual enthusiasm of the crowded company of auditors may be due, in some measure, to the nature of the offering.

There were two soloists. Each was no small success. Mrs Georg Henschel, who is as far from being "without honor" in her own city as she is from being unappreciated wherever she has sung in public, was received with a pleasant show of friendliness. As those who have been privileged to attend the Henschels' song recitals the present season well know, she has lost nothing of that charm of manner and sincerity in interpretation which have characterized from the first her work on the concert stage.

While the Handel air, "Lusinghe piu care," with its embellishments, was given with care and good effect, the impression made by this undeniably artificial as well as classic selection was as nothing in comparison with that created by her interpretation of Mr Arthur Foote's "Sweet is True Love" and "Irish Folk Song." Here Mrs Henschel's power of getting at the very heart of a song and setting forth with dainty appreciation its fullest meaning were in delightful evidence. The artiste was recalled with genuine enthusiasm. Mr Foote, who played the accompaniment for his songs, shared with her the plaudits of the assemblage. He was fortunate indeed in having such an interpreter.

A brace of violoncello solos gave to Mr Leo Schulz his opportunities as soloist—opportunities which he put to effective use. "The Dance of Sylphs," by Popper, amply displayed his virtuosity, but we are inclined to think that most of the audience appreciated the fact that Mr Schulz' skill and artistic feeling found worthier expression in the Goltermann cantilena. Both selections were warmly applauded.

The symphony of the week was Schumann's No. 4, in D minor, and it seemed as if the orchestra were dominated by a spirit of peculiarly keen appreciation of its not unfamiliar beauties, so well were they presented. One can scarcely praise too much the masterly way in which the varying moods of the great composer were set forth, and it is a satisfaction to note the abundant evidence of public appreciation.

Beethoven's overture, "For the Consecration of the house," opened the program, as it has opened not a few other programs at Symphony concerts. For a closing offering one had the strikingly bizarre but effective ballet music from "The Demon" of Rubinstein, taxing severely the alertness as well as skill of the players, who honored every draft made upon them.

This is the attractive offering for the rehearsal and concert the present week: Beethoven, three movements of the ninth symphony; Beethoven, overture to "Leonore," No. 3; Saint-Saens, concerto for pianoforte, No. 4, Mme Bloomfield-Zeisler; Berlioz, overture, "A Carnival in Rome."

Boston Journal.

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Recitative and aria, "Lusinghe piu care," from "Alessandro"............Handel
Cantilena for 'cello.................Goltermann
"Dance of Sylphs," for 'cello.............Popper
Symphony No 4, in D minor..........Schumann
Songs with piano, "Sweet Is True Love," Irish Folk-song..................Foote
Ballet music from "The Demon..Rubinstein

Mr. Apthrop says in the program book of last night, "Coussemaker came out a year or two ago with a bulky volume, proving by carefully collected documents that Gregory the Great had next to nothing, if anything at all, to do with the establishment of the 'Gregorian' Chaunt."

Charles Edmond Henri de Coussemaker was in some respects a remarkable man, but he was not as remarkable as Mr. Apthorp would have us believe.

For Coussemaker died in 1876.

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The dry and formal overture was anatomically well played. Not even this praise can be awarded to the performance of the symphony. The first movement was rough and confused; the romanze was for once without poetry; the scherzo with its marvelously beautiful trio was beat out in perfunctory cut-and-dried fashion; and the finale was without elasticity or swing. There has not been such a prosaic performance of this nobly melancholy and haunting work in Music Hall for nine years.

There are some that object to the ballet music from "The Demon" in a Symphony concert. I cannot sympathize with this objection, but I well understand how any one may reasonably protest against 'cello pieces by Goltermann and Popper, and songs with piano accompaniment in a concert of this nature. The Cantilena is, in its place, a pretty piece, and in German beer gardens conversation is hushed while it is performed. The "Dance of Sylphs" may well arouse applause at a concert, where the names of "eminent artists" are printed in exceedingly large type on the program. These pieces, however, are beneath the dignity of a Symphony concert. Mr. Schulz played them well enough, but I am surprised that he chose them, and I am still more surprised that Mr. Paur allowed them to be played.

Mrs. Henschel, a skillful cutter of vocal cameos in a small hall, does not give the same pleasure in a large one. She might have spared us the aria from "Alessandro," for she has sung it here before, and there are tunes with orchestra that we have not heard and are worth singing. And if she insisted on singing songs with piano accompaniment was it necessary for her to pay tribute to parochialism? The genteel parlor folk song of Mr. Foote is no novelty, and Mrs. Henschel found in it nothing new.

Philip Hale.

SATURDAY EVENING Gazette

BOSTON, SUNDAY MORNING, FEB. 27.

The Symphony Concert.

Last evening the Symphony Orchestra gave its sixteenth concert in Music Hall. The programme was:

Overture, "The Consecration of the House".. Beethoven
Recitative and Aria from "Alessandro".Handel
Cantilena for Violoncello..........Goltermann
"Dance of Sylphs," for Violincello......Popper
Symphony No. 4, D minor, Op. 120..Schumann
Elaine's Song...................................
Irish Folk Song..................Arthur Foote
Ballet music from "The Demon"..Rubinstein
Soloists, Mrs. Georg Henschel and Mr. Leo Schulz.

This programme, like the appearance of the swallow and robin, indicates that the severities of winter have become things of the past, and that spring, with its etherial mildness is already upon us, at least in theory. In the midst of the old favorites one regrets to note the absence of the Carlo Broschi overture, Handel's "Sweet Bird" the waltz song from "Romeo and Juliet" and one or two of Mr. Henschel's songs. The novelties introduced, however, demonstrate that Mr. Paur is still on the look out for evidences of local genius, and he cannot be too highly praised for the catholicity of his taste. This musical bouquet of fresh and early spring flowers is particularly welcome at the present time, both for its sweetness and as an example of dainty and cunning programme making. It was a great delight to again hear Mrs. Henschel, after her long absence from the Boston concert stage, and it demonstrates that Mr. Paur is as anxious for novelty as well as for rare artists.

Mr. Foote's songs are romantic rather than classic, but it is impossible on one brief hearing to discover the many beauties that justified their being sung at a symphony concert. The Goltermann Cantilena is a very sweet work, and it was very sweetly played by Mr. Schulz, who, in addition to his technical skill, put a very large amount of dainty delicacy in his work. Mr. Paur conducted the Rubinstein selection as if he had thoroughly mastered the beauties and esoteric mysteries of the work, and it is to be hoped that he will place this too little known work on his next miscellaneous programme. A musical hash is always appetizing if the materials are conscientiously and skilfully selected, and when the Symphony Orchestra deals out the toothsome fare the most exacting and pampered art appetite is satisfied.

At the next concert there will be given three movements from Beethoven's Ninth Symphony, his overture No. 3 to Lenore, Saint-Saens' concerto for pianoforte No. 4, and Berlioz's "Carneval Romain." The soloists will be Mrs. Bloomfield-Zeisler.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, MARCH 2, 1898.

The program of the sixteenthSymphony concert (February 26) was as follows:

Overture, Zur Weihe des Hauses.............Beethoven
Recitative and Aria, Lusinghe piu care, from
Alessandro ....Händel
Cantilena, for 'cello.......................Goltermann
Danse des Sylphes, for 'cello....................Popper
Symphony No. 4, in D minor.................Schumann
Songs with Piano................................Foote
Elaine's Song, Sweet is True Love.
Irish Folk-Song.
Ballet Music from Der Dämon...............Rubinstein

The overture, a dry and formal thing, was carefully dissected by Mr. Paur, with the aid of his merry men, but the wondrously beautiful symphony was played either clumsily or drily and without poetic feeling. Why did Mr. Schulz choose such 'cello pieces for his appearance at a symphony concert, and why Mr. Paur allow him to play them? Mrs. Henschel sang her accustomed Händelian aria in her accustomed fashion, and then paid tribute to parochialism by singing two affectedly naive songs of Mr. Foote, which were out of place in a concert of this character.

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I was very sorry not to hear Mrs. Jacoby at a concert of the Boston Symphony Orchestra at Sanders' Theatre, Cambridge, the 24th. I was told by persons of authority that she charmed orchestra and audience by the sumptuousness of her voice and by her rare personal charms.

JACOBY
AND THE
Boston Symphony Orchestra.

CAMBRIDGE, Mass., February 26, 1898.

THE event in music of recent weeks was the appearance here on Thursday evening, the 24th, of Mrs. Josephine Jacoby, the celebrated contralto, who sang here with the Boston Symphony Orchestra, Emil Paur, conductor.

Her songs were an aria from "Samson and Delilah" by Saint-Saëns, with orchestral accompaniment, and "Im Herbst," by Robert Franz, and "Frühlingsnacht," by Schumann, the latter songs being accompanied by Mr. Paur himself, something he rarely does at any of his concerts in Boston or anywhere.

No encores are permitted at our concerts here, but Mrs. Jacoby was recalled three times, and the members of the orchestra were among the most enthusiastic of all those who insisted upon recalls. She sang the Saint-Saëns aria with great volume of tone and poetic expression, and the two German songs were delivered with true inspiration. Mrs. Jacoby's voice is certainly a most remarkable musical organ, and she is sure to sing here again, judging from the effect she produced upon the audience. VINDEX.

CAMBRIDGE CHRONICLE, JANUARY 26.

Mrs. Jacoby gave great pleasure by her artistic singing, especially of the two songs. She received several recalls.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CIII., NO. 58.
SUNDAY, FEBRUARY 27, 1898.

THE SYMPHONY CONCERT.

An Unusually Varied List of Selections Given.

The Overture and the Symphony, Beautifully Played, the Only Important Works of the Evening—Mrs. Georg Henschel and Mr. Schulz the Soloists.

The programme for last night's concert by the Boston Symphony orchestra in Music Hall was:

Overture, "For the Consecration of the House," op. 124..................Beethoven
Recitative, "Ne' trofei d'Alessandro," and aria, "Lusinghe piu care," from "Alessandro"..........................Handel
Cantilena for violoncello..........Goltermann
"Dance of Sylphs," for violoncello.....Popper
Symphony No. 4, in D minor, op. 120.... Schumann
Elaine's song, "Sweet Is True Love"....Foote
Irish folk song..........................Foote
Ballet music from "The Demon"....Rubinstein

The soloists were Mrs. Georg Henschel and Mr. Leo Schulz, and Mr. Foote played the accompaniments to his own songs.

As will be seen, the selections were extremely miscellaneous, the overture and the symphony being the only important works. The symphony was gloriously read, and as beautifully performed. In fact, its performance, in precision, color, freedom and brilliancy, may be given a place among the best successes of the Symphony season.

The overture, not one of the composer's most interesting and effective efforts in its class, had a perfect performance. Almost any other of his overtures would have been more welcome, but this one had not been given in some years, and was probably chosen on that account.

The two Rubinstein dances, so full of character and so piquant in their rhythmic accent, and so bright and graceful in their orchestration, were well worth hearing again, not only for their melodic charm, but for the sympathetic manner in which they were interpreted.

The solos were light, and also well enough in their way; but it would seem that Mrs. Henschel might have refrained from the Handel aria to which she has clung for so many years, and in which she has been heard here so often; not that it is less interesting than it has ever been, but because one may have too much even of a good thing. Then, too, her singing of it is not as flexible, as effortless, and as tuneful as it has been in the past; and the time has come to her, as it must come to every singer, when the voice becomes worn and tired from constant use, and when care must be taken to present only the good points that remain to it.

The two excellent songs by Mr. Foote are familiar, and have met with much and deserved favor; but why sing them at a symphony concert, after they have borne the brunt of many a song recital, and one of them, at least, having been given by the singer at the recent entertainment of this order, in which she has appeared? Both songs, however, were daintily sung, the Irish folk-song particularly so. Mrs. Henschel was welcomed with great friendliness, and was recalled frequently, and with fervent enthusiasm, after each appearance.

Mr. Schulz's selections were light and tuneful, after the well known Gottermann-Popperesque formula. They were pleasing enough after their fashion, and were ably and gracefully played and with that artistic freedom of style that is always an attractive feature of the artist's solo work. He also received a cordial recognition, a warm tribute of plaudits, and, of course, the recalls upon which a soloist may confidently count when he has pleased his audience.

The programme for the next concert is three movements of Beethoven's 9th symphony; his overture to "Leonore," No. 3; Saint-Saens' concerto No. 4, for piano, and Berlioz's "Carnaval Romaine" overture. The soloist is to be Mme. Bloomfield-Zeisler.

Boston Courier.
SUNDAY MORNING, FEB. 27, 1898.

THE SYMPHONY, MR. NEVIN, ETC.

In making up his sixteenth programme Mr. Paur apparently thought that people would be too busy with opera music to wish to apply themselves to the consideration of anything in his line which might require grave attention as new, or even unfamiliar. So he set Schumann's fourth symphony in the middle, and arranged about it an assorted variety of short selections of which one only—Beethoven's "Dedication of the House" overture—had depth or solidity, the orchestra's final number being the rather picturceque ballet music from Rubinstein's "Daemon." Mr. Schulz had a pair of almost trivial 'cello solos—a sentimental "Cantilena" by Golterman, and a dainty "Dance of Sylphs" by Popper, which he played artistically of course, the one with grace and the other with dexterity. Two other places were filled by Mrs. Henschel, who sang with orchestra a florid scene from Handel's "Alessandro," and to the pianoforte Elaine's song in Tennyson's idyl and an Irish folk song, both by Mr. Arthur Foote. Her voice was full, fresh and fair in quality, her execution (particularly its trills) clear-cut, and her tenderness of expression great in the two songs. Of these the second had the more color and value, the first seeming labored and the weight of its phrases being sometimes cast against the emphatic word instead of with it. The orchestra played excellently—barring too many solos on the kettle-drums,—and Mr. Foote accompanied his songs tastefully.

The next programme will be this: Beethoven, Three Movements of the Ninth Symphony; Beethoven, Overture to "Leonore," No. 3; Saint-Saens, Concerto to Pianoforte, No. 4; Berlioz, Overture, "Carnaval Romain." Soloist, Mme. Bloomfield Zeisler.

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, FEB. 28, 1898.

THE SYMPHONY CONCERT.

From "La Traviata" in the afternoon, to Schumann's D minor symphony in the evening might have been rather a sharp contrast, but the edge was broken by a few short and popular works between, for the programme on Saturday, in Music Hall, was not made up of long and severe works, but dealt in pretty and easily comprehended numbers.

It began with Beethoven's "Dedication of the House" overture (so-called from its having been used for the inauguration of a theatre in Vienna), a work which, in the earliest days of the Symphony Orchestra, was played regularly at the beginning of each season as a musical means of saying grace.

It was very clearly given, a classical performance of a classical work, although it is certainly not comparable to some of the greater overtures of Beethoven. The brasses were allowed to indulge in unmitigated power and the kettle-drummer thoroughly earned his salary, too, but the tumult of festivity was in place here.

Mrs. Henschel then appeared in "Lusinghe piu Care," from Handel's "Alessandro," with considerable flexibility but with rather light tone for Music Hall. This singer is at her best only in the closer intimacy of the chamber concert; she can no more transform herself into a symphony-concert singer than a violet can change itself into a sunflower.

This was strongly shown in the singing of two very dainty songs by Mr. Arthur Foote, and accompanied by the composer, songs which would have been altogether charming in Steinert Hall but which lost their delicate flavor in the large auditorium about as much as Chateau Yquem would if served in a soup-tureen. Yet the two songs, "Elaine's Song" and an Irish Folk-song, were sweetly given and both singer and composer were recalled several times with some enthusiasm

Mr. Leo Schulz followed the Handelian number with two short selections for violoncello, both (also) somewhat short of symphony-concert dignity. In Goltermann's "Cantilena" the artist gave a rich, sympathetic tone, broad bowing, and proved himself a master of expression; in Popper's "Danse des Sylphes" he presented the expected exhibition of virtuosity and the sylphs aforesaid skipped brilliantly from the C to the A string and back again.

Mr. Schultz was also greeted with deserved applause and proved that which needed no proof, that he is a great and versatile artist, but one may hope for greater works when he next appears at a symphony concert.

Now came the ever-beautiful Schumann symphony in D minor, not a very austere work but full of tender and poetic thought, the product of the happiest period in the composer's life (and, the opposite of Schubert in this, he always wrote best when he was happiest) and one of his most characteristic orchestral works.

Spite of the revision which this work underwent before it reached its present shape, one cannot but perceive in some of its measures how much Schumann was influenced by his years of piano study; many of its touches of development suggest the chords and arpeggios of the piano.

The work was given with a perfect conception of its beauties; the Allegro had abundant spirit but was not overforced; the strong contrasts of the Scherzo, its strong accents, its syncopations, were given with fitting caprice; the violoncello melody of the Romanza was of utmost tenderness; the combat and strife pictured in the finale was also well caught up, its dissonances given with a fiery boldness as one might resolutely grasp a nettle and the triumph portrayed in the Coda lost nothing in this fine interpretation.

It was a very syncopated girl that appeared in the ballet-music from Rubinstein's "Demon," which closed the concert. There was a picturesque monotony through the two numbers and a degree of Oriental brooding that may have suggested the Midway Plaisance in some degree, but was very attractive nevertheless.

Such a couple of numbers of ballet-music were just the right ending for a programme that was not ascetic in any part, and such a programme was of just the right sort for a concert during the opera season, when the couple of thousand people who constitute "Musical Boston" are apt to be a little surfeited with the tonal banquet.

Next Saturday, however, the Beethoven star is to be in the ascendant, and three movements of the ninth symphony are to be given, as well as the greatest of the "Leonora" overtures. Louis C. Elson.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
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(Copyright, 1898, Post Publishing Company.)

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THE event in music of recent weeks was the appearance here on Thursday evening, the 24th, of Mrs. Josephine Jacoby, the celebrated contralto, who sang here with the Boston Symphony Orchestra, Emil Paur, conductor.

Her songs were an aria from "Samson and Delilah" by Saint-Saëns, with orchestral accompaniment, and "Im Herbst," by Robert Franz, and "Frühlingsnacht," by Schumann, the latter songs being accompanied by Mr. Paur himself, something he rarely does at any of his concerts in Boston or anywhere.

No encores are permitted at our concerts here, but Mrs. Jacoby was recalled three times, and the members of the orchestra were among the most enthusiastic of all those who insisted upon recalls. She sang the Saint-Saëns aria with great volume of tone and poetic expression, and the two German songs were delivered with true inspiration. Mrs. Jacoby's voice is certainly a most remarkable musical organ, and she is sure to sing here again, judging from the effect she produced upon the audience. VINDEX.

CAMBRIDGE CHRONICLE, JANUARY 26.

Mrs. Jacoby gave great pleasure by her artistic singing, especially of the two songs. She received several recalls.

Boston Transcript

MONDAY, FEBRUARY 28, 1898

Music Hall: Boston Symphony Orchestra.

The programme of the sixteenth Symphony concert, given in the Music Hall on Saturday evening, was:

Beethoven: Overture, "Zur Weihe des Hauses," opus 124.
Handel: Recitative, "Ne' trofei d'Alessandro," and Aria, "Lusinghe piu care," from "Alessandro."
a. Goltermann: Cantilena, } for violoncello.
b. Popper: "Danse des Sylphes," }
Schumann: Symphony No. 4, in D minor, opus 120.
Foote: Songs with Pianoforte—
a. Elaine's Song, "Sweet is true love."
b. Irish Folk-Song.
(Accompanied by the composer.)
Rubinstein: Ballet-Music from "Der Dämon."

Mrs. Georg Henschel was the singer, and Mr. Leo Schulz the 'cellist.

This programme calls for especial comment. We have nothing against Mr. Schulz, but the 'cello pieces selected by him were such as ought to have been refused by the conductor; there is no possible excuse for allowing such pieces to be played at a Symphony concert. We shall say no more about them.

Beethoven's overture was grandly played; the work itself is always inspiring and delightful to us. The majestic introduction is so full of beauty, so rich in color; then that bright military transition to the contrapuntal allegro has so much festal briskness and holiday bustle; and the allegro itself, "on an Handelian theme," is a masterpiece. How Beethoven hammers and hammers away at that theme, as if he never could have enough of it! And what vistas of beauty he throws open before you at moments! We know few things more exciting.

We shall never know which one of the four Schumann symphonies we think the greatest; the one heard last always seems so for the time being. We have changed opinion on various subjects several times in our life; but on the head of Schumann we are as yet immovable—and impenitent. People, with Felix Weingartner at the head of them, may talk as they please about his "bad instrumentation"; we cannot, for the life of us, see that it is bad. It may not be supremely skilful, and it may take a good deal of careful rehearsal to establish the proper dynamic balance between all the parts of his orchestra—just as it does in parts of Beethoven's ninth symphony, by the way—but when played with due intelligence, Schumann's instrumentation seems to us about perfect. We can imagine no other way in which what he has to say can be said so well as in his; his instrumentation seems to us to fit his musical thought to a T. The D minor symphony was most admirably played at this concert; Mr. Paur no longer holds back that enchanting conclusion-theme in the finale, as he used to, and now it produces its full effect. And, speaking of Mr. Paur, we find that our ingenious friend, the editor of the programme books, has made one or two sad omissions of late. (When will that unhappy man show more energy in getting up facts?) It was Mr. Paur who brought out Chabrier's "Gwendoline" in Leipzig, almost immediately after Mottl had given it in Carlsruhe, and before it was given in Munich; moreover, the published score of Mrs. Beach's "Gaelic" symphony is dedicated to him.

The ballet movements from "Der Dämon" were selected for concert performance by the composer; they come from a full-fledged opera, and are signed by Rubinstein. These facts may be taken as some excuse for playing them. But to us they are sorry stuff indeed; we would give them both, and a pourboire into the bargain, for a single movement from the ballet in the fourth act of Meyerbeer's "Robert." We wonder that Rubinstein was never made a landgraf by some imperial potentate.

Mrs. Henschel sang Handel's air very charmingly indeed. She has not quite the temperament, perhaps, to impersonate the jealous Rossane of the opera—whom we imagine to have been a rather incandescent young person, of generous physique and exacting disposition—but Handel's music in this air is very "absolute" indeed, and fits many different emotional moods equally well. On the somewhat childlike plane of feeling upon which Mrs. Henschel puts it, her light, clean-cut coloratura, halfway between staccato and legato, is very effective and delightful. But when an artist like Mrs. Henschel is engaged to sing at a Symphony concert, could she not meet the honor (for it is one) more graciously by getting up something new for the occasion, instead of singing a song which she has sung, off and on, for more years than our gallantry will permit us to count? Why will she so pertinaciously remind us of Salieri's "La stessa, la stessissima"—without Beethoven's ten variations on the same? Her singing of Mr. Foote's two songs, exquisitely accompanied by the composer, was charm and fascination itself.

The next programme is: Beethoven, three movements from symphony No. 9, in D minor, opus 125; Beethoven, overture to "Leonore," No. 3, opus 72; Saint-Saëns, concerto for pianoforte, No. 4, in C minor, opus 44; Berlioz, overture, "Le Carnival Romain," opus 9. Mme. Bloomfield-Zeisler will be the pianist.

SUNDAY HERALD.

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SUNDAY, MARCH 6, 1898.

THE SYMPHONY CONCERT.

Beethoven's Work Given with Exquisite Finish.

A 75-Year-Old Symphony That Leaves Virtually Nothing to Be Desired—The Orchestra Never Acquitted Itself Better—Mme. Zeisler the Soloist of the Night.

The programme for last evening's concert by the Boston Symphony orchestra was:

Three movements from symphony No. 9, in D minor........................Beethoven
Overture to "Leonore," No. 3.......Beethoven
Concerto for pianoforte, No. 4, in C minor ....Saint-Saens
Overture, "Le Carnaval Romain".......Berlioz

The soloist was Mme. Bloomfield-Zeisler.

It was a great night for the orchestra, which never played with greater beauty of style, and never exemplified the splendor of its virtuosity more perfectly. The symphony was magnificently performed. Of the advisability of giving it without the finale, something may be said pro and con; but if the difficulty, under prevailing conditions, of securing a chorus is really potent, it is better to hear three movements than not to hear the work in any form.

Here is a work written 75 years ago that still remains at the head of all masterpieces in its kind that ever composer achieved. Now and then is heard something about a work by this or that master that deserves to be proclaimed the 10th symphony, but the 10th symphony is yet to be written. The only thing that proclaims the age of the work is an occasional cadence that has gone out of fashion, otherwise the symphony is as modern as anything that the most modern of the moderns has produced, plus a lucidity, a prolificness in invention, a perfection in form, an original and powerful individuality that expresses itself with noble dignity and inexhaustible resources that have not been found in such combination since Beethoven's day.

Many fine symphonies have been composed within the three-quarters of a century that have passed since this work first saw the light, but it would seem that here the master said the last immortal word that symphony had to say.

Mr. Paur's reading of the work was full of dignity. He took the opening movement with something more of deliberation in regard to the tempo of the first movement than is traditional, but the results justified the innovation, for everything came out with utter clearness. The composer's indication of the pace is Allegro, ma non troppo, un poco maestoso, and it was the emphasis of this maestoso, not as carefully observed as it was by Mr. Paur, that was particularly felicitous and impressive, and that appeared to vindicate the thoughtful conductor's interpretation.

The scherzo was given with immense vigor and splendid effect. It often creates the impression that it is too long and is overburdened with repetitions, but as given last night there was not a note too many. The only fault was the license accorded the drummer to bang his instrument unmercifully. It was well enough at the close of the opening phrase that announces the theme, the effect being decidedly striking in more senses than one; but elsewhere the drums were frequently obtrusive, and were unmusical in the tone they gave.

It is indisputable that this noisiness could not have been intended by Beethoven, for the drums of his day were larger than those of the present, and the drumsticks were more bulky in their heads and produced a softer and really musical sound. The lovely adagio was read and played exquisitely.

The "Leonore" overture was performed with great brilliancy and with a well-balanced beauty of color that is in the power of no other orchestra known to us.

Mme. Zeisler, who was received very cordially, is an artist with an excellent technique. The concerto performed by her is not as interesting as the better known one in G by the same composer, and the artist's presentation of it was not calculated to diminish this impression. The finger work was fluent, smooth and flexible, but the rendering, on the whole, was dry.

The effort was admirable as far as the note playing was concerned, but it was all nothing else than note playing. In addition there was too much of obtrusive affectation in hand and arm flourishing, and of seeming violent effort.

Then, too, of late we have had so many fine pianists who have played much more difficult things with an ease and an absence of this kind of display so surprising and so undisturbing that Mme. Zeisler's contrary method seemed to belong to that far-away period when it was deemed necessary to appeal to the eye as well as the ear of an audience to lure it into indiscriminating applause.

There were some charmingly graceful moments in the playing of the slow movement, but though her finger work is clear and able, and her style intelligent, her performance was neither inspiring nor inspired. The applause that rewarded her efforts was vigorous and prolonged, and she was twice recalled.

The programme for the next concert is: Overture, "Calm Sea and Prosperous Voyage," Mendelssohn; symphony, "Anthar," Korsakoff, first time; symphonic poem, "Francesca da Rimini," Tschaikowsky; and prelude to "Die Meistersinger," Wagner. There will be no soloist.

BOSTON DAILY ADVERTISER.
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The Official Paper of the State.
The Official Paper of the City.

MONDAY MORNING, MARCH 7, 1898.

Beethoven and St. Saens by the Symphony Orchestra.

The programme of Saturday began with three movements of Beethoven's ninth symphony. In giving this work one is obliged to steer between Scylla and Charybdis, for if one produces the great choral movement a degree of screaming and yelling is almost sure to result, while if it is omitted there is an inconsequential ending with the variations of the slow movement. On this occasion Beethoven's "Leonora" overture, No. 3, immediately followed the third movement of the symphony, coming in lieu of its choral finale.

That the finale can be given with effect Mr. Gericke proved some years ago, but usually the chief enjoyment of this movement comes to the musician who reads it from the score and imagines what its glories might be if it were possible to manufacture throats of steel. Mr. Chadwick, who is rehearsing this finale in Springfield, has introduced some very wise reforms in the manner of studying it. Bearing in mind that the parts are written mercilessly, he conserves the voices of his choristers by practising the movement in C instead of D, thus thoroughly familiarizing the singers with their music (before its performance in the key of D) without wearing out their voices. He has also transferred some of the impossible passages of the bass part to the altos and tenors.

It was, however, a great pleasure to listen to the three movements as given at this concert; never have we heard them performed with more of dignity and power; the tempo of the first movement, taken a trifle slower than usual, only gained in clearness by the innovation, and the tremendous chromatics in the bass part of the coda were like ocean surges. The ingenious development of the simple figure of two notes (a thirty-second and a quarter note) was as clear as crystal, and the dalliance with different keys, in the beginning, was as effective as heart could wish; Beethoven here suggests the key of A, keeps the auditor in suspense for 16 measures, and then allows his subject to come thundering in with the unexpected key of D minor; with Beethoven it is generally the unexpected that happens, but this is one of his master-strokes.

Speaking of master-strokes reminds us that the kettle-drummer played rather injudicious solo during the first movement of this symphony; the loud strokes in the Scherzo, where the kettle-drums have a definite figure (the chief figure of the movement) all to themselves, were permissible, but in the first movement the extreme accentuation of the part was not necessary. The horn-player deserves honorable mention for his excellent work in the Scherzo.

The hypercritical might have found the second theme of the slow movement taken at too slow a pace, but there was a sufficiency of contrast, nevertheless, and the charm of this most expressive movement of the symphony was well conserved. When one bears in mind the fact that Beethoven was so deaf when he wrote the ninth symphony that he could not hear the thunders of applause of a large audience, one is all the more surprised at the delicate construction of this movement.

The "Leonora, No 3" overture was as brilliant as ever. All our readers who attend these concerts are familiar with Mr. Paur's masterly reading of this work, and with the wonderful technique which our orchestra displays in it; suffice it to say, then, that the violins rode in the whirlwind, in the coda of the overture, that Mr. Mueller played the trumpet call without break, that every nuance and shading was given in a manner that would have been deemed impossible in Beethoven's day; we may not possess the golden epoch of musical creation at this end of the century, but we certainly are living in an era of musical interpretation that is unrivalled by anything in the past.

The trumpet passage above alluded to is rather a rare thing to find in a Beethoven score; in not one of the master's works is there a trumpet passage of any great difficulty, and the same may be said of the works of Haydn, Mozart and Weber; the classical epoch was the period of decadence for the trumpet.

Now followed St. Saens' piano concerto in C minor, not a very great work when compared with some that he himself has achieved, yet ingenious in construction and original in form. The work has plenty of the modern bravura and demands a technical ability of high rank for its performance. It had a brilliant artist to carry it to success on this occasion, Mrs. Bloomfield-Zeisler being the soloist.

This lady proved herself possessed of masculine vigor and none of the difficulties of the concerto seemed to overweight her, although she displayed more of what Liszt used to call "Schulter-gefuehl" ("emotion of the shoulders") than we are accustomed to see on the concert-platform, by swaying about, by waving of arm, and by palpable bracing for heavy passages. There was even an excess of power in some of her chord and octave work, a fault which leans so much to virtue's side in a female pianist that one might almost chronicle it as merit.

The concerto is not the most grateful work to perform for St. Saens often favors the orchestra at the expense of the solo instrument, and at times gives a Herculean burden to the pianist to carry without a fitting recompense in artistic beauty. The pianist was recalled with much applause which she undoubtedly had earned.

Berlioz's "Carnival Romaine" overture came as end and culmination to a programme which had dealt largely in technical difficulties both orchestral and solo; it received a superb performance. The beautiful dialogue between English horn and viola was perfectly performed. The combination of these two tone-colors is a very fitting one, for as the English horn is the voice of melancholy and brooding among the wood-wind instruments, so the viola reproduces these emotions in string tones.

The sudden contrast to the quiet nature of this serenade, the wild irruption of the merry-makers, the swift rush of chromatic passages, the bright clangor of festivity introducing almost every percussive effect even to tambourines and triangle, the wild hilarity of the Saltarello, all these make up a picture that is one of the best instances of programme-music, and these lost nothing in the performance, for it seemed as if the excellent work begun in the ninth symphony had inspired the men and orchestra and conductor marched on from one point of virtuosity to another.

Virtue is its own reward, and so is virtuosity, the reward in this latter case being that there are no difficulties in any scores for our excellent orchestra.

Louis C. Elson.

Boston Journal.

SUNDAY, MARCH 6, 1898.

NINTH SYMPHONY

Of Beethoven Given Without the Last Movement at the 17th Concert of the Orchestra Last Night in Music Hall.

The program of the 17th Symphony concert was as follows:

Three Movements from Symphony No. 9, in D minor........................Beethoven
Overture to "Leonore" No. 3.......Beethoven
Concerto for Pianoforte, No. 4, in C minor, Op. 44....................Saint-Saëns
Overture, "The Roman Carnival".....Berlioz

Beethoven's 9th symphony was first performed in Boston, Feb. 5, 1853, when the solo singers were Miss Stone, Miss Humphrey, Mr. Low and Mr. Thomas Ball. The orchestra was the Germania, under Mr. Bergmann; the chorus was the Handel and Haydn. The success was so great that the performance was repeated April 2 of that year.

The last performance of it in complete form was under Mr. Nikisch, Dec. 17, 1892, when the solo singers were Miss Priscilla White, Miss Leimer, Mr. W. J. Winch and Mr. Meyn.

Mr. Paur led three orchestral movements, as he did last night, April 24, 1897.

The work as a whole has not been performed in this city of arrogant musical pretension since 1892.

⁂

It may be said that the finale is written so outrageously for the voices that a perfect performance is impossible, and that the result of the attempt under Mr. Nikisch was not of a nature to warrant a repetition with such a chorus. It is true that the vocal parts are often of extreme difficulty, well nigh impossible; but I believe that the Cecilia, if thoroughly trained, could sing the greater part of the finals effectively. And it does seem to me a matter of regret that this symphony is not at least attempted in its complete form. For what in the world has the Leonore overture No. 3 to do with the orchestral movements of the symphony. In 1897 the three movements and the Leonore No. 3 closed the concert. I then said in substance that if any music is to be substituted for a finale of the symphony and serve as the last number of the program, Beethoven must follow Beethoven, and the Leonore No. 3 is perhaps the best suited to the occasion. But last night there was no need of the overture. It seemed out of place, and it lengthened unduly the program.

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The fragments, however, outside of their marvelous beauty and grandeur, served this purpose: they showed how much more dramatic absolute music may be than music that is written expressly for the opera house. What operatic scene is as full of heartrending, unendurable pathos as is the adagio that follows the scherzo which is so full of earthly gayety? And here comes again the need of the finale to answer doubt and comfort grief. The finale is almost impossible; but such an adagio demands the impossible.

I do not believe that we yet realize fully the stupendous proportions of this symphony. Even with the best leaders, each reading is more or less of an experiment. It seemed last night at first that Mr. Paur took the opening movement at too slow a pace; and yet there are pages where a quicker pace would have destroyed the sombre majesty. The first movement is still a riddle. Let each solve it in his own way. For if the reading is only thoughtful and sincere, the music is full of mighty suggestion, according to the mood of the conductor and yourself.

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The beater of kettledrums who displays military precision must have a dull ear. He forgets that the drum may, after all, be a musical instrument. He at times also forgets that drums should be tuned precisely.

⁂

Mrs. Zeisler is no stranger to a symphony audience. Last night was, I believe, her fifth appearance at these concerts. She chose the C minor concerto of Saint-Saëns, which is a fine example of the technical skill and glittering insincerity of the composer. She played it at Cambridge in 1891. The years have not robbed her of disagreeable exuberance in gesture. She plays to the eye as well as the ear. Such pianists as Siloti, Paderewski and others, male and female, have shown conclusively that repose is possible in passages of the utmost difficulty. Tossing arms wildly in the air, bracing onesself visibly in the sight of the public—all this is old-fashioned ostentation. It detracts from a performance. She is a woman of nimble fingers; her bravura is often truly brilliant; her gradations of tone are often effective; she plays with fire and her temperament is plausible if not deep. She does not need to indulge in such extravagance. She could win easily applause and praise without extraneous appeal.

Philip Hale.

SUNDAY, MARCH 6, 1898.

Seventeenth Symphony Concert.

Mrs Bloomfield-Zeisler was the soloist at the 17th symphony concert. The program comprised three movements from Beethoven's ninth symphony, the Beethoven third "Leonore" overture, Saint-Saens' pianoforte concerto, No. 4 and Berlioz' "Roman Carnival" overture. Mrs Zeisler's performance of the Saint-Saens' work was an interpretation that should rank with the foremost contributions of piano music heard in this city in the course of the current season. The style of the composition gives but little opportunity for the expression of the romantic and tenderer emotions, but the ornamental work and figural extensions in the score are of the most difficult and elaborate nature, and to Mrs Zeisler is due the highest praise for a dazzling display of impetuosity, power and verve. The technical difficulties afforded no stumbling block to her nimble fingers and strong wrist, and she imparted to the composition a delightful warmth and color, displaying a depth of feeling as well as a physical endurance to be found only in artists of the highest ability.

There is so much of a showy character in the piece that the more delicate arpeggi of the first movement is almost forgotten in the general effect of the work. The fairylike delicacy of the theme leading up to the cantabile phrases was exquisitely executed, and the lively scherzando was also played with a delicacy of touch that showed the artist at her best. The staccato themes were very clear and virile, and the rushing finale in double octaves was given with wonderful vigor and rapidity. She was greeted with overwhelming applause at the close of her performance, being summoned to the platform many times by the applauding auditors.

The orchestra played the accompaniment in an admirable manner, especially the beautiful melodies of the first movement. The three parts of the Beethoven symphony were given with great efficiency. The second violins were notably good in the adagio and the fantastic rhythms of the scherzo, with its constantly changing accent and phrasing, showed the ensemble playing of the band in the most favorable light. The Berlioz carnival overture received sympathetic treatment, which was evidently an easy task to the men, after the immensely difficult accompaniment to the preceding conterto.

The program this week will be as follows: Mendelssohn, overture, "Calm Sea and Prosperous Voyage;" Rimsky-Korsakoff, symphony, "Anthar," first time; Tschaikovsky, symphonic poem, "Francesca da Rimini,;" Wagner, prelude to "Die Meistersinger."

BOSTON POST,

The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, MARCH 6, 1898.

THE SYMPHONY CONCERT.

The seventeenth concert was given in Music Hall last evening. Mme. Bloomfield Zeisler was the soloist. The programme included three movements of the ninth Symphony and the "Leonore" overture No. 3 of Beethoven's Saint-Saens's pianoforte concerto No. 4 and Berlioz's overture, "The Roman Carnival." Mme. Zeisler does not often appear in this city, and when she does play here there is always much interest in her performance, as she is a pianist of the highest rank. The work has some movements of beauty. The scherzo movement is in Saint-Saens's usual tricky vein and technical difficulties are plenty, but it is certainly not an effective work of its class. Mme. Zeisler played with great brilliancy and at times with feeling, and probably gave as satisfactory performance of the concerto as could anyone. She was well received at the close of her performance. The orchestral selections were given admirably in every way, and the whole concert was an enjoyable one. The programme for the next concert will include a new symphony by Rimsky-Korsakoff; Mendelssohn's overture, "Calm Sea and Prosperous Voyage"; Tschaikowsky's symphonic poem, "Francesca da Rimini," and the prelude to Wagner's "Meistersinger."

THE NEWS.

DAILY AND WEEKLY.

Providence, Rhode Island.

WEDNESDAY, MARCH 9, 1898.

Symphony Orchestra.

Tonight at Infantry Hall the Boston Symphony orchestra will give the sixth in its series of concerts and from the program announced it should prove as enjoyable as any that have preceded it. The program is as follows: Beethoven, Three Movements from the ninth Symphony; Beethoven, Overture to "Leonore," No. 3; Chopin, Concerto for Pianoforte, in E minor, Auber, Overture, "Le Domino Noir."

The eminent pianist Rafael Joseffy will be the soloist.

Boston Courier.

SUNDAY MORNING, MARCH 6, 1898.

Mr. Paur presented as the soloist for his seventeenth concert Mrs. Fanny Bloomfield-Zeisler, who has not been heard at a Symphony during his incumbency, and who played Saint-Saens's fourth pianoforte concerto, her rendering of which has had elsewhere the warm, just praise which was bestowed upon it here. She came remembered as a player in whom ardor of temperament, imagination, enthusiasm and delight in the thrill of her own powers had been wont to prevail over judgment, self-command and equability. She showed that study, experience and well-directed reflection had governed and chastened her exuberance without robbing her of earnestness, dash, fervor and exultant strength. She has now a right to the eminent place she holds among pianists, and the listener has often to be grateful for the rich color and full feeling which she adds to her resplendent technique. Her rendering was thoroughly fine—satisfying in its intellectuality, and stirring by impassioned sweep. Very interesting was the sense of gradation evidenced in the long crescendos and diminuendos; there were light and flash for the ornamentation, and solid, well-applied strength for the more emphatic and massive portions. Once more, it was fine work.

The concerto was preceded—and it was a severe and not altogether fair and kindly contrast—by Beethoven's ninth symphony, without the choral finale, and his "Leonore No. 3" overture. The stern stickler for absolute integrity in the treatment of Beethoven may have regretted the absence of that final movement; but after reflection he could but modify his feeling; for it is but rare indeed when soloists and choir can be found capable of delivering that exhausting vocal score at once with textual accuracy and with the ease and freedom which alone can convey that sense of triumphant independent, soaring joy which Beethoven desired to give. Theoretically, the symphony suffered; but an abbreviation is preferable to an anticlimax. The three movements, the overture and also the "Roman Carnival" overture of Berliz, which ended the concert, were well up to the orchestra's best standard, and it was good to hear the wonderful wealth of the symphony once more.

The next programme is appointed thus: Mendelssohn, Overture, "Calm Sea and Prosperous Voyage;" Rimsky-Korsakoff, Symphony, "Anthar," (first time); Tschaikowsky, Symphonic Poem, "Francesca da Rimini;" Wagner, Prelude to "Die Meistersinger."

PROVIDENCE JOURNAL.

THURSDAY, MARCH 10, 1898.

Symphony Concert.

The sixth concert by the Boston Symphony Orchestra was given last evening at Infantry Hall. There was a large audience, somewhat larger, perhaps, than usual, the increased attendance being undoubtedly due to the fact that Mr. Rafael Joseffy, one of the world's few really great pianists, was announced as the soloist for the evening. They were rewarded by hearing a most excellent performance, not only by the soloists, but by the orchestra as well. The evening's programme was as follows:

Ludwig van Beethoven....................
Three Movements from the Ninth Symphony
I. Allegro, ma non troppo, un poco maestoso (D minor)
II. Molto vivace (D minor)
Presto (D major)
III. Adagio molto e cantabile (B-flat major)
Ludwig van Beethoven....................
..............Overture to "Lenore," No. 3
Frederic Chopin..............................
Concerto for Pianoforte, in E minor, Op. 11
Allegro maestoso.
Romance, Larghetto.
Rondo, Vivace.
Daniel-Francois-Esprit Auber................
...............Overture, "Le Domino Noir"

If there was a fault anywhere about this programme, it was that the element of contrast was neglected in its make-up The "Lenore" overture of Beethoven, fine as it is, might well have been supplanted by something of a different genre, coming as it did after the weighty movements of the ninth symphony. It seemed a pity, too, that the symphony itself could not have been given as a whole. The fourth movement, omitted last night, calls for quartet and chorus, in addition to the orchestra. The management of the Arion Club would doubtless have been glad to cooperate with Mr. Paur in giving this, and so, with comparatively little trouble, a complete hearing of Beethoven's master work might have been afforded. It is to be hoped that this may be done at some future time, for the final movement of the ninth symphony is the crown of the work. Of course, it was a pleasure to hear the other numbers, magnificently played as they were last night, but the complete work would have been still more satisfying, and would have marked the apex of the season's work in a memorable way.

Mr. Joseffy is always sure of a warm welcome here, but it is to be doubted if he has ever appeared to greater advantage than he did last evening in his masterly performance of Chopin's E minor concerto. The work is peculiarly suited to Mr. Joseffy's abilities, calling as it does for the finest and most delicate treatment. It may well be doubted if any living player could have improved upon the performance vouchsafed last night by this superb artist. A word of praise is also due to the orchestra for its brilliant and sympathetic accompaniment, and to Mr. Paur for the taste and skill with which he followed and supported the soloist. The applause at the conclusion of the number was overwhelming.

Auber's brilliant overture to "Le Domino Noir" brought the concert to a successful close. The overture is theatric in character but full of "catchy" melody and scored with the skill and large sense of orchestral color for which the greatest of French composers was justly celebrated. It was played with immense precision and fire. The seventh Symphony concert will be given on the evening of Wednesday, March 30.

THE NEWS.

DAILY AND WEEKLY.

Providence, Rhode Island.

MONDAY, MARCH 7, 1898.

Boston Symphony Orchestra.

The sixth concert in the series by the Boston Symphony Orchestra at Infantry hall is announced for next Wednesday evening, March 9. The program opens with three movements from the famous Ninth or Choral Symphony of Beethoven, which was composed in 1823, and the score dedicated to Freidrich Wilhelm III, King of Prussia. The work was first performed in Vienna on May 27, 1824. The fourth and final movement of this Symphony, which is omitted at this concert, is in the form of a choral, sung with a quartet and mixed chorus, accompaniments which make this movement of rare occurrence in purely orchestral concerts.

The second selection will be the overture to "Leonore," No. 3, also by Beethoven. There are three of these overtures to "Leonore" and again a fourth one, better known as the overture to the opera "Fidelio." Each of these overtures ranks as among the very first of their kind, the latter ones illustrating Beethoven's frequent inclination to improve upon his original composition.

The closing orchestral number is Auber's overture to "The Black Domino." "Le Domino Noir," a comic opera in three acts, the text by Eugene Scribe and the music by Auber, was first presented in Paris, on Dec. 2, 1837, and was for many years one of the most popular comic operas, both in France and Germany.

It will be a source of unbounded satisfaction to the musical public of Providence to know that the soloist for this concert will be Mr. Rafael Joseffy, for many years accepted as one of the most brilliant finished and eminently popular pianists of the present age. The peculiar fascination and charm of his playing needs no exploiting here, for in nearly every city in this country of any musical importance the name of Joseffy can honestly be called a household word. Mr. Joseffy will play the Concerto for pianoforte in E minor by Chopin.

Boston Transcript

MONDAY, MARCH 7, 1898

Music Hall: Boston Symphony Orchestra

The programme of the seventeenth symphony concert, given in the Music Hall, last Saturday evening, was as follows:

Beethoven: Three Movements from Symphony No. 9, in D minor, opus 125.
Beethoven: Overture to "Leonore," No. 3, opus 72.
Saint-Saëns: Concerto for Pianoforte, No. 4, in C minor, opus 44.
Berlioz: Overture, "Le Carnival Romain," opus 9.
Mrs. Bloomfield-Zeisler was the pianist.

Much has been said, both pro and con, concerning the propriety of giving the three orchestral movements from Beethoven's ninth symphony without the choral finale. To our thinking the question is one of those in the solving of which merely practical considerations may well have some weight. From a purely artistic point of view it is certainly a pity to give a great work like the ninth symphony in a truncated shape; but conditions may arise, or may even have existed for some time, which put serious practical obstacles in the way of obtaining a worthy performance of the entire work, and it often seems like pushing an artistic point too far to shelve the orchestral movements indefinitely simply because there is trouble about the finale. It seems to us that the æsthetic sin of giving the orchestral movements separately may at times safely be winked at, and three-quarters of a loaf be better than no bread. Still it is not to be denied that waiving one artistic point only brings up another. Admitting that the omission of the choral finale may at times be condoned, the new question arises: what is to come next? There are probably few movements in all music more difficult to follow well with something else than the Adagio of the ninth symphony. Nothing that we now think of can approach the appositeness of that anarchic shriek of the wind instruments with which the finale begins. Surely few things could be less apposite than the "Leonore" No. 3. The downrightness of the dramatic tragedy of the introduction to the overture seems cheap and impertinent, after the more ideal tragedy of the Adagio; never has the key of C major been less welcome than it was just at this point last Saturday evening. And yet one may say, if not the "Leonore," what else? Ah! there is a question we cannot answer; we can think of nothing else. Here is, after all, the most serious difficulty; if the choral finale of the ninth is omitted, what is to be played next? Echo answers.

The three movements were, for the most part, admirably given. Mr. Paur's reading of the first movement has much that is fine in it; he well understands the temptation offered by Beethoven's cautionary tempo-mark: Allegro, ma non troppo, un poco maestoso—two temptations to the modern lover of the slow allegro! He takes the "ma non troppo" at its true value, as modifying, but not cancelling, the "allegro;" in the same way, he does not forget the "un poco" in paying attention to the "maestoso." He takes the tempo just slow enough for dignity and impressiveness, without broadening it out to that ne plus ultra of "maestoso," the living incarnation of which is best to be recognized in the puffing majesty of a head butler. His marked holding back the tempo just after the double bar and the change of signature to B-flat major we do not like; it strikes us as too melodramatic. But, for the rest, his reading of the movement is admirable, up to the level of the situation. The scherzo went superbly from beginning to end. In the earlier parts of the Adagio we should have preferred a more delicate mezza voce both in the strings and wind, especially in the latter; the swelling and diminishing of the tone in the little clarinet, bassoon and horn responses seemed to us rather overdone. The second theme in three-quarter time, too, seemed played somewhat too grandiosely, with too much tone. But these are slight defects, after all, mere matters of taste; the great movement was, as a whole, wonderfully read and played.

The third "Leonore" was played as Mr. Paur generally plays it: with the Allegro beginning too slow, and then growing too fast, with the gradual accelerando. But then, the effect of the overture was far more spoiled by coming immediately after the Adagio of the symphony; it was half through before one could get acclimated to its atmosphere. But it takes more untoward conditions than we can well imagine to prevent that mighty coda from bringing an audience up to boiling-point.

But, if the opening part of the overture seemed like cold water after the symphony, the first measures of Saint-Saëns's concerto were like ice after the overture. We suddenly felt as if we were back at the conservatory again, looking over exercises on the blackboard. In fact, Saint-Saëns is no very inspiring man; his individuality is so like that of a composite photograph. It has been said of late that he has no individuality at all, that, if individuality makes the man, there is no such person as Saint-Saëns in the world. No doubt, he is extremely, excessively composite; but we do not think him more so than Meyerbeer, whose style was made up of all the broken meats of the European musical charity-basket of his day. Look back a little, and you find French critics between 1830 and 1845 speaking of Meyerbeer very much as Mr. J. F. Runciman spoke of Saint-Saëns in the last Musical Record (or was it the Saturday Review?). But who can say now that Meyerbeer had no individuality? He had individuality enough to ear-mark wellnigh everything he ever wrote, so that it can be recognized as distinctly his, and nobody's else. In time Saint-Saëns's individuality may crystallize out, so as to be equally recognizable. True, the present concerto is almost all Meyerbeer—at moments you find yourself suddenly plunged into the midst of "Struensee"—but well done beyond Meyerbeer's wildest dreams. It is enormously clever and brilliant; it even gains a certain semblance of vitality from the prodigious skill with which it is carried through; and where it is best done it is also most vulgar. Mrs. Bloomfield-Zeisler played it simply superbly; not an effect escaped her; there was not a string of diamonds which her touch did not polish to the most dazzling flash. The qualities demanded of a pianist by this concerto are not particularly high nor deep; but, such as the bill was, her playing filled it completely. The audience was enthusiastic as possible.

The concert closed with one of the most exhaustively fine performances of Berlioz's "Carnival Romain" we have ever heard or imagined.

The next programme is: Mendelssohn, overture, "Meeresstille und glückliche Fahrt," opus 27; Rimsky-Korsakoff, symphony, "Antar" (first time in Boston); Tchaikovsky, symphonic poem, "Francesca da Rimini"; Wagner, prelude to "Die Meistersinger von Nürnberg."

Boston Sunday Globe.

SUNDAY, MARCH 6, 1898.

Seventeenth Symphony Concert.

Mrs Bloomfield-Zeisler was the soloist at the 17th symphony concert. The program comprised three movements from Beethoven's ninth symphony, the Beethoven third "Leonore" overture, Saint-Saens' pianoforte concerto, No. 4 and Berlioz' "Roman Carnival" overture. Mrs Zeisler's performance of the Saint-Saens' work was an interpretation that should rank with the foremost contributions of piano music heard in this city in the course of the current season. The style of the composition gives but little opportunity for the expression of the romantic and tenderer emotions, but the ornamental work and figural extensions in the score are of the most difficult and elaborate nature, and to Mrs Zeisler is due the highest praise for a dazzling display of impetuosity, power and verve. The technical difficulties afforded no stumbling block to her nimble fingers and strong wrist, and she imparted to the composition a delightful warmth and color, displaying a depth of feeling as well as a physical endurance to be found only in artists of the highest ability.

There is so much of a showy character in the piece that the more delicate arpeggi of the first movement is almost forgotten in the general effect of the work. The fairylike delicacy of the theme leading up to the cantabile phrases was exquisitely executed, and the lively scherzando was also played with a delicacy of touch that showed the artist at her best. The staccato themes were very clear and virile, and the rushing finale in double octaves was given with wonderful vigor and rapidity. She was greeted with overwhelming applause at the close of her performance, being summoned to the platform many times by the applauding auditors.

The orchestra played the accompaniment in an admirable manner, especially the beautiful melodies of the first movement. The three parts of the Beethoven symphony were given with great efficiency. The second violins were notably good in the adagio and the fantastic rhythms of the scherzo, with its constantly changing accent and phrasing, showed the ensemble playing of the band in the most favorable light. The Berlioz carnival overture received sympathetic treatment, which was evidently an easy task to the men, after the immensely dificult accompaniment to the preceding conterto.

The program this week will be as follows: Mendelssohn, overture, "Calm Sea and Prosperous Voyage;" Rimsky-Korsakoff, symphony, "Anthar," first time; Tschaikovsky, symphonic poem, "Francesca da Rimini,;" Wagner, prelude to "Die Meistersinger."

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY MORNING, MARCH 6, 1898.

THE SYMPHONY CONCERT.

The seventeenth concert was given in Music Hall last evening. Mme. Bloomfield Zeisler was the soloist. The programme included three movements of the ninth Symphony and the "Leonore" overture No. 3 of Beethoven's Saint-Saens's pianoforte concerto No. 4 and Berlioz's overture, "The Roman Carnival." Mme. Zeisler does not often appear in this city, and when she does play here there is always much interest in her performance, as she is a pianist of the highest rank. The work has some movements of beauty. The scherzo movement is in Saint-Saens's usual tricky vein and technical difficulties are plenty, but it is certainly not an effective work of its class. Mme. Zeisler played with great brilliancy and at times with feeling, and probably gave as satisfactory performance of the concerto as could anyone. She was well received at the close of her performance. The orchestral selections were given admirably in every way, and the whole concert was an enjoyable one. The programme for the next concert will include a new symphony by Rimsky-Korsakoff; Mendelssohn's overture, "Calm Sea and Prosperous Voyage"; Tschaikowsky's symphonic poem, "Francesca da Rimini," and the prelude to Wagner's "Meistersinger."

THE NEWS.

DAILY AND WEEKLY.

Providence, Rhode Island.

WEDNESDAY, MARCH 9, 1898.

Symphony Orchestra.

Tonight at Infantry Hall the Boston Symphony orchestra will give the sixth in its series of concerts and from the program announced it should prove as enjoyable as any that have preceded it. The program is as follows: Beethoven, Three Movements from the ninth Symphony; Beethoven, Overture to "Leonore," No. 3; Chopin, Concerto for Pianoforte, in E minor., Auber, Overture, "Le Domino Noir."

The eminent pianist Rafael Joseffy will be the soloist.

Boston Courier.

SUNDAY MORNING, MARCH 6, 1898.

Mr. Paur presented as the soloist for his seventeenth concert Mrs. Fanny Bloomfield-Zeisler, who has not been heard at a Symphony during his incumbency, and who played Saint-Saens's fourth pianoforte concerto, her rendering of which has had elsewhere the warm, just praise which was bestowed upon it here. She came remembered as a player in whom ardor of temperament, imagination, enthusiasm and delight in the thrill of her own powers had been wont to prevail over judgment, self-command and equability. She showed that study, experience and well-directed reflection had governed and chastened her exuberance without robbing her of earnestness, dash, fervor and exultant strength. She has now a right to the eminent place she holds among pianists, and the listener has often to be grateful for the rich color and full feeling which she adds to her resplendent technique. Her rendering was thoroughly fine—satisfying in its intellectuality, and stirring by impassioned sweep. Very interesting was the sense of gradation evidenced in the long crescendos and diminuendos; there were light and flash for the ornamentation, and solid, well-applied strength for the more emphatic and massive portions. Once more, it was fine work.

The concerto was preceded—and it was a severe and not altogether fair and kindly contrast—by Beethoven's ninth symphony, without the choral finale, and his "Leonore No. 3" overture. The stern stickler for absolute integrity in the treatment of Beethoven may have regretted the absence of that final movement; but after reflection he could but modify his feeling; for it is but rare indeed when soloists and choir can be found capable of delivering that exhausting vocal score at once with textual accuracy and with the ease and freedom which alone can convey that sense of triumphant independent, soaring joy which Beethoven desired to give. Theoretically, the symphony suffered; but an abbreviation is preferable to an anticlimax. The three movements, the overture and also the "Roman Carnival" overture of Berliz, which ended the concert, were well up to the orchestra's best standard, and it was good to hear the wonderful wealth of the symphony once more.

The next programme is appointed thus: Mendelssohn, Overture, "Calm Sea and Prosperous Voyage;" Rimsky-Korsakoff, Symphony, "Anthar," (first time); Tschaikowsky, Symphonic Poem, "Francesca da Rimini;" Wagner, Prelude to "Die Meistersinger."

PROVIDENCE JOURNAL.

THURSDAY, MARCH 10, 1898.

Symphony Concert.

The sixth concert by the Boston Symphony Orchestra was given last evening at Infantry Hall. There was a large audience, somewhat larger, perhaps, than usual, the increased attendance being undoubtedly due to the fact that Mr. Rafael Joseffy, one of the world's few really great pianists, was announced as the soloist for the evening. They were rewarded by hearing a most excellent performance, not only by the soloists, but by the orchestra as well. The evening's programme was as follows:

Ludwig van Beethoven....................
Three Movements from the Ninth Symphony
I. Allegro, ma non troppo, un poco maestoso (D minor)
II. Molto vivace (D minor)
Presto (D major)
III. Adagio molto e cantabile (B-flat major)
Ludwig van Beethoven....................
..............Overture to "Lenore," No. 3
Frederic Chopin..........................
Concerto for Pianoforte, in E minor, Op. 11
Allegro maestoso.
Romance, Larghetto.
Rondo, Vivace.
Daniel-Francois-Esprit Auber...............
...............Overture, "Le Domino Noir"

If there was a fault anywhere about this programme, it was that the element of contrast was neglected in its make-up The "Lenore" overture of Beethoven, fine as it is, might well have been supplanted by something of a different genre, coming as it did after the weighty movements of the ninth symphony. It seemed a pity, too, that the symphony itself could not have been given as a whole. The fourth movement, omitted last night, calls for quartet and chorus, in addition to the orchestra. The management of the Arion Club would doubtless have been glad to cooperate with Mr. Paur in giving this, and so, with comparatively little trouble, a complete hearing of Beethoven's master work might have been afforded. It is to be hoped that this may be done at some future time, for the final movement of the ninth symphony is the crown of the work. Of course, it was a pleasure to hear the other numbers, magnificently played as they were last night, but the complete work would have been still more satisfying, and would have marked the apex of the season's work in a memorable way.

Mr. Joseffy is always sure of a warm welcome here, but it is to be doubted if he has ever appeared to greater advantage than he did last evening in his masterly performance of Chopin's E minor concerto. The work is peculiarly suited to Mr. Joseffy's abilities, calling as it does for the finest and most delicate treatment. It may well be doubted if any living player could have improved upon the performance vouchsafed last night by this superb artist. A word of praise is also due to the orchestra for its brilliant and sympathetic accompaniment, and to Mr. Paur for the taste and skill with which he followed and supported the soloist. The applause at the conclusion of the number was overwhelming.

Auber's brilliant overture to "Le Domino Noir" brought the concert to a successful close. The overture is theatric in character, but full of "catchy" melody and scored with the skill and large sense of orchestral color for which the greatest of French composers was justly celebrated. It was played with immense precision and fire. The seventh Symphony concert will be given on the evening of Wednesday, March 30.

THE NEWS.

DAILY AND WEEKLY.

Providence, Rhode Island.

MONDAY, MARCH 7, 1898.

Boston Symphony Orchestra.

The sixth concert in the series by the Boston Symphony Orchestra at Infantry hall is announced for next Wednesday evening, March 9. The program opens with three movements from the famous Ninth or Choral Symphony of Beethoven, which was composed in 1823, and the score dedicated to Freidrich Wilhelm III, King of Prussia. The work was first performed in Vienna on May 27, 1824. The fourth and final movement of this Symphony, which is omitted at this concert, is in the form of a choral, sung with a quartet and mixed chorus, accompaniments which make this movement of rare occurrence in purely orchestral concerts.

The second selection will be the overture to "Leonore," No. 3, also by Beethoven. There are three of these overtures to "Leonore" and again a fourth one, better known as the overture to the opera "Fidelio." Each of these overtures ranks as among the very first of their kind, the latter ones illustrating Beethoven's frequent inclination to improve upon his original composition.

The closing orchestral number is Auber's overture to "The Black Domino." "Le Domino Noir," a comic opera in three acts, the text by Eugene Scribe and the music by Auber, was first presented in Paris, on Dec. 2, 1837, and was for many years one of the most popular comic operas, both in France and Germany.

It will be a source of unbounded satisfaction to the musical public of Providence to know that the soloist for this concert will be Mr. Rafael Joseffy, for many years accepted as one of the most brilliant finished and eminently popular pianists of the present age. The peculiar fascination and charm of his playing needs no exploiting here, for in nearly every city in this country of any musical importance the name of Joseffy can honestly be called a household word. Mr. Joseffy will play the Concerto for pianoforte in E minor, by Chopin.

Boston Transcript

MONDAY, MARCH 7, 1898

Music Hall: Boston Symphony Orchestra

The programme of the seventeenth symphony concert, given in the Music Hall, last Saturday evening, was as follows:

Beethoven: Three Movements from Symphony No. 9, in D minor, opus 125.
Beethoven: Overture to "Leonore," No. 3, opus 72.
Saint-Saëns: Concerto for Pianoforte, No. 4, in C minor, opus 44.
Berlioz: Overture, "Le Carnival Romain," opus 9.
Mrs. Bloomfield-Zeisler was the pianist.

Much has been said, both pro and con, concerning the propriety of giving the three orchestral movements from Beethoven's ninth symphony without the choral finale. To our thinking the question is one of those in the solving of which merely practical considerations may well have some weight. From a purely artistic point of view it is certainly a pity to give a great work like the ninth symphony in a truncated shape; but conditions may arise, or may even have existed for some time, which put serious practical obstacles in the way of obtaining a worthy performance of the entire work, and it often seems like pushing an artistic point too far to shelve the orchestral movements indefinitely simply because there is trouble about the finale. It seems to us that the æsthetic sin of giving the orchestral movements separately may at times safely be winked at, and three-quarters of a loaf be better than no bread. Still it is not to be denied that waiving one artistic point only brings up another. Admitting that the omission of the choral finale may at times be condoned, the new question arises: what is to come next? There are probably few movements in all music more difficult to follow well with something else than the Adagio of the ninth symphony. Nothing that we now think of can approach the appositeness of that anarchic shriek of the wind instruments with which the finale begins. Surely few things could be less apposite than the "Leonore" No. 3. The downrightness of the dramatic tragedy of the introduction to the overture seems cheap and impertinent, after the more ideal tragedy of the Adagio; never has the key of C major been less welcome than it was just at this point last Saturday evening. And yet one may say, if not the "Leonore," what else? Ah! there is a question we cannot answer; we can think of nothing else. Here is, after all, the most serious difficulty; if the choral finale of the ninth is omitted, what is to be played next? Echo answers.

The three movements were, for the most part, admirably given. Mr. Paur's reading of the first movement has much that is fine in it; he well understands the temptation offered by Beethoven's cautionary tempo-mark: Allegro, ma non troppo, un poco maestoso—two temptations to the modern lover of the slow allegro! He takes the "ma non troppo" at its true value, as modifying, but not cancelling, the "allegro;" in the same way, he does not forget the "un poco" in paying attention to the "maestoso." He takes the tempo just slow enough for dignity and impressiveness, without broadening it out to that ne plus ultra of "maestoso," the living incarnation of which is best to be recognized in the puffing majesty of a head butler. His marked holding back the tempo just after the double bar and the change of signature to B-flat major we do not like; it strikes us as too melodramatic. But, for the rest, his reading of the movement is admirable, up to the level of the situation. The scherzo went superbly from beginning to end. In the earlier parts of the Adagio we should have preferred a more delicate mezza voce both in the strings and wind, especially in the latter; the swelling and diminishing of the tone in the little clarinet, bassoon and horn responses seemed to us rather overdone. The second theme in three-quarter time, too, seemed played somewhat too grandiosely, with too much tone. But these are slight defects, after all, mere matters of taste; the great movement was, as a whole, wonderfully read and played.

The third "Leonore" was played as Mr. Paur generally plays it: with the Allegro beginning too slow, and then growing too fast, with the gradual accelerando. But then, the effect of the overture was far more spoiled by coming immediately after the Adagio of the symphony; it was half through before one could get acclimated to its atmosphere. But it takes more untoward conditions than we can well imagine to prevent that mighty coda from bringing an audience up to boiling-point.

But, if the opening part of the overture seemed like cold water after the symphony, the first measures of Saint-Saëns's concerto were like ice after the overture. We suddenly felt as if we were back at the conservatory again, looking over exercises on the blackboard. In fact, Saint-Saëns is no very inspiring man; his individuality is so like that of a composite photograph. It has been said of late that he has no individuality at all, that, if individuality makes the man, there is no such person as Saint-Saëns in the world. No doubt, he is extremely, excessively composite; but we do not think him more so than Meyerbeer, whose style was made up of all the broken meats of the European musical charity-basket of his day. Look back a little, and you find French critics between 1830 and 1845 speaking of Meyerbeer very much as Mr. J. F. Runciman spoke of Saint-Saëns in the last Musical Record (or was it the Saturday Review?). But who can say now that Meyerbeer had no individuality? He had individuality enough to ear-mark wellnigh everything he ever wrote, so that it can be recognized as distinctly his, and nobody's else. In time Saint-Saëns's individuality may crystallize out, so as to be equally recognizable. True, the present concerto is almost all Meyerbeer—at moments you find yourself suddenly plunged into the midst of "Struensee"—but well done beyond Meyerbeer's wildest dreams. It is enormously clever and brilliant; it even gains a certain semblance of vitality from the prodigious skill with which it is carried through; and where it is best done it is also most vulgar. Mrs. Bloomfield-Zeisler played it simply superbly; not an effect escaped her; there was not a string of diamonds which her touch did not polish to the most dazzling flash. The qualities demanded of a pianist by this concerto are not particularly high nor deep; but, such as the bill was, her playing filled it completely. The audience was enthusiastic as possible.

The concert closed with one of the most exhaustively fine performances of Berlioz's "Carnival Romain" we have ever heard or imagined.

The next programme is: Mendelssohn, overture, "Meeresstille und glückliche Fahrt," opus 27; Rimsky-Korsakoff, symphony, "Anthar" (first time in Boston); Tchaikovsky, symphonic poem, "Francesca da Rimini"; Wagner, prelude to "Die Meistersinger von Nürnberg."

Boston Journal.

SUNDAY, MARCH 13, 1898.

Rimsky-Korsakoff's "Antar" Performed by the Symphony Orchestra—Mr. Alexandre Siloti Gave His Last Piano Recital.

The program of the 18th Symphony Concert, Mr. Emil Paur conductor, was as follows:

Overture, "Sea-calm and Prosperous Voyage"	Mendelssohn
Symphony No. 2, "Antar," op. 15	Rimsky-Korsakoff
(First time in Boston.)	
Fantasia, "Francesca da Rimini,"	Tschaikowsky
Prelude to "The Master Singers of Nuremberg	Wagner

Mendelssohn's overture "Calm Sea and Prosperous Voyage" bears the same relation to music that "Barriers Burned Away" or "The Opening of a Chestnut Burr" does to literature. Why drag it in its dull length into the concert-room in this, the year of our Lord 1898.

⁂

The program book says that "Antar" was first publicly performed in Magdeburg in 1881. It was performed before that date—in St. Petersburg in 1868. The local critics did not like it; but we find von Bülow praising the work loudly in 1878, speaking of it as a "superb tone painting" and of the composer as "a true tone-poet." When the piece was performed at Magdeburg Mr. Nikisch was the conductor. It was played in New York in the season of '91-92.

In "Antar" the flight of imagination is not as high, the workmanship is not as secure and authoritative as in "Scheherazade." The themes are not sufficiently developed. The constant repetition in different keys, by various instruments, and with varying counterpoint soon becomes monotonous. There is interesting experimenting in tonal color, but there is little true musical thought in this strange symphony—at least so it seems to me after one hearing.

⁂

Tschaikowsky's "Francesca da Rimini," which has been played before this at a Symphony concert, and was produced here for the first time by the Philharmonic Orchestra under Mr. Listemann, Dec. 31, 1891, was composed in 1876. It was conceived originally as an opera, but the librettist, Zvantsev, imposed conditions. He insisted that his book should be treated according to Wagnerian theories. Tschaikowsky would not yield to him; the opera was abandoned; he felt obliged to treat Francesca in some musical manner, and this symphonic poem was the result. He once told his friend Kashkin that Doré's illustrations to the Inferno influenced him considerably in his music-picture of Hell's Whirlwind.

And this music-picture of Hell's Whirlwind—"cruellest winds under a dark and gloomy air"—is marvelously successful. It is the strongest feature of the fantasia. The music that is supposed to tell the story of Madonna Francesca's love for Polo—"a handsome man, very pleasant, and of a courteous breeding"—of the kiss upon her mouth, all quivering, this music is not irresistible in its delineation of consuming passion and poignant woe. There is no love theme like the wondrous melody in the "Romeo and Juliet" by the same composer.

As purely pictorial music, if the phrase may be allowed, there is nothing in the literature of the orchestra that compares with this attempt to reproduce the fury of the wind. And, hearing it and remembering the wind-swept flight of the lovers in Doré's drawings, you realize the meaning of Tschaikowsky's remark.

The fantasia was read and played most dramatically, and the technic of the orchestra shone dazzlingly, even although "Hell is murky" might serve as a motto to the composition.

⁂

Mr. Alexandre Siloti gave his third and last piano recital yesterday afternoon in Steinert Hall, which was full to overflowing. He was assisted by Mr. Kneisel and Mr. Schroeder. The program was as follows:

Trio, D minor, op. 32	Arensky
"Islamey"	Balakireff
Etude, La Nuit	Glazounoff
Prelude, op. 3	Rachmaninoff
Etude, op. 31	Arensky
"Esquisse," No. 1	Arensky
"Complainte," nocturne	Tschaikowsky-Siloti
Paraphrase on themes from "Onegin"	Tschaikowsky-Pabst
Etude, D flat major	Liszt
Consolation, No. 5	Liszt
Fantaise	Chopin
Etude, No. 3, op. 10	Chopin
Ballade, A flat	Chopin
Nocturne, D flat	Chopin
Scherzo, B flat	Chopin

The trio by Arensky was written in memory of Charles Davidoff, the celebrated 'cellist. It is a clearly made and tuneful work, which seldom rises above salon-elegance and salon-emotion. The first two movements are better than the elegy and the finale. The elegy is never a deep, heartfelt wail, and it is not firmly knit together; nor is the conversation between the violin and 'cello without monotony and the suggestion of chattering during the funeral exercises. The scherzo, piquant in rhythm and melody, is delightful. The trio of this scherzo reminds one of the trio of the scherzo in Saint-Saëns's G minor piano concerto, by the rhythm and the introduction of the theme rather than by the theme itself. The work, it is perhaps needless to say, was played in masterly fashion.

⁂

Mr. Siloti gave an astounding performance of Balakireff's "Islamey," playing the polyphonic passages with incredible clearness and brilliancy. His repetition of Glazounoff's "La Nuit" and Rachmaninoff's "Prelude" was a pleasure; but I could have spared easily the third hearing of Pabst's paraphrase on themes from Tschaikowsky's "Onegin." The paraphrase is, indeed, vulgar music. The Etude and Esquisse by Arensky are charming pieces as they are played by Mr Siloti.

To me Mr. Siloti is at his best in music of the Russian school and in music by Handel, Beethoven, Liszt. By this I do not mean to say that his interpretation of Chopin in uninteresting. On the contrary: but in his performance of the more subtle and delicate passages of this composer I sometimes miss finesse and vaporous charm.

It is a pleasure to announce that Mr. Siloti will be heard once more—at the Kneisel Concert Monday evening—before he leaves this country. He will then play with Messrs. Kneisel and Schroeder Tschaikowsky's noble trio in memory of Nicolas Rubinstein.

Philip Hale.

MR. ALWIN SCHROEDER.

Mr. Alwin Schroeder, the distinguished 'cellist of the Boston Symphony Orchestra, met with great success at a Seidl concert at the Astroia, New York, March 10. Speaking of his performance of Saint-Saëns's concerto in A minor, the Commercial Advertiser said: "Mr. Schroeder, as a virtuoso and an artist, is easily head and shoulders above any other 'cellist in this country, resident or visiting. He is substantial and trustworthy, performing ever with consummate excellence, and whatever work he undertakes is certain of having brought out all that is good in it. Mr. Schroeder played as only a great artist can. In the hands of a lesser man the piece is a conglomeration of empty pyrotechnics that is more than likely to bore an audience before it is finished, no matter how faultlessly it is played, but Mr. Schroeder read into it a deep and thoughtful appreciation that commanded the close attention and admiration of his hearers. Throughout the very involved parts, he kept his clean, clear phrasing; his tone was always rich and mellow, with never in the most hurried passages a suspicion of scratching or thinness; and in the all too brief cantabile passages he secured a fascinating tone, warm and glowing and inexpressibly tender."

The Times (New York) said: "Mr. Schroeder's performance was an exhibition of the highest achievements of the 'cello virtuoso. * * * It was as lovely a piece of 'cello playing as one could wish to hear, and it fully deserved the enthusiastic applause which followed it, and which compelled the artist to play again."

The Tribune (New York) was equally complimentary.

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VOL. CIII., NO. 72.

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THE SYMPHONY CONCERT.

"Antar" Given for the First Time in This City.

The Symphony of Korsakoff Proves Itself Possessed of the Element of Unquestioned Novelty—The Mendelssohn Overture Perfectly Read and Played.

The programme for last night's concert by the Boston Symphony orchestra in Music Hall was:

Overture, "Calm Sea and Happy Voyage,"	Mendelssohn
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Fantasia, "Francesca da Rimini"	Tschaikowsky
Prelude to "The Master Singers"	Wagner

The Korsakoff symphony was the novelty of the concert, this being its first presentation in Boston. It is programme music pure and simple, and attempts to describe a gazelle pursued by a huge bird that is stricken by the lance of Antar, and flies away shrieking as the gazelle vanishes. The bird was the Spirit of Darkness, and the gazelle the fairy Ghul-Nazar. The fairy, in gratitude, grants her preserver the delights of revenge, the delights of power and the delights of love.

Antar entreats the fairy, who participates in the last delights, to deprive him of life when she finds him growing cold toward her. One day she discovers that his heart has undergone a change, whereupon she kisses him passionately, and the fire thereof burns up his heart and he dies in the fairy's arms.

Even with this guide, it is not easy to discover the gazelle and the bird, and the fairy and the various delights, to say nothing of the cold-growing love and the kiss that burns up Antar's heart. In fact, the music has not very intelligible meaning with or without its labels. All that is clear about it is that it is cloyingly sensuous, beautiful in its instrumentation, now and then charming in grace, poetic in sentiment and oriental in color.

There is, however, very little variety in general effect, one movement seeming very like another. There are prettiness and daintiness, to excess, but at last these become monotonous, but the greatest drawback to an enjoyment of the work is the difficulty of finding just where to place the labels, each of which requires a more definite label of its own.

Some day we shall have a musical setting of some of the more poetic of Euclid's problems, and then programme music will have reached its highest stage of development.

The performance of the symphony was exquisite in its finish and its general beauty. The triumph of the orchestra on this occasion, however, was the rendering of the Tschaikowsky fantasia, in which the strings achieved wonders in the remarkably vivid and difficult passages descriptive of the wild whirling of the hell winds.

The Mendelssohn overture was perfectly read and played. The first movement is still fresh and beautiful, but the allegro is wrinkled, bald and moss-covered, and might be put away carefully in some secure hiding place, from which it can nevermore be rescued by mortal man; and in order that it shall not feel lonely, Beethoven's "Consecration of the House" might be given it as a companion. The concert ended with a magnificent performance of the Wagner prelude.

The programme for the next concert is: Symphony No. 3, in A minor, Mendelssohn; symphonic poem, "The Death of Tintagiles," C. M. Loeffler, repeated by request, and "The Ride of the Walkyries," Wagner. The soloist is to be Mr. Ffrangcon Davies, who will sing some selections not yet announced.

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The impression left after two concerts brimful of Neo-Russian music is that the school has something important to say in the domain of art, but has not yet entirely gained the mastery of its ideas; it stammers in its speech and a foreigner may be excused for not understanding it. But it is bringing a new vein into musical expression and it is reconciling Occidental music with Oriental.

Saturday's concert began innocently enough with Mendelssohn's "Meeresstille und glueckliche Fahrt" overture. Many thanks to the programme-book editor for doing away with that mistranslation which calls the work "Calm Sea and Happy Voyage!" If ever a work proved the fatal defect of programme-music this one does; there are thousands of people who have listened to the Adagio which begins this overture, and pinning their faith upon the title "Calm Sea" have imagined a delightful expanse of smiling ocean, while the dull monotony of the music, (particularly that long, long A upon the violins) portrays a tropical dead calm at sea, and in the days of sailing vessels!

The picture is a definite one, as definite as Coleridge's "painted ocean," for here are Goethe's words which gave the composer his incentive:—

> "Tiefe Stille herrscht im Wasser
> Ohne Regung ruh't das Meer,
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> "Keine Luft von keiner Seite,
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> In der ungeheuern Weite
> Reget keine Welle sich."

Not nearly so strong a picture as that of the English poet, but sufficiently compact and dramatic to cause Schubert to make it into a song, Beethoven to write a quartette with orchestral accompaniment (with some very wide intervals to express emptiness) and Mendelssohn to compose an overture.

We may venture an English translation of the thought of the introduction:—

> "Deepest stillness on the waters,
> Without motion lies the sea,
> And the sailor sees around him
> Only flat monotony.
>
> Not a breath of air is stirring,
> Deathlike silence, like the grave,
> In the whole wide, vast horizon
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It speaks well for the power of the imagination, and ill for the value of programme-music, that the words "Calm Sea and Happy Voyage" cause many an English-speaking auditor to call up a picture of nautical bliss where the composer intended a suggestion of desolation. The programme-book caused the auditor to dilate with the proper emotion by simply transposing "Calm Sea" into "Sea-calm."

The work received a splendid performance, although there were premonitions of trouble upon the kettle-drum, where the artist struck for his altars and his fires and also for the green graves of his sires, and always struck fortissimo! The trumpet fanfare was finely given, the bright finale ("Geschwinde, Geschwinde, schon seh' Ich das Land") picturing the ship coming into port, was excellently rendered.

But the voyage ended in the "Antar"-ctic regions, for Rimski-Korsakoff's symphony (??) entitled "Antar" followed; and now

"Farewell the tranquil mind! Farewell content!"

for dissonance followed upon dissonance. The concert was consistent in this, that each piece was pictorial music ("programme-music") towards which the whole modern school seems tending.

The first picture showed us the mighty hunter, Antar, amidst the ruins of Palmyra, the aforesaid ruins being inhabited chiefly by bassoons, trombones and clarinettes. The charmingly Oriental flute melody which followed, pictured the fairy Ghul-Nazar pursued by the spirit of darkness.

This part was very graphic and showed great power of scoring, and it was played with dramatic effect, but after this chase of an innocent flute by the wicked violoncellos and contrabasses the music became very spasmodic, full of sudden pauses and other bits of caprice that did not impress us at all.

As Antar has rescued the fairy, she not only gives him her love, but presents him with three "fruitions of life," the one pictured in the second movement being that of "Revenge." Having full powers of Revenge Antar proceeds at once to take vengeance on the harmony-teachers and defies all the rules of composition in a set of dissonances that can only be described as blood-curdling. The muscular kettle-drummer was now joined by a burly cymbalist and an artist upon the gong; this thundering trinity crashed along like a car of Juggernaut and were presently helped by stopped horns and other baleful things.

The third movement showed the fruition of "Power," and in accordance with Russian ideas, it was military power. There was some attractive music in this movement and a pretty contrast was made with a decidedly Eastern dance, as if a troupe of Bayaderes were an adjunct of Antar's power.

The finale dealt with "Love," and began with a poetic dialogue between English horn and clarinette, in which the dreamy melancholy of the former was an excellent foil to the gloom of the latter. The Oriental flavor was still omnipresent, but there was more coherency here than in the preceding movements. The hero dies, by his own request, (when his love shall have grown cold,) by a fiery kiss given by Ghul-Nazar, but there was not anything very striking in Antar's Liebestod.

Spite of all the brilliancy of orchestral scoring, spite of all the ingenuity of figure treatment and of originality of melody (or melodic phrases rather) one cannot but feel that this is a savage utterance in music; accepting it as untamed genius we can allow such a musical expression to pass as a free orchestral fantasie, but as Beethoven, Mozart, Haydn and Brahms have given us a very clever and decided form called "Symphony" (the very opposite of such a caprice), we may decidedly object to the work coming into our concerts under such a misnomer.

Tschaikowsky's "Francesca da Rimini" came in properly, under the title of "Fantasie," and was also a more inspired, a more musicianly work, but, as it was in the same pictorial and explosive school (another bit of musical impressionism), it lost somewhat because the audience had already been filled with clashes, clatter and chromatics, even though it was allowed to end with such a comical fury of explosions upon the gong and cymbals that one might have thought that our band of artists were giving a tone-picture of an explosion in a powder-mill!

We are glad to speak of the beauties of this work, of the wonderful portrayal of the howling winds of the Inferno, of the tender sadness of the story of the two lovers, of the grand technical display of our orchestra, but we must add that it was the right thing in the wrong place, one wearies even of musical pepper, even fortissisissimo effects lose their pungency after a while, and the chief impression that the deafened reviewer received was that Hades was too noisy ever to become a pleasant winter resort.

Nor was this all of the heavy music! The most tumultuous of all Wagner's preludes, that to "Die Meistersinger," followed. It seemed somewhat weak simply because there had been so much racket that a Slumber-song written for Cymbals, Kettle-drum, Gong, Trombones and Bass Tuba, would have seemed correct after all the explosions that had marked the course of this detonating programme. It was played with precision and with masterly detail, but it fell, if not upon deaf ears, at least upon ears that had been stunned, and did not make its due effect.

Not until bombardment of Boston takes place will our citizens have an opportunity of hearing so many crashes again, as were heard in Music Hall on Saturday night. Fortunately this is not the usual style of the concerts under our admirable conductor, otherwise one would be obliged to wear ear-muffs during the performance.

Louis C. Elson.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, MARCH 9, 1898.

The program of the seventeenth Symphony concert (March 5) included the first three movements of Beethoven's ninth symphony, Beethoven's "Leonore" overture No. 3, Saint-Saëns' piano concerto No. 4, in C minor, and Berlioz's "Roman Carnival" overture.

It is a striking comment on the condition of music in Boston that Mr. Paur for the second time during his administration performed the marvelous ninth symphony without the finale. The idea of following the adagio with the Leonore No. 3 was not a happy one.

And yet the three movements showed us in opera week how superior absolute music may be in true dramatic power to the opera with its meretricious and distracting appeals to the eye.

The performance was carefully studied, elaborately thought out. The first movement was taken at a slower pace than is customary and in some respects the music gained thereby. The only flaw of any magnitude in the performance of the scherzo was the quality of tone produced by the kettledrum man, whose ears must be blunt, incapable of distinguishing between sound and noise. The kettledrum is not necessarily an unmusical instrument.

Mrs. Bloomfield-Zeisler played with great spirit and tonal beauty the clever and insincere concerto of Saint-Saëns. Her scales were beautifully clear and even and there was warmth even in the naturally cold bravura. Exuberance of gesture detracted from the strength of her performance.

Philip Hale.

The fourth concert of the Boston Symphony Orchestra was not as well attended as the preceding concerts. Mr. Schroeder was the soloist. The evenings that Mr. Joseffy and Madame Blauvelt were announced attracted the largest audiences. But what other orchestra can command as its own such soloists and composers as the Boston Symphony Orchestra? As a matter of fact no orchestra equals the personnel of the Boston band.

Since the concerts of the Boston Symphony Orchestra were inaugurated in this city Messrs. Gericke, Nikisch and Paur have respectively been at its helm. Each conductor has demonstrated his special capacity; but the orchestra as a body has steadily improved, and there is much in orchestral music that Baltimore would have had but little opportunity of knowing, appreciating or understanding but for this orchestra, and I know I am expressing the sentiment of each season's faithful supporters when I say that I hope the announcement that the visits of the orchestra will discontinue after this season is unfounded, or if well founded, the management will decide to alter its determination.

Boston Journal.

SUNDAY, MARCH 13, 1898.

Rimsky-Korsakoff's "Antar" Performed by the Symphony Orchestra—Mr. Alexandre Siloti Gave His Last Piano Recital.

The program of the 18th Symphony Concert, Mr. Emil Paur conductor, was as follows:

Overture, "Sea-calm and Prosperous Voyage"	Mendelssohn
Symphony No. 2, "Antar," op. 15 (First time in Boston.)	Rimsky-Korsakoff
Fantasia, "Francesca da Rimini,"	Tschaikowsky
Prelude to "The Master Singers of Nuremberg	Wagner

Mendelssohn's overture "Calm Sea and Prosperous Voyage" bears the same relation to music that "Barriers Burned Away" or "The Opening of a Chestnut Burr" does to literature. Why drag it in its dull length into the concert-room in this, the year of our Lord 1898.

⁂

The program book says that "Antar" was first publicly performed in Magdeburg in 1881. It was performed before that date—in St. Petersburg in 1868. The local critics did not like it; but we find von Bülow praising the work loudly in 1878, speaking of it as a "superb tone painting" and of the composer as "a true tone-poet." When the piece was performed at Magdeburg Mr. Nikisch was the conductor. It was played in New York in the season of '91-92.

In "Antar" the flight of imagination is not as high, the workmanship is not as secure and authoritative as in "Scheherazade." The themes are not sufficiently developed. The constant repetition in different keys, by various instruments, and with varying counterpoint soon becomes monotonous. There is interesting experimenting in tonal color, but there is little true musical thought in this strange symphony—at least so it seems to me after one hearing.

⁂

Tschaikowsky's "Francesca da Rimini," which has been played before this at a Symphony concert, and was produced here for the first time by the Philharmonic Orchestra under Mr. Listemann, Dec. 31, 1891, was composed in 1876. It was conceived originally as an opera, but the librettist, Zvantsev, imposed conditions. He insisted that his book should be treated according to Wagnerian theories. Tschaikowsky would not yield to him; the opera was abandoned; he felt obliged to treat Francesca in some musical manner, and this symphonic poem was the result. He once told his friend Kashkin that Doré's illustrations to the Inferno influenced him considerably in his music-picture of Hell's Whirlwind.

And this music-picture of Hell's Whirlwind—"cruellest winds under a dark and gloomy air"—is marvelously successful. It is the strongest feature of the fantasia. The music that is supposed to tell the story of Madonna Francesca's love for Polo—"a handsome man, very pleasant, and of a courteous breeding"—of the kiss upon her mouth, all quivering, this music is not irresistible in its delineation of consuming passion and poignant woe. There is no love theme like the wondrous melody in the "Romeo and Juliet" by the same composer.

As purely pictorial music, if the phrase may be allowed, there is nothing in the literature of the orchestra that compares with this attempt to reproduce the fury of the wind. And, hearing it and remembering the wind-swept flight of the lovers in Doré's drawings, you realize the meaning of Tschaikowsky's remark.

The fantasia was read and played most dramatically, and the technic of the orchestra shone dazzlingly, even although "Hell is murky" might serve as a motto to the composition.

⁂

Mr. Alexandre Siloti gave his third and last piano recital yesterday afternoon in Steinert Hall, which was full to overflowing. He was assisted by Mr. Kneisel and Mr. Schroeder. The program was as follows:

Trio, D minor, op. 32	Arensky
"Islamey"	Balakireff
Etude, La Nuit	Glazounoff
Prelude, op. 3	Rachmaninoff
Etude, op. 31	Arensky
"Esquisse," No. 1	Arensky
"Complainte," nocturne	Tschaikowsky-Siloti
Paraphrase on themes from "Onegin"	Tschaikowsky-Pabst
Etude, D flat major	Liszt
Consolation, No. 5	Liszt
Fantaise	Chopin
Etude, No. 3, op. 10	Chopin
Ballade, A flat	Chopin
Nocturne, D flat	Chopin
Scherzo, B flat	Chopin

The trio by Arensky was written in memory of Charles Davidoff, the celebrated 'cellist. It is a clearly made and tuneful work, which seldom rises above salon-elegance and salon-emotion. The first two movements are better than the elegy and the finale. The elegy is never a deep, heartfelt wail, and it is not firmly knit together; nor is the conversation between the violin and 'cello without monotony and the suggestion of chattering during the funeral exercises. The scherzo, piquant in rhythm and melody, is delightful. The trio of this scherzo reminds one of the trio of the scherzo in Saint-Saëns's G minor piano concerto, by the rhythm and the introduction of the theme rather than by the theme itself. The work, it is perhaps needless to say, was played in masterly fashion.

⁂

Mr. Siloti gave an astounding performance of Balakireff's "Islamey," playing the polyphonic passages with incredible clearness and brilliancy. His repetition of Glazounoff's "La Nuit" and Rachmaninoff's "Prelude" was a pleasure; but I could have spared easily the third hearing of Pabst's paraphrase on themes from Tschaikowsky's "Onegin." The paraphrase is, indeed, vulgar music. The Etude and Esquisse by Arensky are charming pieces as they are played by Mr Siloti.

To me Mr. Siloti is at his best in music of the Russian school and in music by Handel, Beethoven, Liszt. By this I do not mean to say that his interpretation of Chopin in uninteresting. On the contrary: but in his performance of the more subtle and delicate passages of this composer I sometimes miss finesse and vaporous charm.

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As Antar has rescued the fairy, she not only gives him her love, but presents him with three "fruitions of life," the one pictured in the second movement being that of "Revenge." Having full powers of Revenge Antar proceeds at once to take vengeance on the harmony-teachers and defies all the rules of composition in a set of dissonances that can only be described as blood-curdling. The muscular kettle-drummer was now joined by a burly cymbalist and an artist upon the gong; this thundering trinity crashed along like a car of Juggernaut and were presently helped by stopped horns and other baleful things.

The third movement showed the fruition of "Power," and in accordance with Russian ideas, it was military power. There was some attractive music in this movement and a pretty contrast was made with a decidedly Eastern dance, as if a troupe of Bayaderes were an adjunct of Antar's power.

The finale dealt with "Love," and began with a poetic dialogue between English horn and clarinette, in which the dreamy melancholy of the former was an excellent foil to the gloom of the latter. The Oriental flavor was still omnipresent, but there was more coherency here than in the preceding movements. The hero dies, by his own request, (when his love shall have grown cold,) by a fiery kiss given by Ghul-Nazar, but there was not anything very striking in Antar's Liebestod.

Spite of all the brilliancy of orchestral scoring, spite of all the ingenuity of figure treatment and of originality of melody (or melodic phrases rather) one cannot but feel that this is a savage utterance in music; accepting it as untamed genius we can allow such a musical expression to pass as a free orchestral fantasie, but as Beethoven, Mozart, Haydn and Brahms have given us a very clever and decided form called "Symphony" (the very opposite of such a caprice), we may decidedly object to the work coming into our concerts under such a misnomer.

Tschaikowsky's "Francesca da Rimini" came in properly, under the title of "Fantasie," and was also a more inspired, a more musicianly work, but, as it was in the same pictorial and explosive school (another bit of musical impressionism), it lost somewhat because the audience had already been filled with clashes, clatter and chromatics, even though it was allowed to end with such a comical fury of explosions upon the gong and cymbals that one might have thought that our band of artists were giving a tone-picture of an explosion in a powder-mill!

We are glad to speak of the beauties of this work, of the wonderful portrayal of the howling winds of the Inferno, of the tender sadness of the story of the two lovers, of the grand technical display of our orchestra, but we must add that it was the right thing in the wrong place, one wearies even of musical pepper, even fortississimo effects lose their pungency after a while, and the chief impression that the deafened reviewer received was that Hades was too noisy ever to become a pleasant winter resort.

Nor was this all of the heavy music! The most tumultuous of all Wagner's preludes, that to "Die Meistersinger," followed. It seemed somewhat weak simply because there had been so much racket that a Slumber-song written for Cymbals, Kettle-drum, Gong, Trombones and Bass Tuba, would have seemed correct after all the explosions that had marked the course of this detonating programme. It was played with precision and with masterly detail, but it fell, if not upon deaf ears, at least upon ears that had been stunned, and did not make its due effect.

Not until bombardment of Boston takes place will our citizens have an opportunity of hearing so many crashes again, as were heard in Music Hall on Saturday night. Fortunately this is not the usual style of the concerts under our admirable conductor, otherwise one would be obliged to wear ear-muffs during the performance.

Louis C. Elson.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, MARCH 9, 1898.

The program of the seventeenth Symphony concert (March 5) included the first three movements of Beethoven's ninth symphony, Beethoven's "Leonore" overture No. 3, Saint-Saëns' piano concerto No. 4, in C minor, and Berlioz's "Roman Carnival" overture.

It is a striking comment on the condition of music in Boston that Mr. Paur for the second time during his administration performed the marvelous ninth symphony without the finale. The idea of following the adagio with the Leonore No. 3 was not a happy one.

And yet the three movements showed us in opera week how superior absolute music may be in true dramatic power to the opera with its meretricious and distracting appeals to the eye.

The performance was carefully studied, elaborately thought out. The first movement was taken at a slower pace than is customary and in some respects the music gained thereby. The only flaw of any magnitude in the performance of the scherzo was the quality of tone produced by the kettledrum man, whose ears must be blunt, incapable of distinguishing between sound and noise. The kettledrum is not necessarily an unmusical instrument.

Mrs. Bloomfield-Zeisler played with great spirit and tonal beauty the clever and insincere concerto of Saint-Saëns. Her scales were beautifully clear and even and there was warmth even in the naturally cold bravura. Exuberance of gesture detracted from the strength of her performance.

PHILIP HALE.

The fourth concert of the Boston Symphony Orchestra was not as well attended as the preceding concerts. Mr. Schroeder was the soloist. The evenings that Mr. Joseffy and Madame Blauvelt were announced attracted the largest audiences. But what other orchestra can command as its own such soloists and composers as the Boston Symphony Orchestra? As a matter of fact no orchestra equals the personnel of the Boston band.

Since the concerts of the Boston Symphony Orchestra were inaugurated in this city Messrs. Gericke, Nikisch and Paur have respectively been at its helm. Each conductor has demonstrated his special capacity; but the orchestra as a body has steadily improved, and there is much in orchestral music that Baltimore would have had but little opportunity of knowing, appreciating or understanding but for this orchestra, and I know I am expressing the sentiment of each season's faithful supporters when I say that I hope the announcement that the visits of the orchestra will discontinue after this season is unfounded, or if well founded, the management will decide to alter its determination.

Boston Courier.

SUNDAY MORNING, MARCH 13, 1898.

THE SYMPHONY, ETC.

Mr. Paur's eighteenth programme was without a soloist, but included one new work, which was Rimsky-Korsakoff's "Anthar" symphony. The opening number was Mendelssohn's "Calm Sea" overture; Tschaikowsky's poem "Francesca da Rimini" followed the symphony; and (just as if we had not had a good fill-up on Wagner at the opera!) the final selection was the prelude to "The Mastersingers." This made a pretty trying programme; for everything was exciting, nervous, agitated, thrilling or vehement, except the slow movement of the overture and some parts of the "Anthar."

This symphony is rather a vast romance in four parts than anything else; for the composer changes theme, rate, rhythm and character to suit his purposes within the scope of every movement, and pays almost no attention to developing the conventional sonata form, the scherzo, or even to keeping the usual arrangements of quick and slow movements. He illustrates the poetic legend of a great Master of the Desert, Anthar, who has fled to the ruins of Palmyra, to escape the ingratitude and baseness of men. In the first movement he is brooding alone in solitude; a gazelle appears as flying from a huge bird of prey; he beats the bird away with his lance; then the gazelle also vanishes, to be succeeded in his rapt vision by the fairy whom he had saved in her transformed shape. She promises him the usual three wishes, and as she departs, he returns completely to himself. In the second movement, he obtains and wreaks vengeance on his enemies, and in the third he enjoys the splendid and the the placid delights of active and passive power. In the fourth he wins the fairy's love and dwells in delight with her for a while amid his ruins; but when his heart wanders and his affection wanes, the fire of her finer nature consumes him and he dies. This is a large scheme, and in its development it is by turns rhapsodical, passionate, mysterious, dramatic, picturesque and suggestive. Invention sweeps freely along its pages, bringing many original fancies which are set forth in an orchestral score which has remarkable effect and power in its combinations, is often really intense, and yet keeps well on the hither side of the bizarre or extravagant. With probably a similar fancy in mind to that which guided David to the reiteration of a single note as the key to his tone-picture of empty space, in "The Desert," Rimsky-Korsakoff clings almost constantly in the first movement to his diapason of F sharp, which vibrates impassively alike under the sombre chords and uncertain phrases of his introductory large and beneath the episodes which follow the appearance of the hunted gazelle. So and at later periods,—especially in the last movement—when the desert and the ruins and the solitude are to be felt as essential to the situation, that same deep, trembling tone makes it way below the cause of the current of action and sentiment. The bounding of the gazette, the circling of the monstrous bird, its downward swoop, the sharp lance stroke, the cry of fear and pain and discomfiture, the leaping away of the rescued creature, and the fluttering wings of the approaching fairy, are succinctly and significantly expressed, and the first movement rises to its simple climax so quickly and lightly, that at the rehearsal people simply stared one another in the face, doubtful whether that soft, full, high chord were the end. The subsequent movements are no less imaginative and artful. The harsh rush and crash of gratified revenge and the slower, heavier pulse of cold, deliberate menace; the swell and pomp of dominant power and the large suavity of assured control; the richness of mutual emotion and the fading away of passion into nonentity at last—these are all so drawn and colored that who ever likes a musical poem of such kind might well be delighted. There is much nice skill in the treatment of individual instruments: the violas have some very well-thought and original passages; the bassoons are allowed to show their calmest and broadest tones; the harp contributes amply and entirely in character, and the many percussion instruments are carefully fitted to their places. There is nothing like a scherzo; after the slow opening, the first, second and third movements are all quick, and the last begins so, changing midway to an andante amoroso and a largo borrowed from the beginning. The work ends as it began, in a pianissimo.

The performance was superb in elasticity, color, lucidity and sympathy, and Mr. Paur again showed his command of the romantic as well as of the classic. The other selections were also admirably played, with a tremendous vigor for the bitter storms of the "Francesca da Rimini" and great versatility for the Wagner prelude.

Next week there will be played Mendelssohn's "Scotch" symphony, Mr. Loeffler's "Tintagiles," (its second hearing,) and the "Ride of the Walkyries." Mr. Ffrangcon Davies will sing twice.

Boston Sunday Globe.

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Echoes from Yesterday's Symphony Concert.

Three of the four orchestral works played by the Boston symphony orchestra at the 18th concert were in Ercles' vein, the opening number, Mendelssohn's "Sea Calm" overture, alone being in the category of the more tranquil compositions. The novelty on the program was the "Antar" symphony, written by Rimsky-Korsakoff and performed here for the first time. The other selections were Tschaikowsky's fantasia, "Francesca da Rimini" and Wagner's prelude to "Die Meistersinger."

The Mendelssohn work retains all its charm, and although it was written about 60 years ago the orchestration is as elaborate and modern as many of the so-called "advanced" scores. To be sure there are but few of the newly discovered (?) instrumental combinations used, but the master's work is ever new and enchanting, and probably will be played and enjoyed when many of the more audacious compositions are practically forgotten. Mr Paur's men interpreted the overture in magnificent style, preserving all the harmonious delicacy and suggestiveness of the different tone pictures.

Another familiar number, the prelude to "Die Meistersinger," was given with excellent effect, and the Tschaikowsky fantasia, with its gloomy and passionate outpourings, received the proper tempestuous treatment. With opera in German at the Boston theater and Russian compositions on the symphony program, the admirers of "music of the future" surely must have found satiety at the close of last week.

The Wagner number may be considered the least turbulent of the last three numbers of the symphony concert, for despite the fact that Tschaikowsky was even more vigorous than the prelude, the "Antar" symphony eclipsed them both in weird orchestration and unharmonic effects. It is strange, uncanny in truth, and combines such strange instrumentation, queer modulations and rapid changes in tempo and key that a single hearing leaves the auditor in doubt as to the value of the work. That it is tremendously difficult to play there is no question, and that the orchestra mastered those difficulties is equally plain, but there criticism at present must cease. The Russian composer, Korsakoff, evidently has evolved a musical enigma which is too complex of solution now.

Mr Ffrangcon Davies, basso, will be the soloist this week. The orchestral numbers will be as follows: Mendelssohn's "Scotch" symphony, Charles Martin Loeffler's symphonic poem, "The Death of Tintagiles," for orchestra and two violes d'amour obbligate (the violes d'amour by Mr Franz Kneisel and Mr C. M. Loeffler); Richard Wagner's "Ride of the Walkyries."

SATURDAY EVENING Gazette

BOSTON, SUNDAY MORNING, MARCH 13.

Symphony Concert.

The eighteenth concert of the Symphony orchestra was given in Music Hall last night. The program was:

Overture—"Calm Sea and Prosperous Voyage" .... Mendelssohn
Symphony No. 2—"Antar," op 15 .... Romsky—Korsakoff
Fantasia—"Francesca da Romini" op 32 .... Tschaikovsky
Prelude—"Die Meistersinger" .... Wagner

The "Antar" symphony was given for the first time in Boston and it is possible that one would like it better if it did not suggest that one had heard it all before. It was worth hearing, all new music by authoritative composers is worth the hearing; but having heard this particular work there will not be much eagerness to hear it again. It is program music suggesting the majestic aspect of the Syrian desert and the ruins of Palmyra. Antar, "the jewel of the desert," braves the Spirits of Darkness, kills a gigantic bird that was pursuing "a lovely and bounding gazelle," the throwing of the javelin "cleverly suggested by a double-octave skip in the violins, violas and flutes," then Antar falls asleep, dreams that he is in the palace of the fairy Ghul-Nazar, who is the gazelle that he saved from the claws of the gigantic bird. The grateful fairy promises him "the three fruitions of life" and when he accepts the vision vanishes and he wakes up. The first gift is that of revenge, the second the delights of power, the third the delights of love, and in the end Antar's heart is burned up by the fire of the fairy's lips and he dies pianissimo in her arms. With these clews the music becomes radiant with meaning, when one can detect the difference between the gazelle and the roc, between the spirits of darkness and the ruins of Palmyra, and under the sway of the imagination one can note that the composer is occasionally charming, and forget that he is frequently trivial, and that at times it is difficult to tell if he is himself or Tschaikovsky. There are several very delightful moments in the work, but the padding far outbalances the inspiration. The ending of the symphony was a very pleasant surprise, for Antar died quietly and the tam-tams, kettle drums, cymbals, bass tubas and triangle were silent. The Tschaikovsky fantasia would have sounded better had it not immediately followed the symphony, although the arrangement gave the curious a chance to contrast the Tschaikovsky with the Rimsky-Korsakoff kiss.

The program for the next concert is Symphony. A. minor, No. 3, Mendelssohn; Symphonic Poem. "The Death of Tentagiles," Mr. Chas. M. Loeffler; a song solo, and the "Ride of the Walkyries," Wagner. The soloist will be Mr. Ffrangeon Davies.

Boston Transcript

MONDAY, MARCH 14, 1898

Music Hall: Boston Symphony Orchestra

The programme of the eighteenth symphony concert, given in the Music Hall on Saturday evening, was:

Mendelssohn: Overture, "Meeresstille und glückliche Fahrt," opus 27.
Rimsky-Korsakoff: Symphony No. 2, "Antar," opus 15.
(First time in Boston.)
Tchaikovsky: Fantasia, "Francesca da Rimini," opus 32.
Wagner: Prelude to "Die Meistersinger von Nürnberg."

Saturday was a Russian day, in all conscience! Eight Russian numbers in the afternoon from Mr. Siloti, and two in the evening from our orchestra—with Siloti himself applauding for all he was worth from a seat on the floor of the hall!

It was a curious impression, hearing Mendelssohn's "Meeresstille und glückliche Fahrt" after a silence of some years. We have always been warmly enthusiastic about this overture; if not quite up to the "Hebriden" or the "Midsummer Night's Dream," it is still a work of exquisite genius, full of picturesque poetry. It holds by no means the last place in the list of those concert overtures in which Mendelssohn found, upon the whole, his most original and congenial field. Before the concert, we expressed some of this to a member of the orchestra, and he warned us that we should be disappointed; that the work would no longer sound now as it used to in the days of yore. Well, he was right; we were disappointed—not in the overture itself, but in the effect it made. This effect was a curious one: the composition seemed as strong, beautiful and poetic as ever; only a change seemed to have come over ourselves—the music all sounded as if we had suddenly grown partially deaf, the whole edge of the thing seemed dulled. This experience, which is perfectly explicable, has not diminished our faith in Mendelssohn's overture in the least; we firmly believe that the "Meeresstille und glückliche Fahrt" will continue to be played and enjoyed when people will ask you who and what sort of a man Tchaikovsky was, and what he wrote. We are fully pursuaded that the dull impression last Saturday evening came solely from contrasting Mendelssohn's orchestration, in a hall far too large for it, with recent hearings of more modern orchestration, in the same hall—which is just right for it.

And so we have at last heard Rimsky-Korsakoff's "Antar"! That it cannot compare with his "Scheherazade" in vigor of invention and force of fascination seems pretty clear. But one finds in it all the germs of what fascinates one so in the later and stronger work. There is the same brilliant imaginativeness, the same conspicuous power of producing a vivid picture, the same welcome conciseness, the same absolute originality in orchestration, the same power of holding a movement together, as a recognizable whole, by mysterious means apparently unknown to other composers. The musical material is, to be sure, far inferior, and the workmanship less masterly; but the "Scheherazade" shows none the less the logical fuller development of the man who wrote the "Antar." After hearing the one, you could spot the composer on hearing the other, without the help of a programme. What an astonishingly individual thing Rimsky-Korsakoff's orchestra is! How full of aroma and savor! Nobody else scores just as he does; even Liszt and Berlioz are not more individual in their coloring. Then he has a certain elegance which his stronger compatriot, Tchaikovsky, for the most part lacks. In feeling he is perhaps rather shallow and epidermal; his orchestral works that we have heard here hardly rise above the level of fascinating jeux d'esprit; they have a certain vers de société flavor. But they do not seem to aspire to much more; we cannot but find Rimsky-Korsakoff more satisfying in his peculiar fashion than we do Tchaikovsky on his higher plane. The performance of the "Antar" was admirable at every point.

Tchaikovsky's "Francesca da Rimini" can hardly be justly placed upon the same level with his "Romeo and Juliet"; it shows both his strength and his weakness. As a Dantesque picture of hell, it is brilliantly vivid; perhaps no finer a realization of the picture painted in words by Dante than Gustave Doré's illustrations of the same subject, or Martin's of "Paradise Lost"; there is a certain wilful portentousness about it that is more striking than convincing. It would never keep you awake of nights. But vivid and brilliant it certainly is; nothing ever sounded more cavernous, more speluncal, than those brazen blasts at the beginning; the whirlwind business is all capital. Only the episode in the middle, from which the composition takes it name, strikes us as weak and inadequate. Here we have the same sort of theme that we find in the cantilena of the first movement of the "Pathetic" symphony; a melody positively dripping with emotion, but commonplace and intrinsically ignoble. It does not fit Francesca in the least; or, if at all, only in a generally emotional way. Remember that Dante, like a true Olympian deity, wiped out Francesca from actual history and placed her amongst the stars; ever since the "Divina Commedia" she is to be thought of only with loving reverence, as one poetically canonised. Tchaikovsky was the last man in the world to reflect anything of the simple nobility of feeling expressed by Dante in this matchless episode. One can say of this Francesca of Tchaikovsky's, as was once said of Falguière's Diana, "There is no objection to M. Falguière's taking any beautifully formed unmentionable young person he pleases as a model for a nude statue; but, when he bestows upon the lifelike reproduction of this same unmentionable young person the name of the goddess of Chastity, you feel that it is very like an inartistic profanation." The performance of the fantasia was irreproachable, and more than that.

We have heard the "Meistersinger" prelude better played. What is the need of forcing the brass so in Wagner's instrumentation? It makes it sound coarse and vulgar, besides destroying the balance of the orchestra. And just here it occurs to us: may not the frequent hearing of this too strident sort of playing of Wagner's orchestral works, and of orchestral excerpts from his music-dramas, be at the bottom of the fault some people find with stage performances of his operas in which the orchestra is wisely kept under so as not to drown out the singers—that such performances are weak and un-Wagnerish?

The next programme is: Mendelssohn, symphony No. 3, in A minor, "Scotch," opus 56; C. M. Loeffler, symphonic poem, "La Mort de Tintagiles," for orchestra and two violes d'amour (the violes d'armour by Mr. Franz Kneisel and Mr. C. M. Loeffler); Wagner, "Der Ritt der Walküren." Mr. Ffrangcon Davies will sing two solos, to be announced later.

The Boston Traveler

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Seventy-fifth year—Vol. LIII. Uo. 290

MONDAY, MAHCH 14, 1898.

First Boston Performance of Rimsky-Korsakoff Symphony "Antar"—A Fine Concert.

Seventeenth season Boston Symphony Orchestra; eighteenth concert. The programme:

Overture, "Sea-calm and Prosperous Voyage" ....Mendelssohn
Symphony No. 2, "Antar," op. 15.... Rimsky-Korsakoff
(First time in Boston.)
Fantasia, "Francesca da Rimini,".. Tschaikowsky
Prelude to "The Master Singers of Nuremberg" ....Wagner

The concert smelled of vodkha and left a taste of paprika hot in the mouth. So much of the Slav has not been collected in Music Hall for some time. On the whole, it was a trifle monotonous, and when came the mild and gentle Wagner, so clear to comprehend after the roar and tumult of the preceding Russians, there was a feeling of decided gratification. But think of Wagner sounding brightly, melodious and simple! It shows how the world has wagged since "Die Meistersinger."

The "Antar" symphony is not very much of a symphony, after all, at least according to the form we have come to accept. It is a tonal poem-picture, pure and simple, and never by any chance rises to symphonic dignity and grandeur. The bounding gazelle, the great bird, the hurling of the javelin, the dream of Antar, his revenge, power, love and death—all are pretty well depicted as such things go. There are moments of great beauty, and a plenty of rich and effective orchestration, but the total result is pointless and monotonous. It is well worth hearing, experimentally, and it was played with superb fire and brilliancy.

The "Francesca da Rimini" fantasia has been discussed in this department before. There only need be repeated a word of admiration for the marvellous reproduction on stringed instruments of those "cruellest winds" in hell's domain, and of praise for the extreme virtuosity of the players.

The lovely sea-piece of Mendelssohn might well have been placed at the end, in order to emphasize the occasional delights of delicate and beautiful writing. However, as I said before, the "Meistersinger" prelude served the purpose pretty well. Both were given with much splendor by the orchestra.

Boston Courier.

SUNDAY MORNING, MARCH 13, 1898.

THE SYMPHONY, ETC.

Mr. Paur's eighteenth programme was without a soloist, but included one new work, which was Rimsky-Korsakoff's "Anthar" symphony. The opening number was Mendelssohn's "Calm Sea" overture; Tschaikowsky's poem "Francesca da Rimini" followed the symphony; and (just as if we had not had a good fill-up on Wagner at the opera!) the final selection was the prelude to "The Mastersingers." This made a pretty trying programme; for everything was exciting, nervous, agitated, thrilling or vehement, except the slow movement of the overture and some parts of the "Anthar."

This symphony is rather a vast romance in four parts than anything else; for the composer changes theme, rate, rhythm and character to suit his purposes within the scope of every movement, and pays almost no attention to developing the conventional sonata form, the scherzo, or even to keeping the usual arrangements of quick and slow movements. He illustrates the poetic legend of a great Master of the Desert, Anthar, who has fled to the ruins of Palmyra, to escape the ingratitude and baseness of men. In the first movement he is brooding alone in solitude; a gazelle appears as flying from a huge bird of prey; he beats the bird away with his lance; then the gazelle also vanishes, to be succeeded in his rapt vision by the fairy whom he had saved in her transformed shape. She promises him the usual three wishes, and as she departs, he returns completely to himself. In the second movement, he obtains and wreaks vengeance on his enemies, and in the third he enjoys the splendid and the the placid delights of active and passive power. In the fourth he wins the fairy's love and dwells in delight with her for a while amid his ruins; but when his heart wanders and his affection wanes, the fire of her finer nature consumes him and he dies. This is a large scheme, and in its development it is by turns rhapsodical, passionate, mysterious, dramatic, picturesque and suggestive. Invention sweeps freely along its pages, bringing many original fancies which are set forth in an orchestral score which has remarkable effect and power in its combinations, is often really intense, and yet keeps well on the hither side of the bizarre or extravagant. With probably a similar fancy in mind to that which guided David to the reiteration of a single note as the key to his tone-picture of empty space, in "The Desert," Rimsky-Korsakoff clings almost constantly in the first movement to his diapason of F sharp, which vibrates impassively alike under the sombre chords and uncertain phrases of his introductory large and beneath the episodes which follow the appearance of the hunted gazelle. So and at later periods,—especially in the last movement—when the desert and the ruins and the solitude are to be felt as essential to the situation, that same deep, trembling tone makes it way below the cause of the current of action and sentiment. The bounding of the gazette, the circling of the monstrous bird, its downward swoop, the sharp lance stroke, the cry of fear and pain and discomfiture, the leaping away of the rescued creature, and the fluttering wings of the approaching fairy, are succinctly and significantly expressed, and the first movement rises to its simple climax so quickly and lightly, that at the rehearsal people simply stared one another in the face, doubtful whether that soft, full, high chord were the end. The subsequent movements are no less imaginative and artful. The harsh rush and crash of gratified revenge and the slower, heavier pulse of cold, deliberate menace; the swell and pomp of dominant power and the large suavity of assured control; the richness of mutnal emotion and the fading away of passion into nonentity at last—these are all so drawn and colored that who ever likes a musical poem of such kind might well be delighted. There is much nice skill in the treatment of individual instruments: the violas have some very well-thought and original passages; the bassoons are allowed to show their calmest and broadest tones; the harp contributes amply and entirely in character, and the many percussion instruments are carefully fitted to their places. There is nothing like a scherzo; after the slow opening, the first, second and third movements are all quick, and the last begins so, changing midway to an andante amoroso and a largo borrowed from the beginning. The work ends as it began, in a pianissimo.

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SATURDAY EVENING Gazette

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.... Romsky—Korsakoff
Fantasia- "Francesca da Romini" op 32
.... Tschaikovsky
Prelude- "Die Meistersinger" .... Wagner

The "Antar" symphony was given for the first time in Boston and it is possible that one would like it better if it did not suggest that one had heard it all before. It was worth hearing, all new music by authoritative composers is worth the hearing: but having heard this particular work there will not be much eagerness to hear it again. It is program music suggesting the majestic aspect of the Syrian desert and the ruins of Palmyra. Antar, "the jewel of the desert," braves the Spirits of Darkness, kills a gigantic bird that was pursuing "a lovely and bounding gazelle," the throwing of the javelin "cleverly suggested by a double-octave skip in the violins, violas and flutes," then Antar falls asleep, dreams that he is in the palace of the fairy Ghul-Nazar, who is the gazelle that he saved from the claws of the gigantic bird. The grateful fairy promises him "the three fruitions of life" and when he accepts the vision vanishes and he wakes up. The first gift is that of revenge, the second the delights of power, the third the delights of love, and in the end Antar's heart is burned up by the fire of the fairy's lips and he dies pianissimo in her arms. With these clews the music becomes radiant with meaning, when one can detect the difference between the gazelle and the roc, between the spirits of darkness and the ruins of Palmyra, and under the sway of the imagination one can note that the composer is occasionally charming, and forget that he is frequently trivial, and that at times it is difficult to tell if he is himself or Tschaikovsky. There are several very delightful moments in the work, but the padding far outbalances the inspiration. The ending of the symphony was a very pleasant surprise, for Antar died quietly and the tam-tams, kettle drums, cymbals, bass tubas and triangle were silent. The Tschaikovsky fantasia would have sounded better had it not immediately followed the symphony, although the arrangement gave the curious a chance to contrast the Tschaikovsky with the Rimsky-Korsakoff kiss.

The program for the next concert is Symphony, A. minor, No. 3, Mendelssohn; Symphonic Poem, "The Death of Tentagiles," Mr. Chas. M. Loeffler; a song solo, and the "Ride of the Walkyries," Wagner. The soloist will be Mr. Ffrangeon Davies.

Boston Transcript

MONDAY, MARCH 14, 1898

Music Hall: Boston Symphony Orchestra

The programme of the eighteenth symphony concert, given in the Music Hall on Saturday evening, was:

Mendelssohn: Overture, "Meeresstille und glückliche Fahrt," opus 27.
Rimsky-Korsakoff: Symphony No. 2, "Antar," opus 15.
(First time in Boston.)
Tchaikovsky: Fantasia, "Francesca da Rimini," opus 32.
Wagner: Prelude to "Die Meistersinger von Nürnberg."

Saturday was a Russian day, in all conscience! Eight Russian numbers in the afternoon from Mr. Siloti, and two in the evening from our orchestra—with Siloti himself applauding for all he was worth from a seat on the floor of the hall!

It was a curious impression, hearing Mendelssohn's "Meeresstille und glückliche Fahrt" after a silence of some years. We have always been warmly enthusiastic about this overture; if not quite up to the "Hebriden" or the "Midsummer Night's Dream," it is still a work of exquisite genius, full of picturesque poetry. It holds by no means the last place in the list of those concert overtures in which Mendelssohn found, upon the whole, his most original and congenial field. Before the concert, we expressed some of this to a member of the orchestra, and he warned us that we should be disappointed; that the work would no longer sound now as it used to in the days of yore. Well, he was right; we were disappointed—not in the overture itself, but in the effect it made. This effect was a curious one: the composition seemed as strong, beautiful and poetic as ever; only a change seemed to have come over ourselves—the music all sounded as if we had suddenly grown partially deaf, the whole edge of the thing seemed dulled. This experience, which is perfectly explicable, has not diminished our faith in Mendelssohn's overture in the least; we firmly believe that the "Meeresstille und glückliche Fahrt" will continue to be played and enjoyed when people will ask you who and what sort of a man Tchaikovsky was, and what he wrote. We are fully pursuaded that the dull impression last Saturday evening came solely from contrasting Mendelssohn's orchestration, in a hall far too large for it, with recent hearings of more modern orchestration, in the same hall—which is just right for it.

And so we have at last heard Rimsky-Korsakoff's "Antar"! That it cannot compare with his "Scheherazade" in vigor of invention and force of fascination seems pretty clear. But one finds in it all the germs of what fascinates one so in the later and stronger work. There is the same brilliant imaginativeness, the same conspicuous power of producing a vivid picture, the same welcome conciseness, the same absolute originality in orchestration, the same power of holding a movement together, as a recognizable whole, by mysterious means apparently unknown to other composers. The musical material is, to be sure, far inferior, and the workmanship less masterly; but the "Scheherazade" shows none the less the logical fuller development of the man who wrote the "Antar." After hearing the one, you could spot the composer on hearing the other, without the help of a programme. What an astonishingly individual thing Rimsky-Korsakoff's orchestra is! How full of aroma and savor! Nobody else scores just as he does; even Liszt and Berlioz are not more individual in their coloring. Then he has a certain elegance which his stronger compatriot, Tchaikovsky, for the most part lacks. In feeling he is perhaps rather shallow and epidermal; his orchestral works that we have heard here hardly rise above the level of fascinating jeux d'esprit; they have a certain vers de société flavor. But they do not seem to aspire to much more; we cannot but find Rimsky-Korsakoff more satisfying in his peculiar fashion than we do Tchaikovsky on his higher plane. The performance of the "Antar" was admirable at every point.

Tchaikovsky's "Francesca da Rimini" can hardly be justly placed upon the same level with his "Romeo and Juliet"; it shows both his strength and his weakness. As a Dantesque picture of hell, it is brilliantly vivid; perhaps no finer a realization of the picture painted in words by Dante than Gustave Doré's illustrations of the same subject, or Martin's of "Paradise Lost"; there is a certain wilful portentousness about it that is more striking than convincing. It would never keep you awake of nights. But vivid and brilliant it certainly is; nothing ever sounded more cavernous, more speluncal, than those brazen blasts at the beginning; the whirlwind business is all capital. Only the episode in the middle, from which the composition takes it name, strikes us as weak and inadequate. Here we have the same sort of theme that we find in the cantilena of the first movement of the "Pathetic" symphony; a melody positively dripping with emotion, but commonplace and intrinsically ignoble. It does not fit Francesca in the least,; or, if at all, only in a generally emotional way. Remember that Dante, like a true Olympian deity, wiped out Francesca from actual history and placed her amongst the stars; ever since the "Divina Commedia" she is to be thought of only with loving reverence, as one poetically canonized. Tchaikovsky was the last man in the world to reflect anything of the simple nobility of feeling expressed by Dante in this matchless episode. One can say of this Francesca of Tchaikovsky's, as was once said of Falguière's Diana, "There is no objection to M. Falguière's taking any beautifully formed unmentionable young person he pleases as a model for a nude statue; but, when he bestows upon the lifelike reproduction of this same unmentionable young person the name of the goddess of Chastity, you feel that it is very like an inartistic profanation." The performance of the fantasia was irreproachable, and more than that.

We have heard the "Meistersinger" prelude better played. What is the need of forcing the brass so in Wagner's instrumentation? It makes it sound coarse and vulgar, besides destroying the balance of the orchestra. And just here it occurs to us: may not the frequent hearing of this too strident sort of playing of Wagner's orchestral works, and of orchestral excerpts from his music-dramas, be at the bottom of the fault some people find with stage performances of his operas in which the orchestra is wisely kept under so as not to drown out the singers—that such performances are weak and un-Wagnerish?

The next programme is: Mendelssohn, symphony No. 3, in A minor, "Scotch," opus. 56; C. M. Loeffler, symphonic poem, "La Mort de Tintagiles," for orchestra and two violes d'amour (the violes d'armour by Mr. Franz Kneisel and Mr. C. M. Loeffler); Wagner, "Der Ritt der Walküren." Mr. Ffrangçon Davies will sing two solos, to be announced later.

The Boston Traveler

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MONDAY, MAHCH 14, 1898.

First Boston Performance of Rimsky-Korsakoff Symphony "Antar"—A Fine Concert.

Seventeenth season Boston Symphony Orchestra; eighteenth concert. The programme:

Overture, "Sea-calm and Prosperous Voyage" ....Mendelssohn
Symphony No. 2, "Antar," op. 15.... Rimsky-Korsakoff
(First time in Boston.)
Fantasia, "Francesca da Rimini,".. Tschaikowsky
Prelude to "The Master Singers of Nuremberg" ....Wagner

The concert smelled of vodkha and left a taste of paprika hot in the mouth. So much of the Slav has not been collected in Music Hall for some time. On the whole, it was a trifle monotonous, and when came the mild and gentle Wagner, so clear to comprehend after the roar and tumult of the preceding Russians, there was a feeling of decided gratification. But think of Wagner sounding brightly, melodious and simple! It shows how the world has wagged since "Die Meistersinger."

The "Antar" symphony is not very much of a symphony, after all, at least according to the form we have come to accept. It is a tonal poem-picture, pure and simple, and never by any chance rises to symphonic dignity and grandeur. The bounding gazelle, the great bird, the hurling of the javelin, the dream of Antar, his revenge, power, love and death—all are pretty well depicted as such things go. There are moments of great beauty, and a plenty of rich and effective orchestration, but the total result is pointless and monotonous. It is well worth hearing, experimentally, and it was played with superb fire and brilliancy.

The "Francesca da Rimini" fantasia has been discussed in this department before. There only need be repeated a word of admiration for the marvellous reproduction on stringed instruments of those "cruellest winds" in hell's domain, and of praise for the extreme virtuosity of the players.

The lovely sea-piece of Mendelssohn might well have been placed at the end, in order to emphasize the occasional delights of delicate and beautiful writing. However, as I said before, the "Meistersinger" prelude served the purpose pretty well. Both were given with much splendor by the orchestra.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, MARCH 16, 1898.

THE program of the eighteenth Symphony concert, given last night in Music Hall was as follows:

Overture, Calm Sea and Prosperous Voyage	Mendelssohn
Symphony, Antar (First time in Boston.)	Rimsky-Korsakoff
Fantasia, Francesca da Rimini	Tschaikowsky
Prelude to Die Meistersinger	Wagner

Ichabod! Ichabod!

Fifteen or sixteen years ago I began to burn with curiosity to hear music by Rimsky-Korsakoff. First of all the name exercised a spell.

> His name was a terrible name, indeed,
> Being Timothy Thady Mulligan;
> And whenever he emptied his tumbler of punch,
> He'd not rest till he filled it full again.

As the years went by I became acquainted little by little with works of the Neo-Russian school. I heard a symphony by Borodine; I was introduced to the music of Stcherbatscheff; Balakireff was something more than a name and at last I heard Rimsky-Korsakoff's "Scheherazade" and was in the seventh heaven of delight. His "Russian Easter" pleased me less. Then I thought, shall we ever hear "Antar" and "Sadko?" The first has been played in Bordeaux. Is it possible that Boston does not know it? It was performed in New York some time in the season of '91-'92 under Mr. Van der Stucken's beat. Why should Bostonians burst in ignorance?

"Antar." The name itself haunted me, whether it appeared as Antar, Antara or Antarah. Was he one of the seven that wrote "Al Moallacat," poems that were hung in turn on the door of the Kaabah, poems written by poets that flourished in the period called Al Giaheliat, or the Period of Ignorance? Or should Nabegah be substituted in the place of Antar?

Wild, yea marvelous, are the legends told of Antar. I do not care for Antar, the poet, and I am pleased to learn that the poetry ascribed to him is disputed and dubbed modern. Listen to these extracts:

"Mercy, my lord, is the noblest quality of the noble."

"Bear not malice, O Shibub, for of malice good never came."

An Arabian Tupper!

But this is more like it: "She is blooming as the sun at dawn, with hair black as the midnight shades, with Paradise in her eye, her bosom an enchantment, and a form waving like he tamarisk when the soft wind blows from the hills of Nijd."

* * *

Then the preface on a fly leaf of the orchestral score set me dreaming—for I saw the score long before I heard the music. I give it in Mr. Apthorp's version, and I make no apology for the quotation—Antar is not given every Saturday night.

ANTAR.

Majestic is the aspect of the Syrian Desert, majestic are the ruins of Palmyra, that city built by the Spirits of Darkness; but Antar, the jewel of the desert, braves them, and bears himself proudly amid the remains of the demolished city. Antar has quit the fellowship of men forever, he has sworn everlasting hatred against them for the evil with which they repaid the good he wished them. * * *

Suddenly a lovely and bounding gazelle appears; Antar makes ready to pursue it, but a noise seems to sound through the air, and the light of day is veiled behind a thick shade; a gigantic bird is chasing the gazelle. Antar immediately changes his mind; his lance strikes the monster and it flys away, uttering a piercing scream. The gazelle vanishes also. Antar, left alone in the midst of the ruins, soon falls asleep, thinking on what has happened.

He sees himself transported into a splendid palace, where a multitude of slaves hasten to wait upon him and charm him with their singing. It is the dwelling of the queen of Palmyra—the fairy Ghul Nazar. The gazelle he had saved from the talons of the Spirit of Darkness was none other than the fairy herself. The grateful Ghul-Nazar promises Antar the three great fruitions of life; and, when he decides to accept the gift, the vision vanishes and he awakes amid the ruins.

II.

The first fruition granted Antar by the Queen of Palmyra—is the delights of revenge.

III.

The second fruition—the delights of power.

IV.

Antar has returned to the ruins of Palmyra. The third fruition granted Antar by the fairy—is the delights of love. Antar beseeches the fairy to take away his life as soon as she perceives the least coldness on his part, and she promises to fulfill his wish.

When, after long and mutual happiness, the fairy sees one fine day that Antar is absent-minded and turns his gaze upon the distant horizon, she forthwith guesses the reason thereof. Then she kisses him passionately. The fire of her passion is communicated to Antar and burns up his heart.

Their lips unite in a last embrace, and Antar dies in the fairy's arms.

* * *

Antar, the jewel of the desert, bearing himself proudly amid the remains of the demolished city!

And that opening sentence: "Majestic is the aspect of the Syrian Desert," &c.

It reminds one of Poe's "The region of which I speak is a dreary region in Libya, by the borders of the River Zäire."

(Who was it, by the way, that objected to Milton's swollen sentences of geographical interest? Was it Landor?)

There are sentences that, as I have written you before, at once suggest mighty music, music which surpasses all music written. The first verse of the fifth chapter of Daniel is a fine example. Schumann's ballad of Belshazzar is commonplace and dreary in comparison.

And I thought of music by this Russian that would enlarge the majesty of the Syrian Desert and Palmyra or soothe for a moment the breasts of the Spirits of Darkness.

But Antar to me was only a printed score.

In Alfred Habets' "Alexandre Borodine" (Paris, 1893), I learned not only that Rimsky-Korsakoff about 1862 left St. Petersburg to visit North America as an officer of the Marine Service of Russia, but I also learned some interesting facts about Antar.

Borodine says: "Whereas, I began with the ancients, Korsakoff began with Glinka, Liszt and Berlioz. Saturated with their ideas, he entered into an unknown sphere.

I have read somewhere—probably in a series of articles on Russian composers, published in the spring of 1886, in *The Theatre*, edited by Deshler Welch—that "Antar" was first given in St. Petersburg in 1868, and that the critics did not like it. It was afterward performed at Magdeburg in June, 1881, at a concert of the Tonkünstlerversammlung. Borodine was there at the time.

In a letter from Magdeburg to César Cui, Borodine wrote as follows:

"Apropos of 'Antar,' Liszt told me that the orchestra at the first rehearsals found several passages hazy, but afterward becoming better acquainted with the work, they had seized the spirit of this masterly orchestration, appreciated its worth, and played with a lively interest. 'You know,' he added, 'that we Germans understand music with difficulty and not immediately. For this reason it is necessary to perform works like "Antar" as well as possible.' * * * I was obliged to go to a rehearsal to give to the conductor, Mr. Nikisch, some information concerning the performance of 'Antar'—about the cadenza for harp, the manner in which Oriental themes should be played by the wind instruments, &c. * * * The orchestra heard my remarks with most kindly and respectful attention."

Nikisch was half an hour late at this rehearsal. At last he raised his baton. For a long time he remained as petrified in this cataleptic attitude; then he moved the stick brusquely and went ahead."

Nothing more about "Antar." The letter was left unfinished.

And I had not yet heard "Antar."

Last year I was reading in Von Bülow's "Ausgewählte Schriften" a letter written by him from London November 27, 1878, to the *Signale*. In it he speaks of "Rimsky-Korsakoff, of St. Petersburg, whose program symphony in four movements, 'Antar,' a magnificent tone picture, announces a coming tone poet. Perhaps you would like to know what I mean by this phrase? A tone poet is first of all a romantic, who if he develops himself into a genius can also be a classic—Chopin for instance. Among the younger tone poets I reckon Grieg and Hans von Bronsart."

* * *

Last month I read reviews of a performance of "Antar" in Paris at a Lamoureux concert. Mr. Barbadette said in *Le Menestrel* that the first movement might represent the danse du ventre as well as Palmyra and the gazelle and the bird. He sums up the matter thus: "Poor Antor could not resist so many delights; he dies from them, and harp strains show that he has ascended to some paradise or other, and that the symphony is over." He speaks of "les vagues mélopees" of the composer.

Ernst Thomas, reviewing the same concert for *Le Guide Musical* (Brussels), took a more cheerful view. "The work opens with an admirable picture of the desert, tonally warm and full of color, and of a great intensity of expression. There is perhaps too much affectation in this rude, clamorous savage orchestration that proposes to symbolize Vengeance, and the orchestra is often uselessly employed. The march, which answers the idea of Power, is imposing, majestic and well contrived. In Love the composer has found phrases full of tenderness and grace; too languorous, however, and destitute of force and passion. The symphony, as a whole, is most interesting; and if the composer does not always develop his themes as much as would be desirable, he often charms the hearer by the variety and the originality of his rhythms and by unexpected harmonic progressions."

* * *

Well, last night I heard "Antar." The disappointment was keen. The tone painting of the desert did not seem comparable to that in Goldmark's "Queen of Sheba" or David's "Desert" or the little orchestral sketch by Borodine. The Palmyra might be the town in New York State, quiet and commonplace. The approach of the gazelle and the whole business of the bird are cleverly managed—of course you must be told by the printed word what is about to happen, otherwise you might make a sad mistake in confounding emotions—but there must be something more than cleverness in music. The march seemed more effective than the movement designed to portray vengeance. I am ashamed to say that the love music of the last movement as a whole bored me. Perhaps I was not in the mood. And remember that for three weeks I had listened to orchestral passion as aroused by Walter Damrosch—with both arms.

There is ingenious and daring experimenting in "Antar;" there are instances of exquisite color; there are striking rhythms. I do not find in it much true musical thought or many authoritative statements. I do not find the composer taking the matter so seriously that you are forced to respect him and to think, "I am probably wrong; I must hear this piece again; there must be something in it." I weary of the constant tossing about of a theme; now one instrument has it, and now it is the turn of another; and there is little or no genuine development; hence the feeling of monotony, of endless and futile repetition. Antar is not to be named in the same breath with Scheherazade. The latter is planned and carried out in such a masterly fashion that you are persuaded during the performance that the Oriental scales and harmonic feeling are orthodox, and that our classics are, after all, the unbelievers.

* * *

Mr. Siloti and I were discussing Antar last night after the concert. I broached the subject with diffidence, because he is a good Russian and in sympathy with the ultramodern school. "No," he said; "Antar is interesting historically, and there are fine things in it; after all it is not music, and it should not be taken from the shelf."

* * *

Think of it! Antar immediately after Mendelssohn's smug overture! I wonder whether Mr. Paur really likes the "Calm Sea and Prosperous Voyage." A street car ride from Music Hall to his home in Jamaica Plain is far more exciting, for there are breweries on the way.

When I hear this overture—and I hope that I shall never be obliged to hear it, "Ruy Blas," or the "Dedication of the House," by Bethoven, again—I think of a wheezing steamboat laden with happy Sunday-school children and picnic baskets, leaving the wharf in Atlantic avenue for Hull. "What's that, teacher?" "That's a fort, dear." "Are there any real cannons there?" "I don't know, dear; we'll find out when the Spaniards come."

* * *

Tschaikowsky's "Francesca da Rimini" was superbly played. Yet Madonna Francesca, whose mouth, all quivering, was kissed by Polo, is not the feature of this fantaisia. Hell's Whirlwind is the subject of Tschaikowsky's story: "Cruelest winds under a dark and gloomy air." Is there anything in the literature of the orchestra so tremendously real as this whirlwind imagined by the Russian after seeing Doré's drawings to the "Inferno?"

> To be imprisoned in the viewless winds
> And blown with restless violence round about
> The pendent world.

And yet I am not sure that such a noisy whirlwind would be the worst of hells. Do you recall Friar Bonaventura's speech to Annabella in John Ford's play:

> There is a place—
> List, daughter!—in a black and hollow vault,
> Where day is never seen; there shines no sun,
> But flaming horror of consuming fires,
> A lightless sulphur, choked with smoky fogs
> Of an infected darkness: in this place
> Dwell many thousand thousand sundry sort
> Of never-dying deaths. * * *
> There stand these wretched things
> Who have dreamed out whole years in lawless sheets
> And secret incests, cursing one another.

* * *

Then there is the speech of Walter to the girl in Alexander Smith's "Life Drama":

> A thousand years hence, when we both are damned,
> We'll sit like ghosts upon the wailing shore,
> And read our lives by the red light of hell.

* * *

The last concerts by the Boston Symphony Orchestra in Brooklyn this season will be given at the Academy of Music Friday afternoon, March 25, and Saturday evening, March 26. Ffrangcon-Davies, baritone, will be the soloist. The program will be as follows:

Symphony in D major	Haydn
Templar's Soliloquy, from Ivanhoe	Sullivan
Overture to The Merry Wives of Windsor	Nicolai
Entr'acte from Manfred	Reinecke
Danse Macabre	Saint-Saëns
Wotan's Farewell and Fire Charm, from Die Walkyrie,	Wagner
Overture to Mignon	A. Thomas

The Saturday night concert will be devoted to Beethoven and Wagner.

Three movements from the Ninth Symphony, in D minor, op. 125—Allegro, ma non troppo, un poco maestoso; Molto vivace, presto; adagio molto e cantabile,	Ludwig van Beethoven
Rienzi, overture	Wagner
Siegfried. Idyll	Wagner
Lohengrin, prelude Act III	Wagner
Tristan and Isolde, prelude and Isolde's Love Death,	Wagner
Die Walküre, Ride of the Valkyries, Act III	Wagner

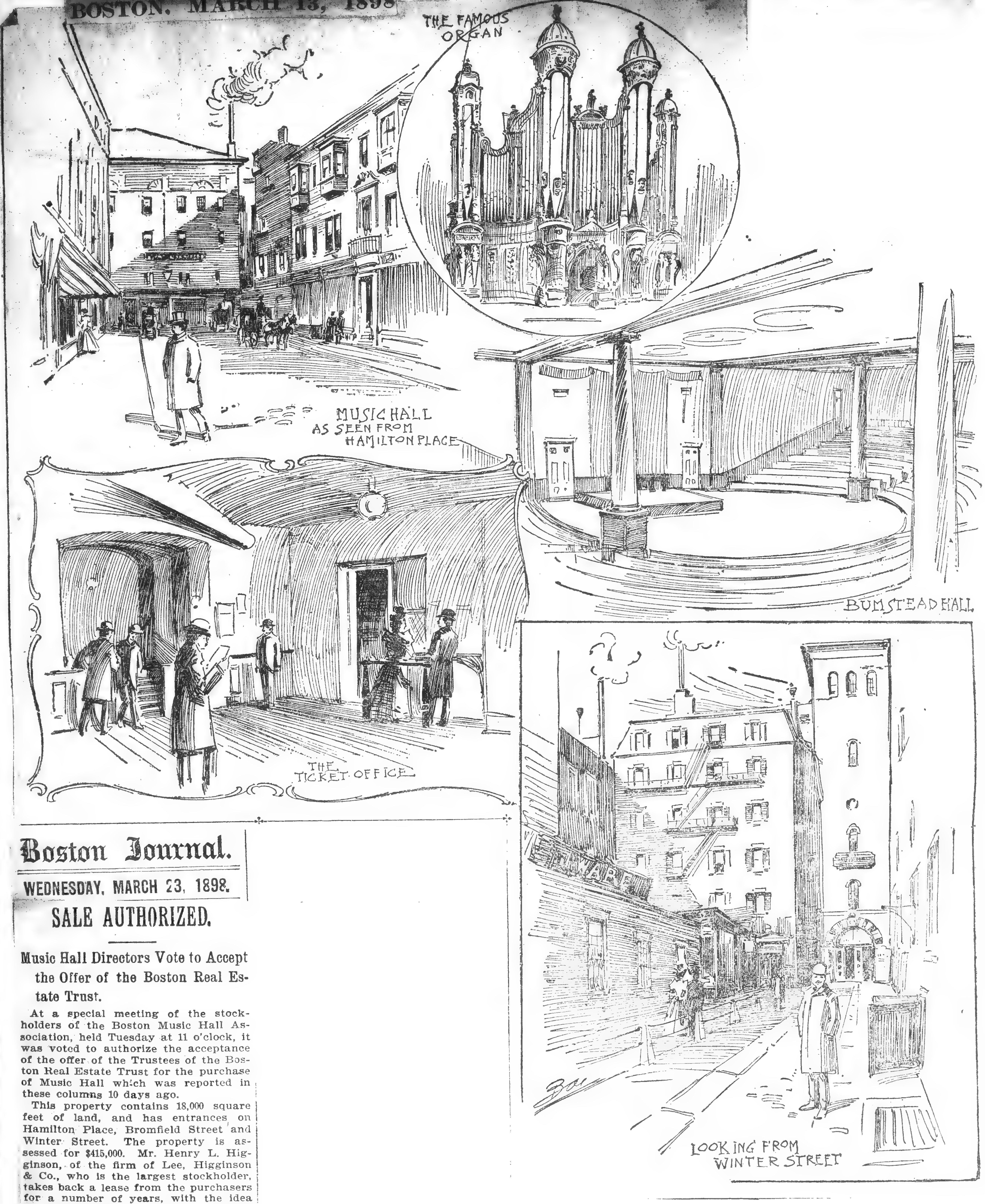
EMILIE FRANCES BAUER.

BROOKLYN LIFE

VOL. XVI. BROOKLYN, N. Y., MAR. 19, 1898. No. 420.

NEXT week will bring to a close the two series of Boston Symphony Orchestra concerts at the Academy of Music. For the Friday afternoon concert Francon Davies, the popular baritone, has been engaged as soloist, his numbers being the "Templar's Soliloquy," from Sir Arthur Sullivan's "Ivanhoe," and the beautiful closing scene of "Die Walkuere." The orchestra will play the familiar overtures to "Mignon" and "The Merry Wives of Windsor," the Haydn symphony in D minor, the "Danse Macabre" of Saint-Saens and an entr'acte from Reinecke's "Manfred." Saturday night the program will open with three movements from Beethoven's Ninth Symphony. The rest of the evening will be devoted to Wagner, and, contrary to the usual rule, there will be no soloists. The Wagner numbers are the overture to "Rienzi," the "Siegfried Idyll," the prelude to the third act of "Lohengrin," the prelude and "Liebestod" from "Tristan and Isolde" and "The Ride of the Walkyries," from "Die Walkuere." An explanatory lecture by Mr. Krehbiel—illustrated by Miss Mills—will precede the lecture on Thursday.

THE SUNDAY HERALD - BOSTON, MARCH 13, 1898


THE FAMOUS ORGAN
MUSIC HALL AS SEEN FROM HAMILTON PLACE
BUMSTEAD HALL
THE TICKET OFFICE
LOOKING FROM WINTER STREET

Boston Journal.

WEDNESDAY, MARCH 23, 1898.

SALE AUTHORIZED.

Music Hall Directors Vote to Accept the Offer of the Boston Real Estate Trust.

At a special meeting of the stockholders of the Boston Music Hall Association, held Tuesday at 11 o'clock, it was voted to authorize the acceptance of the offer of the Trustees of the Boston Real Estate Trust for the purchase of Music Hall which was reported in these columns 10 days ago.

This property contains 18,000 square feet of land, and has entrances on Hamilton Place, Bromfield Street and Winter Street. The property is assessed for $415,000. Mr. Henry L. Higginson, of the firm of Lee, Higginson & Co., who is the largest stockholder, takes back a lease from the purchasers for a number of years, with the idea of having Symphony concerts held in the hall for the present. The sale was made by C. W. Whittier.

THE SUNDAY [illegible] [illegible]ON. M[illegible] 13, 1898

OLD HALL'S HISTORY.

Scenes Enacted in Boston's Temple of Music.

Programme of the Great Opening Festival.

Some of the Song Birds Who Have Sung There.

Preachers and Lecturers on Its Platform.

Starting the Fund for the Famous Old Organ.

BOSTON MUSIC HALL is to be sold and probably demolished in a year or two. If the average Bostonian were asked what was the most familiar building to him in Boston, he would say it was Music Hall.

While the building is hardly old enough to warrant its being called a landmark, it has seen more history than any other structure in the "Athens of America," with the one exception, that of Faneuil Hall. Nearly every great event in the last 45 years has had Music Hall for a setting, since Faneuil Hall has long been outgrown by the needs of a great city.

Last November, on the 20th day of the month, Music Hall was 45 years old. The hall was opened on Saturday night, Nov. 20, 1852, with a grand concert.

The Boston Herald of Nov. 20, 1852, a little four-page paper, selling for 1 cent, printed an advance notice on the opening of the hall, and said, among other things:

"The programme is full and rich. No doubt this Festival, a proud one for Boston, will be the grandest event that was ever celebrated in this city." The notice is only 14 lines long, and the account in the following Monday's paper, there being no Sunday paper, was a scant half column in length, a report that would make a modern city editor laugh.

A part of the report of the opening is as follows:

"The new Music Hall was opened on Saturday evening for the first time, to an immense audience, assembled to participate in the great musical festival that had been prepared for the opening night. The hall exceeds the expectations of every one who has seen it. It is a grand and sumptuous affair. We have had nothing like it in Boston, and it may be long before we shall have another hall of equal extent, magnificence and beauty.

"The festival concert was in every respect a triumphant one, and gave unbounded satisfaction to as large and as fashionable an audience as was ever gathered within the walls of a concert hall. The choruses by the Handel and Haydn and Musical Education Societies were very effective, and the grand 'Hallelujah chorus' swelled through the spacious hall in uninterrupted grandeur. Albani appeared to the greatest advantage. Her voice filled the hall completely, and she gave unmingled satisfaction and delight. Mr. Arthurson and Sangiovanni were apologized for, on the ground of indisposition, and their absence caused some change in the programme."

The programme printed for the opening festival was as follows:

BOSTON MUSIC HALL.

The Directors of the Boston Music Hall have much pleasure in announcing to the public that their building will be finished, and opened with a

MUSICAL FESTIVAL,
ON SATURDAY MORNING, NOV. 20, 1852.

It is proposed that the proceeds of the Concert, after deducting expenses, shall be applied to form a fund, which at some future day may enable them to furnish the hall with an organ of the first class.

On this occasion they will have the valuable assistance of the following musical societies of Boston, who have all generously offered their aid:

The Handel and Haydn Society.
The Musical Education Society.
The Musical Fund Society.
The Germania Serenade Band.
The German Liederkranz.

The directors have also secured the services of

Madame Marietta Alboni,
Signor Sangiovanni,
Signor Rovere, and
Signor Arditi.

Director of the Musical Fund Society......
Organist....................Mr. August Fries
Conductor....................Mr. F. F. Mueller
Mr. George J. Webb

The price of tickets to all parts of the house has been fixed at

TWO DOLLARS.

Doors open at 6½ o'clock—concert to commence at 7½.

PROGRAMME.

PART I.

1. Overture, "Zauberfloete"..........Mozart
Musical Fund Society.
2. Chorus—Hallelujah, from "Mount of Olives"..........Beethoven
Handel and Haydn Society.
3. Song—"Casta Diva"..........Bellini
Madame Alboni.
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"Der Jaeger Abschied"....Mendelssohn
Kreissman's German Liederkranz.
5. Polonaise Concertante..........
"Gruss an das Vaterland"
Composed for orchestra by Wittmann.
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Handel and Haydn and Musical Education Societies.

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10. Trio—"Ah quel colpa," from "Il Barbiere"..........Rossini
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The great organ was taken out in 1884, on account of its crowding the Symphony orchestra too much, and the great sounding board was put in soon after. Dr. Tourgee had the organ stored in a shed behind the Conservatory, in hopes that the city would let him have part of the Old South burying ground for a concert hall for the organ. The city declined, however. The organ was sold last spring to Edwin F. Searles of Methuen for $1500. It cost $60,000.

Boston Transcript

TUESDAY, MARCH 15, 1898

MUSIC HALL OR OPERA HOUSE?

To the Editor of the Transcript:

The sale of the Boston Music Hall property brings the question of what shall be done with the property of the "New Boston Music Hall Association" into unexpected prominence, and I trust that you will, as usual, give the use of the needed space in your columns for a discussion of the action to be taken in this matter.

Although not a stockholder in the corporation, circumstances made it possible at the time of the subscription to be of material assistance in arousing public interest in the movement, and my professional duties at that time compelled me to thoroughly acquaint myself with the whole subject, and to make a study of public auditoriums both abroad and at home. I had interviews with many of the best architects of Boston and New York, and obtained opinions from many lovers of music who have enjoyed opportunities of hearing concerts and other musical performances in every big city on both sides of the Atlantic.

The object of my inquiries at that time was to get information and not to prove the correctness of any given theory, and I now ask the liberty of opening up a discussion of the action to be taken by the "New Boston Music Hall Association," in order that the greatest musical good for the greatest possible number of the musical public may result from such action.

Allow me to preface my remarks upon the main subject by a protest against the criticisms made upon the location selected in the purchase of the land at the junction of Massachusetts and Huntington avenues. If those who complain of this location will take a map of the section of the city south and west of Boston Common and find an estate or estates upon which a place of amusement arranged to seat over eight hundred people can be built upon, in compliance with the present building laws, which can be bought at a price that will make its use for such a purpose practicable, and is nearer Boston Common than the land now owned by the "New Music Hall Association," then I will admit the reasonableness of their objection. Real estate experts have failed in their endeavors to do this.

Now regarding the use of the property. If the purpose contemplated when the new corporation was formed, the building of a music hall, is carried out, the coming musical generation in this city will be deprived of much that it should enjoy, and the education of the Boston public in musical matters will take on limitations that will make the city more and more provincial in this characteristic. A new Music Hall may possibly supply an ideal home for the Symphony concerts, but the desirability of continuing to sacrifice every other line of musical development in the life of this city for the sake of maintaining these concerts is, I am rejoiced to say, becoming more and more realized among those who have studied the tendency of this yearly extravagance in the support of the Symphonies.

The money subscribed by the 290 or more stockholders to the "New Music Hall Association" was not raised specifically for a "music hall," but to provide a home for the Symphony Orchestra; and whatever plans may have been in the minds of the three trustees to whom the money was paid, it was at least an open question with the subscribers whether a music hall or an opera house was to be built. The money was raised from musical enthusiasts and for the interests of music.

In considering how this property can be used to best benefit the cause of music it may be well to recall the situation when the present Music Hall was built. Then the appeal for subscriptions was based upon the highest ideals, and the completion of the hall was looked upon as a step upward and onward in the development of the musical life of Boston. Let me ask those who accept what is as what should be if in their opinion the appeal for subscriptions to build the present Music Hall would have been successful if its uses in these later years had ever been dreamed of. Yet it is now contemplated to turn over the property of the "New Music Hall Association and the building of another Music Hall to the present officers of the new association, who are the identical men who have sanctioned the use of the present Music Hall for prize fights, cake walks, cat and dog shows, all-night dancing parties and other uses equally objectionable and equally at odds with all ideas of propriety and good taste. I have no personal antagonism toward Messrs. Henry L. Higginson and Charles E. Cotting, but I ask in all seriousness, has the management of Music Hall in recent years been such as to warrant a belief that these two gentlemen, who are alone responsible for the uses to which Music Hall has been put in recent years, will maintain any higher standing for a new hall of which they may be given control.

I have taken pains to fortify my own opinions regarding the possibilities of developing the New Music Hall property, and I have yet, with a single exception, to find any opposition among the company's stockholders to a reorganization of the company so as to allow of the building of not only a "home for the Symphony Orchestra" but a home also for operatic performances and for buildings suited to schools and instruction rooms for all lines of musical education. If the property is placed in the hands of men and women having a knowledge of and interest in the largest welfare of the musical public, it can be so used as to give this city a new start in its musical life and present possibilities for its thousands of musical students that have been demanded for many years by those open to conviction regarding such matters.

A well-appointed opera house, the use of which should be exclusively restricted to musical performances, could easily be arranged to give the best possible results in orchestral concerts, and the future patrons of the Symphonies could enjoy their weekly musical devotions with surroundings somewhat more in harmony with these performances than those provided in the present Music Hall. The classic lines of Mr. Higginson's woodshed roof would of course be missed, and the dull, dark and dismal decoration planned for the old auditorium by Mr. Cotting could not be enjoyed, but, with due fortitude, these deprivations could be borne.

It is difficult to fully state the advantages to the city which would result from the possession of such an opera house and buildings, under the control of directors having the same interest in music as has been so loyally shown by those who have directed the development of the Art Museum and Public Library in this city. It would, first of all, secure a permanent opera company with the yearly production of standard operas and the occasional bringing out of the works of native musicians which are now piled up and packed away every year by the discouraged applicants for a hearing from managers having interests other than the musical development of Boston. It would open up a field for American singers in reputable productions, now seldom supplied in America. It would give the students of orchestral instruments a possible opening other than those of the theatre orchestra and ballroom. It would complete the scheme of instruction now so admirably supplied otherwise by the New England Conservatory of Music, and put Boston, as she should be, in the advance in all that goes to supply a liberal musical education.

I do not wish to be understood as advising a repetition of the National Opera scheme, for I opposed the extravagance of Mrs. Thurber and Messrs. Theodore Thomas and Charles E. Locke in that undertaking from the start. I desire an opéra populaire," as it might be called. An opera house and company within the limits of moderation, to produce the line of operas within the repertoire of the Opéra Comique of Paris, leaving the grander works to the more liberal New York public, which includes a different element from what is found in this city.

It will not be found necessary to call upon musical Europe to maintain such an organization. America has an ample supply of singers and musicians, and the establishment of a permanent opera scheme here would make Boston a Mecca for hundreds of good American artists now engaged abroad, where they have had to be satisfied with fame in place of anticipated fortune.

Regarding the financial side of this matter, I will only say that if the property under consideration is given in charge of men and women who will show the same devotion to music as others in the city have recently shown in the cause of religion, there will be found no need of calling upon the subscribers to the stock of the "New Music Hall Association" for another cent.

FRED P. BACON.

Boston, March 14.

THE SUNDAY HERALD — BOSTON, MARCH 13, 1898

OLD HALL'S HISTORY.

Scenes Enacted in Boston's Temple of Music.

Programme of the Great Opening Festival.

Some of the Song Birds Who Have Sung There.

Preachers and Lecturers on Its Platform.

Starting the Fund for the Famous Old Organ.

BOSTON MUSIC HALL is to be sold and probably demolished in a year or two. If the average Bostonian were asked what was the most familiar building to him in Boston, he would say it was Music Hall.

While the building is hardly old enough to warrant its being called a landmark, it has seen more history than any other structure in the "Athens of America," with the one exception, that of Faneuil Hall. Nearly every great event in the last 45 years has had Music Hall for a setting, since Faneuil Hall has long been outgrown by the needs of a great city.

Last November, on the 20th day of the month, Music Hall was 45 years old. The hall was opened on Saturday night, Nov. 20, 1852, with a grand concert.

The Boston Herald of Nov. 20, 1852, a little four-page paper, selling for 1 cent, printed an advance notice on the opening of the hall, and said, among other things:

"The programme is full and rich. No doubt this Festival, a proud one for Boston, will be the grandest event that was ever celebrated in this city." The notice is only 14 lines long, and the account in the following Monday's paper, there being no Sunday paper, was a scant half column in length, a report that would make a modern city editor laugh.

A part of the report of the opening is as follows:

"The new Music Hall was opened on Saturday evening for the first time, to an immense audience, assembled to participate in the great musical festival that had been prepared for the opening night. The hall exceeds the expectations of every one who has seen it. It is a grand and sumptuous affair. We have had nothing like it in Boston, and it may be long before we shall have another hall of equal extent, magnificence and beauty.

"The festival concert was in every respect a triumphant one, and gave unbounded satisfaction to as large and as fashionable an audience as was ever gathered within the walls of a concert hall. The choruses by the Handel and Haydn and Musical Education Societies were very effective, and the grand 'Hallelujah chorus' swelled through the spacious hall in uninterrupted grandeur. Albani appeared to the greatest advantage. Her voice filled the hall completely, and she gave unmingled satisfaction and delight. Mr. Arthurson and Sangiovanni were apologized for, on the ground of indisposition, and their absence caused some change in the programme."

The programme printed for the opening festival was as follows:

BOSTON MUSIC HALL.

The Directors of the Boston Music Hall have much pleasure in announcing to the public that their building will be finished, and opened with a

MUSICAL FESTIVAL,
ON SATURDAY MORNING, NOV. 20, 1852.

It is proposed that the proceeds of the Concert, after deducting expenses, shall be applied to form a fund, which at some future day may enable them to furnish the hall with an organ of the first class.

On this occasion they will have the valuable assistance of the following musical societies of Boston, who have all generously offered their aid:

The Handel and Haydn Society.
The Musical Education Society.
The Musical Fund Society.
The Germania Serenade Band.
The German Liederkranz.

The directors have also secured the services of

Madame Marietta Alboni,
Signor Sangiovanni,
Signor Rovere, and
Signor Arditi.

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The "Old South fund," to buy the Old South Church for a museum, was aided by a grand ball on Feb. 18, 1879. A memorial service to Gen. Joseph Hooker was held on Nov. 16 of the same year.

The Boston Symphony orchestra was founded in 1881, judging from the records, and played in Music Hall in its second season, and thence ever after. George Henschel was the director then. The Cecelia sang in 1877. The New England Conservatory gave its 1000th concert on May 17, 1882, the concerts beginning in 1867. On Nov. 1, 1882, Christine Nilsson made her first appearance in this country at Music Hall, under the management of Henry E. Abbey. This brings us down to recent history.

The great organ was taken out in 1884, on account of its crowding the Symphony orchestra too much, and the great sounding board was put in soon after. Dr. Tourgee had the organ stored in a shed behind the Conservatory, in hopes that the city would let him have part of the Old South burying ground for a concert hall for the organ. The city declined, however. The organ was sold last spring to Edwin F. Searles of Methuen for $1500. It cost $60,000.

Boston Transcript

TUESDAY, MARCH 15, 1898

MUSIC HALL OR OPERA HOUSE?

To the Editor of the Transcript:

The sale of the Boston Music Hall property brings the question of what shall be done with the property of the "New Boston Music Hall Association" into unexpected prominence, and I trust that you will, as usual, give the use of the needed space in your columns for a discussion of the action to be taken in this matter.

Although not a stockholder in the corporation, circumstances made it possible at the time of the subscription to be of material assistance in arousing public interest in the movement, and my professional duties at that time compelled me to thoroughly acquaint myself with the whole subject, and to make a study of public auditoriums both abroad and at home. I had interviews with many of the best architects of Boston and New York, and obtained opinions from many lovers of music who have enjoyed opportunities of hearing concerts and other musical performances in every big city on both sides of the Atlantic.

The object of my inquiries at that time was to get information and not to prove the correctness of any given theory, and I now ask the liberty of opening up a discussion of the action to be taken by the "New Boston Music Hall Association," in order that the greatest musical good for the greatest possible number of the musical public may result from such action.

Allow me to preface my remarks upon the main subject by a protest against the criticisms made upon the location selected in the purchase of the land at the junction of Massachusetts and Huntington avenues. If those who complain of this location will take a map of the section of the city south and west of Boston Common and find an estate or estates upon which a place of amusement arranged to seat over eight hundred people can be built upon, in compliance with the present building laws, which can be bought at a price that will make its use for such a purpose practicable, and is nearer Boston Common than the land now owned by the "New Music Hall Association," then I will admit the reasonableness of their objection. Real estate experts have failed in their endeavors to do this.

Now regarding the use of the property. If the purpose contemplated when the new corporation was formed, the building of a music hall, is carried out, the coming musical generation in this city will be deprived of much that it should enjoy, and the education of the Boston public in musical matters will take on limitations that will make the city more and more provincial in this characteristic. A new Music Hall may possibly supply an ideal home for the Symphony concerts, but the desirability of continuing to sacrifice every other line of musical development in the life of this city for the sake of maintaining these concerts is, I am rejoiced to say, becoming more and more realized among those who have studied the tendency of this yearly extravagance in the support of the Symphonies.

The money subscribed by the 290 or more stockholders to the "New Music Hall Association" was not raised specifically for a "music hall," but to provide a home for the Symphony Orchestra; and whatever plans may have been in the minds of the three trustees to whom the money was paid, it was at least an open question with the subscribers whether a music hall or an opera house was to be built. The money was raised from musical enthusiasts and for the interests of music.

In considering how this property can be used to best benefit the cause of music it may be well to recall the situation when the present Music Hall was built. Then the appeal for subscriptions was based upon the highest ideals, and the completion of the hall was looked upon as a step upward and onward in the development of the musical life of Boston. Let me ask those who accept what is as what should be if in their opinion the appeal for subscriptions to build the present Music Hall would have been successful if its uses in these later years had ever been dreamed of. Yet it is now contemplated to turn over the property of the "New Music Hall Association and the building of another Music Hall to the present officers of the new association, who are the identical men who have sanctioned the use of the present Music Hall for prize fights, cake walks, cat and dog shows, all-night dancing parties and other uses equally objectionable and equally at odds with all ideas of propriety and good taste. I have no personal antagonism toward Messrs. Henry L. Higginson and Charles E. Cotting, but I ask in all seriousness, has the management of Music Hall in recent years been such as to warrant a belief that these two gentlemen, who are alone responsible for the uses to which Music Hall has been put in recent years, will maintain any higher standing for a new hall of which they may be given control.

I have taken pains to fortify my own opinions regarding the possibilities of developing the New Music Hall property, and I have yet, with a single exception, to find any opposition among the company's stockholders to a reorganization of the company so as to allow of the building of not only a "home for the Symphony Orchestra" but a home also for operatic performances and for buildings suited to schools and instruction rooms for all lines of musical education. If the property is placed in the hands of men and women having a knowledge of and interest in the largest welfare of the musical public, it can be so used as to give this city a new start in its musical life and present possibilities for its thousands of musical students that have been demanded for many years by those open to conviction regarding such matters.

A well-appointed opera house, the use of which should be exclusively restricted to musical performances, could easily be arranged to give the best possible results in orchestral concerts, and the future patrons of the Symphonies could enjoy their weekly musical devotions with surroundings somewhat more in harmony with these performances than those provided in the present Music Hall. The classic lines of Mr. Higginson's woodshed roof would of course be missed, and the dull, dark and dismal decoration planned for the old auditorium by Mr. Cotting could not be enjoyed, but, with due fortitude, these deprivations could be borne.

It is difficult to fully state the advantages to the city which would result from the possession of such an opera house and buildings, under the control of directors having the same interest in music as has been so loyally shown by those who have directed the development of the Art Museum and Public Library in this city. It would, first of all, secure a permanent opera company with the yearly production of standard operas and the occasional bringing out of the works of native musicians which are now piled up and packed away every year by the discouraged applicants for a hearing from managers having interests other than the musical development of Boston. It would open up a field for American singers in reputable productions, now seldom supplied in America. It would give the students of orchestral instruments a possible opening other than those of the theatre orchestra and ballroom. It would complete the scheme of instruction now so admirably supplied otherwise by the New England Conservatory of Music, and put Boston, as she should be, in the advance in all that goes to supply a liberal musical education.

I do not wish to be understood as advising a repetition of the National Opera scheme, for I opposed the extravagance of Mrs. Thurber and Messrs. Theodore Thomas and Charles E. Locke in that undertaking from the start. I desire an opéra populaire," as it might be called. An opera house and company within the limits of moderation, to produce the line of operas within the repertoire of the Opéra Comique of Paris, leaving the grander works to the more liberal New York public, which includes a different element from what is found in this city.

It will not be found necessary to call upon musical Europe to maintain such an organization. America has an ample supply of singers and musicians, and the establishment of a permanent opera scheme here would make Boston a Mecca for hundreds of good American artists now engaged abroad, where they have had to be satisfied with fame in place of anticipated fortune.

Regarding the financial side of this matter, I will only say that if the property under consideration is given in charge of men and women who will show the same devotion to music as others in the city have recently shown in the cause of religion, there will be found no need of calling upon the subscribers to the stock of the "New Music Hall Association" for another cent.

FRED P. BACON

Boston, March 14.

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, MARCH 21, 1898.

The "Scotch" Symphony Given by the Symphony Orchestra.

Saturday's programme began with Mendelsshon's "Scotch" symphony, generally considered the best orchestral work of the composer.

Amid all the dissonances and abnormal orchestral effects of "these most brisk and giddy-paced times" the A minor symphony wears well, and one views it with the greater respect when it is remembered that some of its points of scoring were practically inventions at the time it was written; such a point, for example, was the use of the deep register of the clarinette in the introduction, giving a spectral and uncanny touch to the weird north-land picture; Mendelssohn and Weber may be credited with discovering this ghost-like tone-color, for Beethoven and Mozart, both fond of the instrument, seem not to have been aware of its especially gloomy effects.

The work was read by Mr. Paur and played by the orchestra in an absolutely perfect manner; we cannot recall so satisfactory an interpretation of it. The scherzo was its most charming number, and here again the clarinette was in the foreground and deserves especial commendation for the clearness and surety which characterized its phrases. This scherzo is not only the acme of daintiness but it is one of the rare instances of a German composer catching the true Scottish spirit.

Many foreign composers have come under the spell of the glorious folk-music of Scotland, but very few have been able to reproduce it. Beethoven tried it and simply Teutonized his Scottish melodies; Bruch studied its repertoire and eliminated all trace of the heather out of his highly developed Scottish themes; Schumann used syncopations which, however pretty, did not succeed in establishing the lilt of Caledonia; but Mendelssohn in this scherzo caught the true spirit of Strathspey and Reel, and in "Oh wert thou in the Cauld Blast" and in the finale of this same symphony he also pictured the tenderly mournful side of the folk-music of Scotland.

The general trend of modern music toward extreme effects has left Mendelssohn a rather thinly-clad figure in the matter of scoring and of harmonic progressions, but his scherzo movements can still hold their own against the turgid tide, and they remain excellent examples of what a scherzo should be.

Beethoven himself was too frequently grotesque, rather than playful, in his scherzi, and the latter day saints of composition are generally frenzied instead of jocose, but Mendelssohn, whom Wagner decried as a mere copy of others, was an originator in this field, and his scherzo movements may still serve as models to these who seek the perfection of this form.

But the Adagio movement of this symphony is made of more perishable stuff; here is the effeminate "Songs-without-words" Mendelssohn; what England and Germany once held to be most poetic mournfulness we now perceive to be only a lace-handkerchief melancholy. Violins and violoncellos played the melodic theme with romantic fervor, but they could not galvanize it into life again.

We still find the finale an impressive movement; it is at times a veritable rhythmic fantasie, like portions of Beethoven's seventh symphony, and the plaintive sorrow expressed in its closing theme is masterly. The coda is weak and does not attain the majesty the composer intended.

Mr. Ffrangeon Davies was the soloist, and he began with a rather commonplace song from Sullivan's "Ivanhoe." He sang this well but it had very little to say for itself. The singer's clear enunciation might well be a model to the vocalists in this country of bad vocal elocution.

Mr. Davies's second number was of different calibre, being Wagner's "Wotan's Farewell," the closing scene of "Die Walkuere." In this the singer lacked something of sustained power, but the intelligence of his interpretation, the sympathetic quality of his voice, the eminently vocal style of his delivery, made the performance a commendable one.

Mr. Paur proved himself a magnificent director of accompaniment, for the elasticity of the tempi gave the singer all possible freedom and the dynamic force was always graded to his voice in the broad "feuer-zauber" where the voice was not powerful enough for the Wagner climax. Once or twice there were slips of intonation, but these were not frequent or pronounced enough to mar an excellent performance.

Mr. C. M. Loeffler's "Death of Tintagiles" was played for a second time—"durch hohem Befehl," which is "by request." It is said that Cherubini (we believe it was he) once heard a very complex and original work, and on being asked his opinion regarding it replied: "To understand that work one must hear it several times,—and I shall never hear it again!!" The Boston audience is placed in a better position to grapple with the abstruse points connected with the decease of this unfortunate viol d'amour. Tintagiles died of slow consumption; everything in the composition points to a slow and lingering death.

An enforced second hearing leads very nearly to the same result that the first one did; one can compliment the talented composer most heartily upon his mastery of the details of the most modern orchestration; one can find most beautiful passages in the course of the long composition; one can pay homage to the magnificent contrasts between power and pomp on the one side and weakness and pathos on the other; but one feels that Tintagiles ought, like Charles II., to apologize for being such a long time about his dying.

Messrs. Loeffler and Kneisel played the two 14-stringed instruments with great beauty. Mr. Loeffler, who is personally as popular as any musician in Boston, was called for twice at the end of the composition.

The song of Mr. Davies was not the only operatic echo given in this contrasted programme, the farewell of the god who shakes diatonic scales out of his spear was followed by evolutions of his cavalry; "The Ride of the Valkyries" (we think the word "Valkyrior" decidedly inferior,—which is not only poetry but truth) was given with enough power to fit a regiment of Uhlans.

The next programme is to be made up entirely of symphonies; this, in connection with the above number, gives us an idea which we present to our conductor; why not have a musical horse-show? One can gather a whole stable from the modern repertoire. There is Raff's skittish charger in the finale of the "Lenore" symphony, there is the lively span driven by Faust and Mephistopheles through the latter part of Berlioz's "Damnation de Faust," there is the runaway team driven by Phaeton, and scored by St. Saens, and here are the mounts of the Valkyries, surely sufficient to make a very lively running.

The performance of the "Ritt der Walkueren" was rather too loud in the brass parts, so that many of the chromatic phrases which add much to the excitement of the number were inaudible. There is a good deal more than trombone playing in this number, but on this occasion one had to imagine many of the other parts.

Louis C. Elson.

Boston Journal.
SUNDAY, MARCH 20, 1898.

SYMPHONY NIGHT.

Repetition of Mr. Loeffler's "Death of Tintagiles" at the Nineteenth Concert — Mr. Ffrangcon-Davis the Singer of the Evening.

The program of the nineteenth Symphony concert, given last night in Music Hall, Mr. Emil Paur, conductor, was as follows:

Symphony No. 3, in A minor, "Scotch" .... Mendelssohn
Sir Brian's Song, "Woo Thou Thy Snowflake," from "Ivanhoe" .... Sullivan
"The Death of Tintagiles" (suggested by the drama by Maurice Maeterlinck), Symphonic Poem for orchestra and two violes d'Amour obbligate ...... Loeffler
(The violes d'Amour by Mr. Franz Kneisel and Mr. C. M. Loeffler.)
Wotan's Farewell and Fire-Charm, from "The Valkyr" .... Wagner
The Ride of the Valkyries, from "The Valkyr" .... Wagner

The program-book announced "The Ride of the Valkyrior." This was not a missprint. Mr. Apthorp on page 599 again refers to the "Valkyrior," which he, following Bulfinch of "Age of Fable" fame, evidently regards as the plural of Valkyr. He might as well use "Valkyriur," which, as he tells us in a footnote, is the plural-form "in the original Icelandic." He might as well use the modern Icelandic "Valkyrja" for Valkyr.

This freak of Mr. Apthorp is unendurable. The plural of Valkyr is Valkyries—that is if you are writing or speaking English, and the program-book is supposed to be written in that language.

⁂

It was a pleasure, and, to me at least, it was education to hear Mr. Loeffler's highly imaginative work a second time. The pages that seemed strong after the first hearing seem still stronger after the second. The opening of this symphonic poem is that of a master, and the cantilena in the introduction is of truer thematic beauty and more sustained character than are as a rule the cantabile themes of this composer. There is a wealth of interesting orchestral detail as well as harmonic treatment throughout the work, which is in many ways remarkable. I still think that the violes d'amour are used at too great length. The peculiar sweetness of the tone of this instrument soon sours. And I am still inclined to think that the work as a whole is too much spun-out.

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Mr. Ffrangcon Davies first showed in this city his dramatic abilities as a singer when he gave a memorable performance of Elijah in a concert of the Handel and Haydn.

The aria from "Ivanhoe," which he sang last night, is chiefly interesting on account of the cheerful misinformation concerning the amatory habits of the lion to which Sir Brian de Bois-Guilbert likens himself in Sullivan's opera. Zoologists will be pleased to learn that this noble animal—I refer to the lion, not Sir Brian—brings "his wild mate docile to his side," and "in the dessert leads his tawny bride." The music is cheap, tawdry, pointless. It is Sullivan in his most genteel drawing room mood, when even in burning passion he remembers that he is in the presence of ladies. Mr. Davies sang with taste and skill. Any intensity that was noticeable was due to the individuality of the singer, not to the song.

Wotan's "Farewell" needs a heavier voice, and I fear that Mr. Davies sang this music too well. It was a pleasure to recognize his intelligence; it was also a pleasure to observe his mastery of song, when the song made its way through the orchestra, which was not always the case.

⁂

The symphony was finely read and admirably played. The first two movements are delightful music. It is a pity that Mendelssohn did not stop before the adagio and leave the symphony unfinished. The orchestra maintained its high reputation in the other numbers, with the exception of "The Ride of the Valkyries," in which the brass was rhythmically logy.

Philip Hale.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CIII., NO. 79.
SUNDAY, MARCH 20, 1898.

THE SYMPHONY CONCERT.

Programme Presented to Last Night's Audience in Music Hall.

The programme for the concert by the Boston Symphony orchestra in Music Hall last night was:

Symphony, A minor, "Scotch" .... Mendelssohn
"Woo Thou Thy Snowflake," from "Ivanhoe" .... Sullivan
"The Death of Tintagiles" ...... C. M. Loeffler
Wotan's Farewell and Fire Charm ..... Wagner
The Ride of the Valkyries .... Wagner

The soloist was Mr. Ffrangcon Davies.

The Mendelssohn symphony retains much of its original freshness, and nearly all of its interest. It was good to hear it again, especially in such a sympathetic, beautifully colored and finished an interpretation as Mr. Paur gave of it. The opening movement and the scherzo especially received charming treatment, and the performance of the work from beginning to end was exquisite in every way.

Mr. Loeffler's symphonic poem interested as much by its vigorous originality and made fully as strong an impression as attended its first performance. Another hearing brought into a clearer light much that seemed vague and bizarre on the previous presentation of the work. That it is abundant in power, invention and brilliant musicianship need not be repeated. As before, the viole d'amour parts were played by Mr. Franz Kneisel and the composer, and also as before, the latter was tremendously applauded and recalled many times.

Mr. Davies, who was welcomed very cordially, sang the air from Sir Arthur Sullivan's "Ivanhoe" very finely, but it is a question if the air was worth the singing. It is tame, conventional and more distinguished for its weak platitudes than for anything more noteworthy. Taken generally, it appeared to be one of the composer's drawing room songs, disporting itself on stilts, and very awkwardly at that. It was scarcely worthy the powers of Mr. Davies, whose splendid voice was at its best, and who sang with the breadth of style, the tunefulness and the artistic phrasing and sentiment that make his singing a delight. In the Wagner scene his intelligent appreciation of the music and the dignity of expression with which he sang it did it every justice. Had his voice been of a more powerful calibre than it is, the effort would have fallen nothing short of perfection.

The orchestral portion of the scene was magnificently given, and in a manner that was none the less effective because it was not continuously noisy and because it paid due consideration to the singer. The Valkyrie ride was read with no less discretion and with a richness and a variety of tone and color it has rarely received here. The orchestra through the whole concert was at its highest point of efficiency and enthusiasm. Mr. Davies was applauded with great fervor and was stormily recalled after each of his contributions to the programme.

There will be no public rehearsal and concert this week. The selections for the next concert are: Symphony No. 2, in D, Haydn; symphony in C, "Jupiter," Mozart; symphony No. 8, in F, Beethoven.

Boston Sunday Globe.
SUNDAY, MARCH 20, 1898.

Nineteenth Symphony Concert.

Mr Ffrancon Davies, the famous basso, was the soloist at the 19th symphony concert, the program of which was as follows: Symphony No. 3, "Scotch," A minor, Mendelssohn; Sir Brian's song from "Ivanhoe," Sullivan; symphonic poem, for orchestra and two violas d'amour obligato, Loeffler; Wotan's "Farewell and Fire-Charm," from "The Valkyr," Wagner; "The Ride of the Valkyrior," from "The Valkyr," Wagner.

Mr Davies has a voice of remarkable purity for a basso. It is not very deep, but its quality is excellent, especially in the higher register, and the singer has it under perfect control, and his enunciation of the text is distinct and easily heard. He introduced a basso aria from Sullivan's "Ivanhoe," which was new at these concerts, and his interpretation was thoroughly enjoyable, the lights and shades of expression being artistically shown, and the whole spirit of the composition being treated in a sympathetic manner. His mezzo voice deserves special commendation, the singer having mastered the art of using the "musical whisper" melodiously and without a deterioration in tone production. "Wotan's Farewell" was not as well suited to Mr Davies' voice as the Sullivan number, a heavier bass being requisite to make the aria impressive and also to successfully cope with the heavy orchestration. Aside from the lack of power Mr Davies sang the excerpt admirably, delivering the apostrophe to Loge with good dramatic effect. He was most heartily applauded at the close of each number.

Mr Loeffler's symphonic poem for orchestra and two violas d'amour, heard here earlier in the season, was given with the composer and Mr Kneisel as the performers upon the obsolete instruments. The composition is of the modern school and somewhat sensational at times, but to a musical expert it is an interesting contributon to musical literature. It is scored elaborately and very skilfully, and was received with evident favor by the auditors. Mr Kneisel and Mr Loeffler performed their tasks perfectly, and the orchestra played with more precision and achieved better results than at the former concert.

Mendelssohn's great "Scotch" symphony, given with merely a short pause between the different movements, was a splendid example of the symphony men at their best. The second and fourth parts displayed the acme of orchestral harmony. Wagner's "Ride of the Valkyrior" was played with the usual dash and brilliancy.

There will be no symphony concerts this week. The program next week will comprise Haydn's D major symphony, Mozart's "Jupiter" symphony and Beethoven's eighth symphony.

Boston Courier.
SUNDAY MORNING, MARCH 20, 1898.

Mr. Paur's nineteenth programme began with Mendelssohn's "Scotch" symphony, which is not too often heard. The reading was so full and fine that the beautiful work took on new delicacy and grace, while there was such careful skill in marking just emphases and illuminating special points that the scoring—so simple in comparison with the fashions of the day—seemed often more full and strong than it actually is. The wind choir, upon which the composer depended so much, was especially rich and warm in tone. And indeed the whole symphony was so perfectly in head and hand that Mr. Paur frequently left the orchestra for quite long passages with scarcely an indication of his direction—and this even in the vivace and the penultimate allegro. The second orchestral selection was a repetition of Mr. Loeffler's "Death of Tintagiles," which made a new and deep impression and won him fresh plaudits. His poetic ingenuity in depicting the material tempest and suggesting the storm of fate, in conveying the soft sympathy of the cherishing sister and the doomed boy, as well as in noting the imperious advance of the catastrophe, were again observed with admiration, although a question seemed to rise naturally as to whether the return of the storm were not too long for the musical score, while it might still be in proportion as an element of Maeterlinck's scene. The sweet, strange, penetrating voices of the violes d'amour which Mr. Loeffler and Mr. Kneisel played, were welcomed once more by the listeners. Later the orchestra played splendidly the "Fire Charm" and "Ride of the Valkyries," having previously accompanied "Wotan's Farewell" so pitilessly that the demigod's representative might have saved himself the trouble of singing all the first part of his music and a good deal of the last of it. The singer was Mr. Frangcon Davies, who seems likely to get into a bad way if he does not turn his steps at once into safe paths. He had best let Wagner pretty thoroughly alone, as his strained tones, his marked tremolo and his violent and vicious breathing in the Wotan scene demonstrated only too plainly. Earlier in the programme he introduced a scene of Brian de Bois-Guilbert from Sullivan's "Ivanhoe." This has no particular value for thought, emotion or style; but, if delivered with rude passion and fierce vehemence, might carry weight. Mr. Davies vocalized it beautifully, although the tessitura is really too high for him; but, while he was not unemphatic, he was undramatic. For no one who had not the words before him but might more easily have imagined the song to be one for Romeo or Faust or Don Giovanni than for the lawless, cruel, selfish, arrogant Templar.

The next concert—on April second—will be indeed a symphony affair, as the programme consists entirely of Haydn's second, Mozart's "Jupiter" and Beethoven's eighth.

The Boston Traveler
PUBLISHED BY THE
BOSTON TRAVELER CO.,
TORREY E. WARDNER, President.
Seventy-fifth year—Vol. LIII. No. 296
MONDAY, MARCH 21, 1898.

THE SYMPHONY.

An Excellent Concert, With Mr. Ffrangcon Davies as Soloist. Mr. Loeffler's Work Again.

Seventeenth season Boston Symphony Orchestra; nineteenth concert. Mr. Ffrangcon Davies, soloist. The programme:

Symphony No. 3, in A minor, "Scotch" Mendelssohn
Sir Brian's Song. "Woo Thou Thy Snowflake." from "Ivanhoe" .... Sullivan
"The Death of Tintagiles" (suggested by the drama by Maurice Maeterlinck), Symphonic Poem for orchestra and two violes d'Amour obligate .... Loeffler
(The violes d'Amour by Mr. Franz Kneisel and Mr. C. M. Loeffler.)
Wotan's Farewell and Fire-Charm, from "The Valkyr" .... Wagner
The Ride of the Valkyries, from "The Valkyr" .... Wagner

Mendelssohn's ever-beautiful "Scotch" symphony was delightfully played, of course, and if the self-important kettle drummer could only have been made to realize that the fate of the piece did not depend on the ferocity of his thumping, the effect would have been all the better. Why he has not been suppressed years ago passes all comprehension. However, there were many places where he was "tacet," and among them the adagio, which I still consider one of the loveliest of orchestral songs.

Mr. Ffrangcon Davies sang with superb breadth and purity of voice in the "Ivanhoe" aria. To tell the truth, the piece is rather wishy-washy, though melodious enough in the commoner Sullivanesque style, and shows strong traces of Gounod. But the dramatic strength and natural beauty of tone that Mr. Davies displayed invested it with interest and a certain effectiveness. In "Wotan's Farewell," where the most powerful and sonorous of bass voices are absolutely demanded, the singer made less impression, although it was impossible not to regard his work with admiration.

The repetition of Mr. Loeffler's weird "Death of Tintagiles" was welcome in that it afforded a better opportunity for decision as to its merits. It seems to me that it is one of the strongest, most original and highly finished symphonic poems of recent years. The note of gloom and impending tragedy is everywhere present, even in the mournfully sweet singing of the viols d'amour, while the terror of the story finds excellent expression through Mr. Loeffler's rich and complex orchestration. The work was given with the utmost brilliancy. Everything was "ex cathedra," of course, with the composer playing one of the obligato instruments.

A dashing performance of the "Ride of the Valkyries" closed the concert, which was, on the whole, a pleasant and profitable one.

WILDER D. QUINT.

[93]

BOSTON DAILY ADVERTISER.
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Many foreign composers have come under the spell of the glorious folk-music of Scotland, but very few have been able to reproduce it. Beethoven tried it and simply Teutonized his Scottish melodies; Bruch studied its repertoire and eliminated all trace of the heather out of his highly developed Scottish themes; Schumann used syncopations which, however pretty, did not succeed in establishing the lilt of Caledonia; but Mendelssohn in this scherzo caught the true spirit of Strathspey and Reel, and in "Oh wert thou in the Cauld Blast" and in the finale of this same symphony he also pictured the tenderly mournful side of the folk-music of Scotland.

The general trend of modern music toward extreme effects has left Mendelssohn a rather thinly-clad figure in the matter of scoring and of harmonic progressions, but his scherzo movements can still hold their own against the turgid tide, and they remain excellent examples of what a scherzo should be.

Beethoven himself was too frequently grotesque, rather than playful, in his scherzi, and the latter day saints of composition are generally frenzied instead of jocose, but Mendelssohn, whom Wagner decried as a mere copy of others, was an originator in this field, and his scherzo movements may still serve as models to those who seek the perfection of this form.

But the Adagio movement of this symphony is made of more perishable stuff; here is the effeminate "Songs-without-words" Mendelssohn; what England and Germany once held to be most poetic mournfulness we now perceive to be only a lace-handkerchief melancholy. Violins and violoncellos played the melodic theme with romantic fervor, but they could not galvanize it into life again.

We still find the finale an impressive movement; it is at times a veritable rhythmic fantasie, like portions of Beethoven's seventh symphony, and the plaintive sorrow expressed in its closing theme is masterly. The coda is weak and does not attain the majesty the composer intended.

Mr. Ffrangeon Davies was the soloist, and he began with a rather commonplace song from Sullivan's "Ivanhoe." He sang this well but it had very little to say for itself. The singer's clear enunciation might well be a model to the vocalists in this country of bad vocal elocution.

Mr. Davies's second number was of different calibre, being Wagner's "Wotan's Farewell," the closing scene of "Die Walkuere." In this the singer lacked something of sustained power, but the intelligence of his interpretation, the sympathetic quality of his voice, the eminently vocal style of his delivery, made the performance a commendable one.

Mr. Paur proved himself a magnificent director of accompaniment, for the elasticity of the tempi gave the singer all possible freedom and the dynamic force was ayways graded to his voice in the broad "feuer-zauber" where the voice was not powerful enough for the Wagner climax. Once or twice there were slips of intonation, but these were not frequent or pronounced enough to mar an excellent performance.

Mr. C. M. Loeffler's "Death of Tintagiles" was played for a second time—"durch hohem Befehl," which is "by request." It is said that Cherubini (we believe it was he) once heard a very complex and original work, and on being asked his opinion regarding it replied: "To understand that work one must hear it several times,—and I shall never hear it again!!" The Boston audience is placed in a better position to grapple with the abstruse points connected with the decease of this unfortunate viol d'amour. Tintagiles died of slow consumption; everything in the composition points to a slow and lingering death.

An enforced second hearing leads very nearly to the same result that the first one did; one can compliment the talented composer most heartily upon his mastery of the details of the most modern orchestration; one can find most beautiful passages in the course of the long composition; one can pay homage to the magnificent contrasts between power and pomp on the one side and weakness and pathos on the other; but one feels that Tintagiles ought, like Charles II., to apologize for being such a long time about his dying.

Messrs. Loeffler and Kneisel played the two 14-stringed instruments with great beauty. Mr. Loeffler, who is personally as popular as any musician in Boston, was called for twice at the end of the composition.

The song of Mr. Davies was not the only operatic echo given in this contrasted programme, the farewell of the god who shakes diatonic scales out of his spear was followed by evolutions of his cavalry; "The Ride of the Valkyries" (we think the word "Valkyrior" decidedly inferior,—which is not only poetry but truth) was given with enough power to fit a regiment of Uhlans.

The next programme is to be made up entirely of symphonies; this, in connection with the above number, gives us an idea which we present to our conductor; why not have a musical horse-show? One can gather a whole stable from the modern repertoire. There is Raff's skittish charger in the finale of the "Lenore" symphony, there is the lively span driven by Faust and Mephistopheles through the latter part of Berlioz's "Damnation de Faust," there is the runaway team driven by Phaeton, and scored by St. Saens, and here are the mounts of the Valkyries, surely sufficient to make a very lively running.

The performance of the "Ritt der Walkueren" was rather too loud in the brass parts, so that many of the chromatic phrases which add much to the excitement of the number were inaudible. There is a good deal more than trombone playing in this number, but on this occasion one had to imagine many of the other parts.

Louis C. Elson.

Boston Journal.

SUNDAY, MARCH 20, 1898.

SYMPHONY NIGHT.

Repetition of Mr. Loeffler's "Death of Tintagiles" at the Nineteenth Concert — Mr. Ffrangcon-Davis the Singer of the Evening.

The program of the nineteenth Symphony concert, given last night in Music Hall, Mr. Emil Paur, conductor, was as follows:

Symphony No. 3, in A minor, "Scotch" Mendelssohn
Sir Brian's Song, "Woo Thou Thy Snowflake," from "Ivanhoe"........Sullivan
"The Death of Tintagiles" (suggested by the drama by Maurice Maeterlinck). Symphonic Poem for orchestra and two violes d'Amour obbligate......Loeffler
(The violes d'Amour by Mr. Franz Kneisel and Mr. C. M. Loeffler.)
Wotan's Farewell and Fire-Charm, from "The Valkyr"........................Wagner
The Ride of the Valkyries, from "The Valkyr" .... Wagner

The program-book announced "The Ride of the Valkyrior." This was not a missprint. Mr. Apthorp on page 599 again refers to the "Valkyrior," which he, following Bulfinch of "Age of Fable" fame, evidently regards as the plural of Valkyr. He might as well use "Valkyriur," which, as he tells us in a footnote, is the plural-form "in the original Icelandic." He might as well use the modern Icelandic "Valkyrja" for Valkyr.

This freak of Mr. Apthorp is unendurable. The plural of Valkyr is Valkyries—that is if you are writing or speaking English, and the program-book is supposed to be written in that language.

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It was a pleasure, and, to me at least, it was education to hear Mr. Loeffler's highly imaginative work a second time. The pages that seemed strong after the first hearing seem still stronger after the second. The opening of this symphonic poem is that of a master, and the cantilena in the introduction is of truer thematic beauty and more sustained character than are as a rule the cantabile themes of this composer. There is a wealth of interesting orchestral detail as well as harmonic treatment throughout the work, which is in many ways remarkable. I still think that the violes d'amour are used at too great length. The peculiar sweetness of the tone of this instrument soon sours. And I am still inclined to think that the work as a whole is too much spun-out.

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Mr. Ffrangcon Davies first showed in this city his dramatic abilities as a singer when he gave a memorable performance of Elijah in a concert of the Handel and Haydn.

The aria from "Ivanhoe," which he sang last night, is chiefly interesting on account of the cheerful misinformation concerning the amatory habits of the lion to which Sir Brian de Bois-Guilbert likens himself in Sullivan's opera. Zoologists will be pleased to learn that this noble animal—I refer to the lion, not Sir Brian—brings "his wild mate docile to his side," and "in the dessert leads his tawny bride." The music is cheap, tawdry, pointless. It is Sullivan in his most genteel drawing room mood, when even in burning passion he remembers that he is in the presence of ladies. Mr. Davies sang with taste and skill. Any intensity that was noticeable was due to the individuality of the singer, not to the song.

Wotan's "Farewell" needs a heavier voice, and I fear that Mr. Davies sang this music too well. It was a pleasure to recognize his intelligence; it was also a pleasure to observe his mastery of song, when the song made its way through the orchestra, which was not always the case.

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The symphony was finely read and admirably played. The first two movements are delightful music. It is a pity that Mendelssohn did not stop before the adagio and leave the symphony unfinished. The orchestra maintained its high reputation in the other numbers, with the exception of "The Ride of the Valkyries," in which the brass was rhythmically logy.

Philip Hale.

SUNDAY HERALD.
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SUNDAY, MARCH 20, 1898.

THE SYMPHONY CONCERT.

Programme Presented to Last Night's Audience in Music Hall.

The programme for the concert by the Boston Symphony orchestra in Music Hall last night was:

Symphony, A minor, "Scotch"....Mendelssohn
"Woo Thou Thy Snowflake," from "Ivanhoe"..................................Sullivan
"The Death of Tintagiles"......C. M. Loeffler
Wotan's Farewell and Fire Charm.....Wagner
The Ride of the Valkyries.............Wagner

The soloist was Mr. Ffrangcon Davies.

The Mendelssohn symphony retains much of its original freshness, and nearly all of its interest. It was good to hear it again, especially in such a sympathetic, beautifully colored and finished an interpretation as Mr. Paur gave of it. The opening movement and the scherzo especially received charming treatment, and the performance of the work from beginning to end was exquisite in every way.

Mr. Loeffler's symphonic poem interested as much by its vigorous originality and made fully as strong an impression as attended its first performance. Another hearing brought into a clearer light much that seemed vague and bizarre on the previous presentation of the work. That it is abundant in power, invention and brilliant musicianship need not be repeated. As before, the viole d'amour parts were played by Mr. Franz Kneisel and the composer, and also as before, the latter was tremendously applauded and recalled many times.

Mr. Davies, who was welcomed very cordially, sang the air from Sir Arthur Sullivan's "Ivanhoe" very finely, but it is a question if the air was worth the singing. It is tame, conventional and more distinguished for its weak platitudes than for anything more noteworthy. Taken generally, it appeared to be one of the composer's drawing room songs disporting itself on stilts, and very awkwardly at that. It was scarcely worthy the powers of Mr. Davies, whose splendid voice was at its best, and who sang with the breadth of style, the tunefulness and the artistic phrasing and sentiment that make his singing a delight. In the Wagner scene his intelligent appreciation of the music and the dignity of expression with which he sang it did it every justice. Had his voice been of a more powerful calibre than it is, the effort would have fallen nothing short of perfection.

The orchestral portion of the scene was magnificently given, and in a manner that was none the less effective because it was not continuously noisy and because it paid due consideration to the singer. The Valkyrie ride was read with no less discretion and with a richness and a variety of tone and color it has rarely received here. The orchestra through the whole concert was at its highest point of efficiency and enthusiasm. Mr. Davies was applauded with great fervor and was stormily recalled after each of his contributions to the programme.

There will be no public rehearsal and concert this week. The selections for the next concert are: Symphony No. 2, in D, Haydn; symphony in C, "Jupiter," Mozart; symphony No. 8, in F, Beethoven.

Boston Sunday Globe.

SUNDAY, MARCH 20, 1898.

Nineteenth Symphony Concert.

Mr Ffrancon Davies, the famous basso, was the soloist at the 19th symphony concert, the program of which was as follows: Symphony No. 3, "Scotch," A minor, Mendelssohn; Sir Brian's song from "Ivanhoe," Sullivan; symphonic poem, for orchestra and two violas d'amour obligato, Loeffler; Wotan's "Farewell and Fire-Charm," from "The Valkyr," Wagner; "The Ride of the Valkyrior," from "The Valkyr," Wagner.

Mr Davies has a voice of remarkable purity for a basso. It is not very deep, but its quality is excellent, especially in the higher register, and the singer has it under perfect control, and his enunciation of the text is distinct and easily heard. He introduced a basso aria from Sullivan's "Ivanhoe," which was new at these concerts, and his interpretation was thoroughly enjoyable, the lights and shades of expression being artistically shown, and the whole spirit of the composition being treated in a sympathetic manner. His mezzo voice deserves special commendation, the singer having mastered the art of using the "musical whisper" melodiously and without a deterioration in tone production. "Wotan's Farewell" was not as well suited to Mr Davies' voice as the Sullivan number, a heavier bass being requisite to make the aria impressive and also to successfully cope with the heavy orchestration. Aside from the lack of power Mr Davies sang the excerpt admirably, delivering the apostrophe to Loge with good dramatic effect. He was most heartily applauded at the close of each number.

Mr Loeffler's symphonic poem for orchestra and two violas d'amour, heard here earlier in the season, was given with the composer and Mr Kneisel as the performers upon the obsolete instruments. The composition is of the modern school and somewhat sensational at times, but to a musical expert it is an interesting contributon to musical literature. It is scored elaborately and very skilfully, and was received with evident favor by the auditors. Mr Kneisel and Mr Loeffler performed their tasks perfectly, and the orchestra played with more precision and achieved better results than at the former concert.

Mendelssohn's great "Scotch" symphony, given with merely a short pause between the different movements, was a splendid example of the symphony men at their best. The second and fourth parts displayed the acme of orchestral harmony. Wagner's "Ride of the Valkyrior" was played with the usual dash and brilliancy.

There will be no symphony concerts this week. The program next week will comprise Haydn's D major symphony, Mozart's "Jupiter" symphony and Beethoven's eighth symphony.

Boston Courier.

SUNDAY MORNING, MARCH 20, 1898.

Mr. Paur's nineteenth programme began with Mendelssohn's "Scotch" symphony, which is not too often heard. The reading was so full and fine that the beautiful work took on new delicacy and grace, while there was such careful skill in marking just emphases and illuminating special points that the scoring—so simple in comparison with the fashions of the day—seemed often more full and strong than it actually is. The wind choir, upon which the composer depended so much, was especially rich and warm in tone. And indeed the whole symphony was so perfectly in head and hand that Mr. Paur frequently left the orchestra for quite long passages with scarcely an indication of his direction—and this even in the [illegible] and the penultimate allegro. The second orchestral selection was a repetition of Mr. Loeffler's "Death of Tintagiles," which made a new and deep impression and won him fresh plau[illegible] [illegible]is poetic ingenuity in depicting the ma[illegible] [illegible]pest and suggesting the storm of fate, in [illegible]ing the soft sympathy of the cherishing siste[illegible] [illegible]e doomed boy, as well as in noting the imperce[illegible]vance of the catastrophe, were again [illegible]ved w[illegible] admiration, although a question se[illegible] to ris[illegible] naturally as to whether the return of th[illegible] storm were not too long for the musical scene, while it might still be in proportion as an element of Maeterlinck's scene. The sweet, strange, penetrating voices of the vio[illegible]amour which Mr. Loeffler and Mr. Kneisel p[illegible], were welcomed once more by the listeners. Later the orchestra played splendidly the "Fire [illegible]" and "Ride of the Valkyries," having pr[illegible] accompanied "Wotan's Farewell" so pitile[illegible] [illegible]he demigod's representative might have sa[illegible] [illegible] if the trouble of singing all the first part o[illegible] music and a good deal of the last of it. The s[illegible] was Mr. Frangcon Davies, who seems likely [illegible] into a bad way if he does not turn his steps a[illegible] into safe paths. He had best let Wagner pretty thoroughly alone, as his strained tones, his ma[illegible] tremolo and his violent and vicious breathing in the Wotan scene demonstrated only too plainly. Earlier in the programme he introduced a s[illegible] of Brian de Bois-Guilbert from Sullivan's [illegible] This has no particular value for thou[illegible] [illegible]or style; but, if delivered with rude pass[illegible] vehemence, might carry weight. Mr. Da[illegible] [illegible]alized it beautifully, although the tessit[illegible] really too high for him; but, while he was [illegible]mphatic, he was undramatic. For no one w[illegible] had not the words before him but might mo[illegible] have imagined the song to be one for [illegible] or Faust or Don Giovanni than for the law[illegible] [illegible]uel, selfish, arrogant Templar.

The next concert—on April second—will be indeed a symphony affair, as the programme consists entirely of Haydn's second, Mozart's "Jupiter" and Beethoven's eighth.

The Boston Traveler
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Seventy-fifth year—Vol. LIII. No. 296

MONDAY, MARCH 21, 1898.

THE SYMPHONY.

An Excellent Concert, With Mr. Ffrangcon Davies as Soloist. Mr. Loeffler's Work Again.

Seventeenth season Boston Symphony Orchestra; nineteenth concert. Mr. Ffrangcon Davies, soloist. The programme:

Symphony No. 3, in A minor, "Scotch" Mendelssohn
Sir Brian's Song, "Woo Thou Thy Snowflake," from "Ivanhoe" ....Sullivan
"The Death of Tintagiles" (suggested by the drama by Maurice Maeterlinck), Symphonic Poem for orchestra and two violes d'Amour obligate........Loeffler
(The violes d'Amour by Mr. Franz Kneisel and Mr. C. M. Loeffler.)
Wotan's Farewell and Fire-Charm, from "The Valkyr" ....Wagner
The Ride of the Valkyries, from "The Valkyr" ....Wagner

Mendelssohn's ever-beautiful "Scotch" symphony was delightfully played, of course, and if the self-important kettle drummer could only have been made to realize that the fate of the piece did not depend on the ferocity of his thumping, the effect would have been all the better. Why he has not been suppressed years ago passes all comprehension. However, there were many places where he was "tacet," and among them the adagio, which I still consider one of the loveliest of orchestral songs.

Mr. Ffrangcon Davies sang with superb breadth and purity of voice in the "Ivanhoe" aria. To tell the truth, the piece is rather wishy-washy, though melodious enough in the commoner Sullivanesque style, and shows strong traces of Gounod. But the dramatic strength and natural beauty of tone that Mr. Davies displayed invested it with interest and a certain effectiveness. In "Wotan's Farewell," where the most powerful and sonorous of bass voices are absolutely demanded, the singer made less impression, although it was impossible not to regard his work with admiration.

The repetition of Mr. Loeffler's weird "Death of Tintagiles" was welcome in that it afforded a better opportunity for decision as to its merits. It seems to me that it is one of the strongest, most original and highly finished symphonic poems of recent years. The note of gloom and impending tragedy is everywhere present, even in the mournfully sweet singing of the viols d'amour, while the terror of the story finds excellent expression through Mr. Loeffler's rich and complex orchestration. The work was given with the utmost brilliancy. Everything was "ex cathedra," of course, with the composer playing one of the obligato instruments.

A dashing performance of the "Ride of the Valkyries" closed the concert, which was, on the whole, a pleasant and profitable one.

WILDER D. QUINT.

Boston Transcript

MONDAY, MARCH 21, 1898

Music Hall: Boston Symphony Orchestra

The nineteenth symphony concert brought the following programme:

Mendelssohn: Symphony No. 3, in A Minor, "Scotch," opus 56.
Sullivan: Sir Brian's Song, "Woo thou thy snowflake," from "Ivanhoe."
(First time in Boston.)
Loeffler: Symphonic Poem, "La Mort de Tintagiles" (suggested by the Drama by Maurice Maeterlinck), for Orchestra and two Violes d'Amour obbligate (MS.)
Wagner: Wotans Abschied and Feuerzauber, from "Die Walküre."
Wagner: Der Ritt der Walküren, from "Die Walküre."

Mr. Ffrangçon Davies was the singer.

Mendelssohn's "Scotch" symphony was played superbly and less well by fits and starts. The performance of the first movement was admirable indeed; a finer and more sympathetic reading, one that perceived more clearly by reading between the lines all that the composer carelessly omitted to indicate, were hard to imagine. What might be called Mendelssohn's stage directions in this movement are peculiarly misleading, and nothing short of nonsense would result from following them out to the letter. After putting the marking "Assai animato" over the first subsidiary, he forgot to indicate a return to the original tempo, which return is evidently necessary. Mr. Paur very rightly took the two markings, "Allegro un poco agitato" and "Assai animato," as applying to the particular themes against which they stand, not as holding good until countermanded. The result was that every measure in the movement was given its proper character. The playing by the orchestra was as fine as the conductor's reading.

The second movement, on the other hand, struck us as not being read well, as it certainly was not well played. Mr. Paur took it frankly Vivace, not heeding the modifying "non troppo;" the theme thus lost all its jauntiness, and the working-out became a mere scramble. The orchestra, too, was at odds with itself, and seemed to be trying to play in two different tempi at once. The Adagio went smoothly, but seemed to us to be even more sentimentalized than needful; each successive return of the principal theme seemed to fall back into an incredibly slow pace. But the finale was superbly played.

The symphony itself struck us more than ever as being a strangely unequal work. The second movement has generally been considered the gem of the whole, as it is surely one of the finest and most brilliant strokes of genius that ever came from Mendelssohn's pen. The first movement shows such freshness of invention and is, moveover, so impeccable in form, development and style that nothing can be urged against it save on the ground of personal taste. Perfect as it is, we must own to not liking it particularly; it does not seem to us to show Mendelssohn in his strongest vein; we find it somehow weaker than the lighter first movement of the "Italian" symphony. The finale has seldom come in for very hearty praise; in fact, it has commonly been deemed the weakest movement of the symphony. The concluding Allegro maestoso assai is poor and weak enough in all conscience; but last Saturday evening the main body of the movement seemed to us full of life and poetry. We found in it Mendelssohn in his best vein, the Mendelssohn of the "Walpurgisnacht," not the far weaker Mendelssohn of the "Lobgesang"—whom one recognizes plainly enough in the over-sentimental Adagio.

When first we heard Mr. Loeffler's "Tintagiles" we earnestly advocated the work's being given again; now the wished-for second performance has come, and brought far better understanding with it. This may be partly owing to some changes made in the score. An ordinary bass-clarinet now takes the place of the contrabass-clarinet, and with excellent effect. The portentous instrument used at the first performance had too much of the double-bass character to stand well alone; with all its undeniable beauty of tone, one felt the need of its being doubled in the upper octave; the part now sounds to perfection on the bass-clarinet. Then Mr. Loeffler has added a small E-flat clarinet to his wood-wind group; and this single little instrument makes all the difference between the lightning-flashes in the score being audible or inaudible; it puts an edge upon all those fiery runs!

Partly owing to these improvements in the score, but mainly by dint of the renewed hearing, we have now come to what seems to us an understanding of the work. We begin to find sense in all those cross-relations, and they no longer scorch our ear as they did. The melodic essence of the music has become plain to our perception, and we find it full of beauty and emotional poetry. We still feel a little unkindly towards the two violes d'amour; not so much because their subdued sweetness of tone soon becomes monotonous—though this is unquestionably a disadvantage—as from our general objection to the prolonged use of solo stringed instruments in connection with the ultra-modern orchestra. These violes d'amour are not physically strong enough to act as the sole bearers of a musical idea in such an orchestral milieu as Mr. Loeffler's score; the effort to hear them is too great, and, of itself, distracts one's attention from the music; it is like listening to a feeble-voiced orator through the hubbub of a crowd; what he says carries no conviction with it. Here, as nearly always, the following-out of a preconceived scheme, instead of the spontaneous development of an artistic inspiration, brings its own punishment with it. Mr. Loeffler wanted to write something for two violes d'amour; and a desire of this sort is never in itself an inspiration. Carrying out this wish has here resulted in the composer's getting a sort of Procrustes bed, to which his musical inspiration must forcibly be made to fit—considerably to the detriment of the latter. If Mr. Loeffler had got his inspiration first, and then found that it called for two violes d'amour, and nothing else, that would have been a different matter. But, with this exception, we find the "Tintagiles" a work of very striking beauty, force and poetic imaginativeness. We may not quite sympathise with the composer's general scheme

French use of the brass whenever a phrase is to be made prominent in fortissimo, with that perpetually having recourse to unusual percussion timbres to mark strong accents; but this is a matter of taste, and who shall say that Mr. Loeffler's scoring does not exactly fit his musical thought? We are doubtless still somewhat out of Mr. Loeffler's musical atmosphere, and find it rather exotic, as making the process of breathing a too conscious one. But, with and in spite of all this, we feel that the "Tintagiles" marks distinctly another stage in the brilliant and almost constantly upward course he is running as a composer. The performance was superb.

Wagner's "Ride of the Valkyrior" was played as if both conductor and orchestra had mistaken the walls of the Music Hall for those of Jericho. No, Wagner was not the coarse roisterer that such playing seems to try to make him out to have been.

Whether Mr. Ffrangçon Davies was suffering from a cold or not, we do not know. All we do know is that we could hardly hear him at all. The orchestra treated him unkindly in both his selections. We thought now and then to catch some finely-meant declamatory singing on his part; but we cannot be quite sure of it. The song from Sullivan's "Ivanhoe" struck us as about as near to nothing at all as anything we have heard for some time.

The next programme—for April 1 and 2 (there will be no rehearsal nor concert this week)—is: Haydn, symphony No. 2, in D major; Mozart, Symphony No. 49, in C major, "Jupiter;" Beethoven, symphony No. 8, in F major, opus 93.

Boston Transcript

SATURDAY, MARCH 26, 1898

Mr. F. R. Comee, assistant manager of the Boston Symphony Orchestra, has sent us from Philadelphia the following flattering tribute which appeared in a recent issue of the Telegraph of that city: "Another season of the concerts of the Boston Symphony Orchestra has closed, and from all accounts it was the most successful of the thirteen series of the orchestra in Philadelphia. The fifth and final concert was given at the Academy of Music last night. The scenes were of the usual pleasantly exciting kind, the crowd as great as ever, but with all the enjoyment there was a note of regret through the fact that our main reliance of the winter and spring was removed. The concluding round of applause was not so much for the music as it was a personal tribute to Director Paur and a note of farewell. The concluding programme was fully worthy of the occasion. It was in two divisions, the first consisting of Beethoven's 'Eroica' symphony and the second of a noble group of Wagnerian selections. It is safe to say that the symphony never had a finer rendition in Philadelphia. It was a wonderful demonstration of the highest orchestral art. Beyond everything else, it seemed to us, was the exquisite horn playing in the trio of the Scherzo—but it was all perfect. The Wagner pieces covered a great range, from the early 'Rienzi' to the late 'Tristan.' So varied were they that there was not the least sense of satiety. Perhaps the most wholly satisfying number was the 'Siegfried Idyll.' This work 'wears' astonishingly. It was not one of Wagner's ambitious, or even to say public undertakings, having been written for a home occasion, and in the first instance for a handful of instruments. Its history is quite like that of Mendelssohn's 'Son and Stranger.' But the 'Siegfried Idyll' was an inspiration, and has taken unmistakable rank among Wagner's leading works. May good luck attend Director Paur and his men and bring them our way another year!"

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, MARCH 23, 1898.

The program of the eighteenth Symphony concert, March 19, was as follows:

Symphony No. 3, in A minor, Scotch......Mendelssohn
Sir Brian's Song, Woo Thou Thy Snowflake, from Ivanhoe..............................Sulivan
The Death of Tintagiles (suggested by the drama of Maurice Maeterlinck), Symphonic Poem for orchestra and two violas d'amour obligate ....Loeffler
(The violas d'amour by Franz Kneisel and C. M. Loeffler.
Wotan's Farewell and Fire-Charm, from The Walküre .... Wagner
The Ride of the Valkyries, from The Walküre....Wagner

This concert does not call for extended comment. Mr. Loeffler's symphonic poem gained by a second hearing. The greater part of it is highly imaginative, extraordinary in harmonic treatment and in orchestration. I still think that the work would be improved if the violas d'amour had less to do; for their very sweetness soon distresses and vexes the ear.

The symphony was finely played. To me there is little or no interest in the work after the scherzo, and the first movement is by far the best of the four. I kept thinking last night of poor Aubrey Beardsley's caricature of Mendelssohn, which was published in the *Savoy*. And I heard Mendelssohn saying: "What a fine Scotch mist this is! It will not last long. Come under my silk umbrella. See, it has an ivory handle."

Ffrangcon-Davies sang with beauty of tone and vocal skill the wretched twaddle from Sullivan's "Ivanhoe," a song that has zoölogical interest, however, as you will see by this verse:

> And I will woo her as the lion woos,
> To bring his wild mate docile to his side;
> And I will win her as the lion wins,
> That in the desert leads his tawny bride.

The lion and the lioness are not so conventional.

Mr. Davies was overweighted by Wotan's music.

Mr. Apthorp, in the program-book, plumed himself on the plural (in English) "Valkyior," for the singular "Valkyr."

PHILIP HALE.

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25 HUNTINGTON AVENUE,
BOSTON, March 21, 1898.

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Boston Symphony Orchestra.

At the concert in the Metropolitan Opera House Thursday evening, March 24, this program will be given:

The three instrumental movements from the Ninth Symphony, in D minor, op. 125..........Beethoven
Overture to Leonore, No. 3, op. 72..........Beethoven
Overture, Rienzi..Wagner
Idyll, Siegfried...Wagner
Prelude, act III., Lohengrin..........................Wagner
Prelude and Isolde's Love Death, Tristan and Isolde..Wagner
Ride of the Valkyries, Act III, Die Walküre.....Wagner

Boston Transcript

MONDAY, MARCH 21, 1898

Music Hall: Boston Symphony Orchestra

The nineteenth symphony concert brought the following programme:

Mendelssohn: Symphony No. 3, in A Minor, "Scotch," opus 56.
Sullivan: Sir Brian's Song, "Woo thou thy snowflake," from "Ivanhoe."
(First time in Boston.)
Loeffler: Symphonic Poem, "La Mort de Tintagiles" (suggested by the Drama by Maurice Maeterlinck), for Orchestra and two Violes d'Amour obbligate (MS.)
Wagner: Wotans Abschied and Feuerzauber, from "Die Walküre."
Wagner: Der Ritt der Walküren, from "Die Walküre."

Mr. Ffrangcon Davies was the singer.

Mendelssohn's "Scotch" symphony was played superbly and less well by fits and starts. The performance of the first movement was admirable indeed; a finer and more sympathetic reading, one that perceived more clearly by reading between the lines all that the composer carelessly omitted to indicate, were hard to imagine. What might be called Mendelssohn's stage directions in this movement are peculiarly misleading, and nothing short of nonsense would result from following them out to the letter. After putting the marking "Assai animato" over the first subsidiary, he forgot to indicate a return to the original tempo, which return is evidently necessary. Mr. Paur very rightly took the two markings, "Allegro un poco agitato" and "Assai animato," as applying to the particular themes against which they stand, not as holding good until countermanded. The result was that every measure in the movement was given its proper character. The playing by the orchestra was as fine as the conductor's reading.

The second movement, on the other hand, struck us as not being read well, as it certainly was not well played. Mr. Paur took it frankly Vivace, not heeding the modifying "non troppo;" the theme thus lost all its jauntiness, and the working-out became a mere scramble. The orchestra, too, was at odds with itself, and seemed to be trying to play in two different tempi at once. The Adagio went smoothly, but seemed to us to be even more sentimentalized than needful; each successive return of the principal theme seemed to fall back into an incredibly slow pace. But the finale was superbly played.

The symphony itself struck us more than ever as being a strangely unequal work. The second movement has generally been considered the gem of the whole, as it is surely one of the finest and most brilliant strokes of genius that ever came from Mendelssohn's pen. The first movement shows such freshness of invention and is, moveover, so impeccable in form, development and style that nothing can be urged against it save on the ground of personal taste. Perfect as it is, we must own to not liking it particularly; it does not seem to us to show Mendelssohn in his strongest vein; we find it somehow weaker than the lighter first movement of the "Italian" symphony. The finale has seldom come in for very hearty praise; in fact, it has commonly been deemed the weakest movement of the symphony. The concluding Allegro maestoso assai is poor and weak enough in all conscience; but last Saturday evening the main body of the movement seemed to us full of life and poetry. We found in it Mendelssohn in his best vein, the Mendelssohn of the "Walpurgisnacht," not the far weaker Mendelssohn of the "Lobgesang"—whom one recognizes plainly enough in the over-sentimental Adagio.

When first we heard Mr. Loeffler's "Tintagiles" we earnestly advocated the work's being given again; now the wished-for second performance has come, and brought far better understanding with it. This may be partly owing to some changes made in the score. An ordinary bass-clarinet now takes the place of the contrabass-clarinet, and with excellent effect. The portentous instrument used at the first performance had too much of the double-bass character to stand well alone; with all its undeniable beauty of tone, one felt the need of its being doubled in the upper octave; the part now sounds to perfection on the bass-clarinet. Then Mr. Loeffler has added a small E-flat clarinet to his wood-wind group; and this single little instrument makes all the difference between the lightning-flashes in the score being audible or inaudible; it puts an edge upon all those fiery runs!

Partly owing to these improvements in the score, but mainly by dint of the renewed hearing, we have now come to what seems to us an understanding of the work. We begin to find sense in all those cross-relations, and they no longer scorch our ear as they did. The melodic essence of the music has become plain to our perception, and we find it full of beauty and emotional poetry. We still feel a little unkindly towards the two violes d'amour; not so much because their subdued sweetness of tone soon becomes monotonous—though this is unquestionably a disadvantage—as from our general objection to the prolonged use of solo stringed instruments in connection with the ultra-modern orchestra. These violes d'amour are not physically strong enough to act as the sole bearers of a musical idea in such an orchestral milieu as Mr. Loeffler's score; the effort to hear them is too great, and, of itself, distracts one's attention from the music; it is like listening to a feeble-voiced orator through the hubbub of a crowd; what he says carries no conviction with it. Here, as nearly always, the following-out of a preconceived scheme, instead of the spontaneous development of an artistic inspiration, brings its own punishment with it. Mr. Loeffler wanted to write something for two violes d'amour; and a desire of this sort is never in itself an inspiration. Carrying out this wish has here resulted in the composer's getting a sort of Procrustes bed, to which his musical inspiration must forcibly be made to fit—considerably to the detriment of the latter. If Mr. Loeffler had got his inspiration first, and then found that it called for two violes d'amour, and nothing else, that would have been a different matter. But, with this exception, we find the "Tintagiles" a work of very striking beauty, force and poetic imaginativeness. We may not quite sympathize with the composer's general scheme of orchestration, with that ultra-modern French use of the brass whenever a phrase is to be made prominent in fortissimo, with that perpetually having recourse to unusual percussion timbres to mark strong accents; but this is a matter of taste, and who shall say that Mr. Loeffler's scoring does not exactly fit his musical thought? We are doubtless still somewhat out of Mr. Loeffler's musical atmosphere, and find it rather exotic, as making the process of breathing a too conscious one. But, with and in spite of all this, we feel that the "Tintagiles" marks distinctly another stage in the brilliant and almost constantly upward course he is running as a composer. The performance was superb.

Wagner's "Ride of the Valkyrior" was played as if both conductor and orchestra had mistaken the walls of the Music Hall for those of Jericho. No, Wagner was not the coarse roisterer that such playing seems to try to make him out to have been.

Whether Mr. Ffrangcon Davies was suffering from a cold or not, we do not know. All we do know is that we could hardly hear him at all. The orchestra treated him unkindly in both his selections. We thought now and then to catch some finely-meant declamatory singing on his part; but we cannot be quite sure of it. The song from Sullivan's "Ivanhoe" struck us as about as near to nothing at all as anything we have heard for some time.

The next programme—for April 1 and 2 (there will be no rehearsal nor concert this week)—is: Haydn, symphony No. 2, in D major; Mozart, Symphony No. 49, in C major, "Jupiter;" Beethoven, symphony No. 8, in F major, opus 93.

Boston Transcript

SATURDAY, MARCH 26, 1898

Mr. F. R. Comee, assistant manager of the Boston Symphony Orchestra, has sent us from Philadelphia the following flattering tribute which appeared in a recent issue of the Telegraph of that city: "Another season of the concerts of the Boston Symphony Orchestra has closed, and from all accounts it was the most successful of the thirteen series of the orchestra in Philadelphia. The fifth and final concert was given at the Academy of Music last night. The scenes were of the usual pleasantly exciting kind, the crowd as great as ever, but with all the enjoyment there was a note of regret through the fact that our main reliance of the winter and spring was removed. The concluding round of applause was not so much for the music as it was a personal tribute to Director Paur and a note of farewell. The concluding programme was fully worthy of the occasion. It was in two divisions, the first consisting of Beethoven's 'Eroica' symphony and the second of a noble group of Wagnerian selections. It is safe to say that the symphony never had a finer rendition in Philadelphia. It was a wonderful demonstration of the highest orchestral art. Beyond everything else, it seemed to us, was the exquisite horn playing in the trio of the Scherzo—but it was all perfect. The Wagner pieces covered a great range, from the early 'Rienzi' to the late 'Tristan.' So varied were they that there was not the least sense of satiety. Perhaps the most wholly satisfying number was the 'Siegfried Idyll.' This work 'wears' astonishingly. It was not one of Wagner's ambitious, or even to say public undertakings, having been written for a home occasion, and in the first instance for a handful of instruments. Its history is quite like that of Mendelssohn's 'Son and Stranger.' But the 'Siegfried Idyll' was an inspiration, and has taken unmistakable rank among Wagner's leading works. May good luck attend Director Paur and his men and bring them our way another year!"

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, MARCH 23, 1898.

The program of the eighteenth Symphony concert, March 19, was as follows:

Symphony No. 3, in A minor, Scotch......Mendelssohn
Sir Brian's Song, Woo Thou Thy Snowflake, from Ivanhoe..............................Sulivan
The Death of Tintagiles (suggested by the drama of Maurice Maeterlinck), Symphonic Poem for orchestra and two violas d'amour obligate ....Loeffler
(The violas d'amour by Franz Kneisel and C. M. Loeffler.
Wotan's Farewell and Fire-Charm, from The Walküre ....Wagner
The Ride of the Valkyries, from The Walküre....Wagner

This concert does not call for extended comment. Mr. Loeffler's symphonic poem gained by a second hearing. The greater part of it is highly imaginative, extraordinary in harmonic treatment and in orchestration. I still think that the work would be improved if the violas d'amour had less to do; for their very sweetness soon distresses and vexes the ear.

The symphony was finely played. To me there is little or no interest in the work after the scherzo, and the first movement is by far the best of the four. I kept thinking last night of poor Aubrey Beardsley's caricature of Mendelssohn, which was published in the *Savoy*. And I heard Mendelssohn saying: "What a fine Scotch mist this is! It will not last long. Come under my silk umbrella. See, it has an ivory handle."

Ffrangcon-Davies sang with beauty of tone and vocal skill the wretched twaddle from Sullivan's "Ivanhoe," a song that has zoölogical interest, however, as you will see by this verse:

> And I will woo her as the lion woos,
> To bring his wild mate docile to his side;
> And I will win her as the lion wins,
> That in the desert leads his tawny bride.

The lion and the lioness are not so conventional.

Mr. Davies was overweighted by Wotan's music.

Mr. Apthorp, in the program-book, plumed himself on the plural (in English) "Valkyior," for the singular "Valkyr."

PHILIP HALE.

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Overture to Leonore, No. 3, op. 72..........Beethoven
Overture, Rienzi..............................Wagner
Idyll, Siegfried..............................Wagner
Prelude, act III., Lohengrin..................Wagner
Prelude and Isolde's Love Death, Tristan and Isolde..............................Wagner
Ride of the Valkyries, Act III, Die Walküre.....Wagner

The Evening Telegram.

NEW YORK, FRIDAY, MARCH 25, 1898.

MUSICAL MATTERS.

NEW YORK last night paid highest compliment to Boston's symphony organization. Without a great soloist as a special attraction, Mr. Emil Paur and his men brought music lovers to the Metropolitan in such numbers as to fill the house. The audience, as a whole, I think, was thankful that there was no soloist. An orchestral performance straight through, of the high degree of excellence that has made the Boston organization famous, was wanted. The work last night was far from being absolutely flawless, but its artistic merits more than overbalanced its shortcomings. It was a Beethoven and Wagner programme. There were the three movements from Beethoven's Ninth Symphony, which were heard Saturday afternoon at the last Thomas concert. While the symphony was given a dramatic reading, repose was lacking. The second movement (molto vivace presto) was bubbling over with life, but the daintiness that was required at times was missing. While worldly joy and contentment are intended to be portrayed in this movement, it was wildly boisterous as given last night. Ordinary worldly joy and contentment were not enough. It was as though they had been exaggerated by imbibings of spirituous mixtures. The brass and the drums were too prominent. That fine balance that we always look for in the Boston Symphony Orchestra was not there. Perhaps this uneven exuberance was due to joy among the orchestra members at the thought of winding up their season and getting back to the bean pots. The same criticism that is made on the rendering of the Second Symphony movement holds with the performance of "The Ride of the Walkyries." Here the strings were scarcely audible because of the overbalancing brasses. In the third movement of the symphony the celestially soothing tones were effectively brought out. There was not as much precision at times as could have been desired. The "Rienzi" overture was given a fiery and dramatic reading. All the themes were given their proper value. The strings, in particular, were rich and full. "Lohengrin's" prelude, act II., had a brilliant interpretation and was rendered with great verve. The tempo was rushed and this interfered with the poetry and dignity. One of the best readings Mr. Paur has given us this season was his interpretation of the Siegfried idyl. All the motives were brought out with beautiful distinctness. The climax was most effective.

The Press

TUESDAY, MARCH 22, 1898.

THE SYMPHONY CONCERT.

Last of the Series of '97-'98—Beethoven and Wagner.

At the last concert of the Boston Symphony Orchestra for the season of '97-'98, at the Academy of Music last evening, Conductor Paur had a double opportunity to displease those who are not wedded to his ways, and he made full use of his chances. The dividing of the programme between the Heroic Symphony and Wagner selections was not particularly happy to begin with, and it was made less happy, since one passed from the affectations that mark the conductor's interpretation of Beethoven, to the affectations that mar his reading of Wagner. Even with this it is true the orchestra, owing to its excellence, gives great pleasure, and that many of the readings of Mr. Paur are open to argument, in which he might easily win. Yet, after all allowance is made for the conductor's view of things, it is clear a reading that impresses the auditor as finicky, is hardly what one might hope for. And this was the impression made in the reading of the symphony last night, not only in the first movement, but in the second, the latter coming in for a certain halting effect that suggested a deliberation that defeated its own ends.

In the Wagner selections Mr. Paur's ideas of ultra refinement led him to what might be called concertizing effects. There is an almost inaudible pianissimo, for instance, and changes in tempo that are somewhat surprising in certain passages. With this a lack of accentuation leaves one in doubt as to the thematic groundwork at times, and while this method is capable of fine results, it cannot on the whole be considered entirely satisfactory.

The World

hed by the Press Publishing Company, 53 to 63 PA
New York.

FRIDAY, MARCH 25, 1898.

SUPERB ORCHESTRAL PLAYING.

Boston Symphony Musicians Give Their Last Concert at the Opera-House.

The Boston Symphony Orchestra gave its final concert at the Metropolitan Opera-House last evening. The patronage during the season has been gratifyingly large. Its growth has been slow. There were years when the attendance was so small that the well-wishers of this master organization despaired, but perseverance has had its reward. The music-lovers of New York have finally realized that this orchestra stands in a class by itself in this country, and is the peer of the five or six great bands of the Old World. It may be safe to predict that the number of concerts will be increased next season.

Mr. Paur and his musicians seemed determined last evening to make their farewell a brilliant one. The orchestra has never so fully established its supremacy. It displayed all of its extraordinary virtuosity, and it did more—it gave cumulative proof of its higher artistic qualities as the interpreter of the great works in the literature of music.

Mr. Paur was a transformed maestro. His readings were broad, virile, free, vibrant with emotional life; they had none of the bigotry of tradition, the timid adherence to inflexible methods, which once marked and marred his work. The Paur of 1898 is a very different man from the Paur of 1893. His predecessors made the orchestra; the orchestra has made him. He has shaken off his provincialism and his better musical nature has come to the surface. His success last night was an artistic redemption.

That this orchestra should have won its final victory with a programme which was one-half Wagner was all the more remarkable. For obvious reasons, New York is wise in its judgment on Wagnerian interpretations. It has never heard better ones than those given last evening—notably of the "Lohengrin" prelude (act third), the "Siegfried Idyl" and the "Ride of the Valkyries." The fulness of tone, the working up of the climaxes, the rush of the tempi, the accentuations and the emphases, the consistency of rhythmic figures—all the factors which combine in the irresistible force and the majority of Wagner's proclamations were there.

Even in the Beethoven number—the first three movements of the Ninth Symphony and the "Leonore" overture No. 3—Mr. Paur seemed like a new man. The second movement of the Symphony was a masterpiece of clean-cut, finished playing; the melodic theme—the first of the last movement, deep, emotional, pathetic—was beautifully sung by the first violins. In the overture, the celebrated passage for the strings was a triumph of technical precision.

Mr. Paur may not be in his present position next year. If he has made his last appearance in New York, he has said "good-bye" like a great artist.

New-York Daily Tribune.

FRIDAY, MARCH 25, 1898.

THE BOSTON ORCHESTRA.

Mr. Paur and his men were in fine fittle last night, and their last concert at the Metropolitan Opera House was memorable for the music played and the manner of the performance. The programme was evenly divided between Beethoven and Wagner, the former being represented by the three inistrumental movements from the ninth symphony and the third "Leonore" overture, the latter by the overture to "Rienzi," the "Siegfried Idyl," prelude to the third act of "Lohengrin," the prelude and finale of "Tristan and Isolde" and the "Ride of the Valkyrior," from "Die Walküre." It was a somewhat too generous scheme, but our visitors were ividently determined to make an impression that would last through the music-barren summer months, and they certainly did it. With the Scherzo of the symphony Mr. Paur carried the audience (a remarkably fine and numerous one, by the way) completely off its feet, figuratively speaking. A more dashing performance could scarcely be perceived, though we fancy Beethoven would have been startled by the tempo, which was so invariably rapid, especially in the Trio, as to defeat some of the composer's gracious purposes. In the propositional or expository part of the first movement he could also have wished greater deliberation and elasticity, but the illustrative portion was superb in its clearness and brilliancy. The Wagner numbers have figured before on the programmes which Mr. Paur has devoted to that composer, but he has never given them with greater effect. Even the somewhat tawdry overture to "Rienzi" was made positively uplifting, and if the audience had had its way the "Lohengrin" music would have been repeated.

NEW YORK HERALD

NEW YORK, FRIDAY, MARCH 25, 1898.

BOSTON SYMPHONY ORCHESTRA.

At the final concert for the season of the Boston Symphony Orchestra, which occurred at the Metropolitan Opera House last evening, Mr. Paur presented a programme which consisted exclusively of compositions of Beethoven and Wagner. Fine names, these—indeed, none greater in the world of music. And yet the programme was open to criticism.

The ninth symphony without the final movement, though not precisely like Hamlet without Hamlet, is not unlike that play with the fourth act omitted. The "Rienzi" overture, too, could easily have been spared. It is a fine out of door composition at the best. Nor is the "Ride of the Valkyries" any longer an appropriate selection for concert purposes.

The orchestra was at its best in the third "Leonore" overture and in the "Tristan" music. In the latter the volume and beauty of tone were indeed quite overpowering. In the Siegfried Idyl, however, a smaller orchestra makes a much finer effect.

The New York Times

"All the News That's Fit to Print."

PUBLISHED EVERY DAY IN THE YEAR.

NEW YORK, FRIDAY, MARCH 25, 1898.

Last Concert of the Boston Symphony Orchestra at the Metropolitan.

The final concert of the Boston Symphony Orchestra for the present season took place last night at the Metropolitan Opera House. In spite of the fact that no soloist was announced, the audience was one of the largest of the season, and its enthusiasm was unmistakable. The simple statement of this fact is a tribute to public taste in this town, for to admire such orchestral playing as that of the gentlemen from Boston is to prove that one is capable of recognizing the best work of this kind that can be heard in this country. Comparisons are always odious and they are not good criticism. But it is the habit of the New York public to wish to know what is the best and for that it is willing to pay liberally. If the opinion of The New York Times has any weight, it may be uttered frankly, and it is to the effect that the playing of the Boston Symphony Orchestra is to-day, as it has been for the past dozen years, the standard of excellence in orchestral performance in the United States. Those who are timid about forming absolute ideals as to what is best in orchestral playing will not go far astray if they hang their judgment on the work of this organization.

The programme last night was devoted to Beethoven and Wagner. The first was represented by three movements of his Ninth Symphony and his "Leonore" overture, No. 3. The second was represented by the overture to "Rienzi," the "Siegfried Idyl," the prelude to the third act of "Lohengrin," the vorspiel and "liebestod" from "Tristan und Isolde," and "The Ride of the Valkyrs." Mr. Paur gave a most interesting and unconventional reading of the movements of the Ninth Symphony. He took the working-out part of the first movement rather slowly, but used the tempo to bring out in the clearest and most convincing manner every fragment of melodic significance in the various instrumental voices. It was a working-out in the fullest sense of the term. The scherzo Mr. Paur took too fast, but the orchestra passed the ordeal triumphantly. The slow movement was played with magnificent breadth and with most eloquent accentuation. That was, indeed, a noble performance, and was heard with breathless attention.

The tremendous vigor of Mr. Paur's reading of the "Rienzi" overture is well known here. The familiar number went finely last night. The "Siegfried Idyl" was perhaps a trifle hurried, but the "Lohengrin" excerpt was played most brilliantly, and the "Tristan" music was given with superb emotional effect. The "Ride of the Valkers" was a veritable tour de force and brought the concert to a stirring conclusion. We shall be happy, perchance, when we have a real permanent orchestra of our own, but in the mean time we need not want for great orchestral playing while the Boston organization exists and comes to gladden us with its glorious singing of masterworks.

THE MAIL AND EXPRESS
Broadway and Fulton St., New York.

FRIDAY EVENING, MARCH 25, 1898.

The Boston Symphony Orchestra's custom of giving a complete Wagner programme at the last of its New York concerts, was modified last night to the extent of introducing the first three movements of Beethoven's Ninth Symphony, and the same composer's "Leonore" overture, No. 3. The other numbers were all Wagnerian, and comprised the "Rienzi" overture, the "Siegfried Idyll," the prelude to Act II. of "Lohengrin," the prelude and finale to "Tristan und Isolde," and the "Ride of the Valkyries." If the motive for the performance of the Beethoven symphony was to show how much better the Boston men could give it than the Chicago Orchestra did last Saturday, it was undoubtedly gratified. Seldom have New Yorkers heard a nobler reading of the three instrumental movements or witnessed more exalted exhibition of an orchestra's sympathy with a conductor's purposes. Most previous productions of the work paled before the enlightened vigor and admirable discrimination of the one that Mr. Emil Paur and his forces offered last night. The finely balanced instrumental choirs entered and withdrew from participation in the performance with the precision and unanimity of one man. The phrasing was of a sort that made Beethoven's meaning as plain as it ever has been in local concert rooms. The dignity and breadth of the first and third movements, especially, were made keenly evident. The great audience, which nearly filled the lower part of the Metropolitan Opera House, appreciated thoroughly what Mr. Paur offered.

In the Wegner numbers Mr. Paur was less satisfactory. He reached the highest level in his performance of the "Siegfried Idyll," in which delicacy of touch means so much. He and his men gave a letter-perfect reading of the "Tristan" music and rose valiantly to the double climax in the "Liebestod," yet it lacked the contrast which a little more reposefulness would have given and failed t[illegible] convince. The "Ride of the Valkyries," h[illegible]ever, was splendidly played.

The Sun.

FRIDAY, MARCH 25, 1898.

Last of the Boston Symphony Concerts.

At the fifth and last concert of the Boston Symphony Society Mr. Paur gave not only a remarkable programme, but a remarkable interpretation. He seemed to fling the gauntlet down to Mr. Thomas and his organization by choosing three movements of Beethoven's ninth symphony and the third Leonore overture, the strains of which, as rendered by the Chicago Orchestra, are still ringing in our ears. And there is no doubt that Paur distanced Thomas immeasurably in the amount of beauty which he contrived to bring out of Beethoven's work. The sweetness and charm of tone that belong to the Boston orchestra have much to do with this fortunate result, but also to a great extent that extraordinary buoyancy which Paur contrives to put into every phase of Beethoven or Brahms or Schumann.

All of the Beethoven music was played to perfection last evening, and perhaps it was a comparison with true perfection that caused the interpretations of Wagner which followed to seem lacking in greater or less degree. It seems curious to have Beethoven, the stiff, conventional, even-paced classic, filled to overflowing with passionate fervor and a sort of seething, pent-up fire, and to have Wagner appearing before us in statuesque repose, serene, complacent, and almost deprecating in manner. Yet this was the case last evening. The Valkyrs and their horses were tame and orderly. Only *Elsa* and *Lohengrin's* wedded happiness was dashing or brilliant or unconstrained. Yet there was magnificent playing done throughout the whole performance, and the concert was one to be looked back upon as a joy forever.

The Boston orchestra has indeed more power of giving pleasure than any other, because it is an assemblage of most skilful performers, who possess fine instruments, and who have the inestimable advantages of constant practice and a talented leader.

TELEGRAPH—PHILADELPHIA

MARCH 22, 1898.

BOSTON SYMPHONY ORCHESTRA.

Another season of the concerts of the Boston Symphony Orchestra has closed, and from all accounts it was the most successful of the thirteen series of the orchestra in Philadelphia. The fifth and final concert was given at the Academy of Music last night. The scenes were of the usual pleasantly exciting kind, the crowd as great as ever, but with all the enjoyment there was a note of regret through the fact that our main reliance of the winter and spring was removed. The concluding round of applause was not so much for the music as it was a personal tribute to Director Paur and a note of farewell. The concluding programme was fully worthy of the occasion. It was in two divisions, the first consisting of Beethoven's "Erdica" Symphony and the second of a noble group of Wagnerian selections. It is safe to say that the symphony never had a finer rendition in Philadelphia. It was a wonderful demonstration of the highest orchestral art. Beyond everything else, it seemed to us, was the exquisite horn playing in the trio of the Scherzo—but it was all perfect. The Wagner pieces covered a great range, from the early "Rienzi" to the late "Tristan." So varied were they that there was not the least sense of satiety. Perhaps the most wholly satisfying number was the "Siegfried Idyll." This work "wears" astonishingly. It was not one of Wagner's ambitions, or even to say public undertakings, having been written for a home occasion and in the first instance for a handful of instruments. Its history is quite like that of Mendelssohn's "Son and Stranger." But the "Siegfried Idyll" was an inspiration, and has taken unmistakable rank among Wagner's leading works. May good luck attend Director Paur and his men and bring them our way another year!

The Times

PHILADELPHIA, MARCH 22, 1898.

Academy of Music.

The Boston Symphony Orchestra wound up its very successful season at the Academy of Music with a concert divided between Beethoven and Wagner. The third symphony, Eroica, was finely played, with delicacy of execution, if not always with the fullest effect, the spirit of the funeral march seeming to pervade other portions of the work. The second part of the programme illustrated the range of Wagner's genius, so far as possible in a concert, with great variety and beauty. It opened with the early overture to "Rienzi" and closed with the "Tannhauser" overture, and between these were the lovely "Siegfried Idyl"—the best piece of execution in the concert—and excerpts from "Lohengrin" and "Tristan and Isolde." The house was crowded and the manifestations of pleasure were pronounced, and Mr. Paur can look back on the closing concert of his Philadelphia season with peculiar gratification.

THE NEWS.

DAILY AND WEEKLY.
Providence, Rhode Island.

TUESDAY, MARCH 29, 1898.

Boston Symphony Orchestra.

The seventh of the season's concerts by the Boston Symphony orchestra will be given in Infantry hall tomorrow night at 8 o'clock. Mr. George W. Proctor will be the soloist for the evening and the program includes Weber's Overture to "Der Freitschutz," Tschaikowsky's Concerto No. 1 for the pianoforte, and Schuman's Symphony No. 1.

PUBLIC [illegible]

Philadelphia, Tuesday, March 22, 1898.

THE BOSTON SYMPHONY ORCHESTRA.

A Crowded House Listens to their Farewell Performance of the Season.

The fifth and last of this season's concerts by the Boston Symphony Orchestra took place yesterday evening at the Academy of Music. In the arrangement of the programme there was a new and not altogether welcome departure.

The usual soloist was conspicuous by his absence and the whole of the evening following the intermission was devoted to Wagner, five selections in all being given from his works.

What prompted this course is not easy to understand. The orchestra which Mr. Paur has the honor of conducting is one that is pre-eminent in interpreting the words of Beethoven, Schumann, Mendelssohn and some others, but broadly speaking Wagner is out of their line.

If there was ever any doubt upon this subject the playing of the idyll from "Siegfried" and the overture to "Tannhauser" last night should have dispelled it. Coming, too, so swiftly after the splendid Wagnerian work of the Thomas Orchestra, the weakness of their interpretation became more glaringly apparent.

In the idyll, what should have been the soft murmur of the woods and the liquid carol of the birds became a muffled, unmeaning chaos of sounds. Mr. Paur might rise to an Odyssey, but bucolics, apparently, are beneath him.

He was equally as indifferent in the stately measures which conclude the overture to "Tannhauser;" they seemed to possess no charm for him, or not enough, at any rate, to overcome his insatiable appetite for conquering technical difficulties.

He has no time to be stately, consequently the lofty tone of the music was lost in the racing of the violins and the sound and fury of the cymbals and drums.

It would have been far pleasanter, after the magnificent concerts which these admirable musicians have afforded this season, to have chronicled this last effort as their greatest and looked forward to next season with their sweetest strains ringing in our ears, but, for the sake of the future, it is best to be explicit, and next time when we have Wagner let us hope it may be in smaller doses.

There was, however, one important exception in the list of Wagnerian imperfections—the overture to Rienzi, though somewhat noisy at the close, was played with brilliancy and spirit. In such cases, where the hand rather than the heart should be the guide, the orchestra is never found wanting.

The first part of the evening—to speak of what was best last—was devoted to Beethoven's well known Eroica symphony (No. 3, in E flat major), a work that the orchestra have probably played together a great number of times; at any rate they played it as if they had, each separate movement was rendered in that scholarly manner which is the orchestra's greatest charm, and the playing of the whole symphony was as near perfect as possible.

Philadelphia Inquirer

TUESDAY - - - - MARCH 22, 1898

BOSTON SYMPHONY

Last Concert of the Season at the Academy Last Night

The fifth and last concert of the season of the Boston Symphony Orchestra, Mr. Emil Paur, conductor, was given at the Academy of Music last night, with the following program:

Symphony No. 3, in E flat major, "Eroica"	Beethoven
"Rienzi," overture	Wagner
"Siegfried," Idyll	Wagner
"Lohengrin," prelude Act III	Wagner
"Tristan and Isolde," prelude and Isolde's love death	Wagner
"Tannhauser," overture	Wagner

A program such as this does not offer much opportunity for extended criticism, as all of the Wagner numbers in it have been made familiar to concert and opera goers in one form or other. This does not, however, imply that the concert was not an enjoyable one, for it assuredly was from more than one standpoint. As for the Beethoven Symphony it cannot be said that the opening movement—allegro con brio—impresses. There is in it the suggestion of over-elaboration, and despite Mr. Apthorp's criticism in the printed program it is not Beethovenish. All the delicacy with which the strings were played, and the vigor which they bestowed upon the free fantasia could not impart soul to the passage work. The second movement—marcia funebre—begins to redeem the work and from that on to the furious rush of the finale, melodic surprises follow each other breathlessly and rapidly. It was in the coda that there could be noticed how the conductor succeeds in keeping his brass and woods down to a proper relation with the strings and gets such splendid results. The work was played with technical perfection, and the balance of the various parts was exquisite. Everything came out with delicious clearness, and yet nothing was forced.

The Wagner part of the program was unevenly given. The Rienzi overture had a magnificent interpretation bestowed upon it. The tone throughout was a marvel of purity and sonority and the closest attention was paid to musical "values." The long sustained A on the trumpet, which recalls the marvelous trumpet call in "Fidello" was given so artistically that it almost opened up a vista of the uprising of the people, while the theme of Rienzi's prayer, given by the violins and 'cello had an incomparable rendition. The "Siegfried" Idyll, with its pastoral glimpses, such as even "Papa" Haydn never furnished, was given with beautiful transparency and reposeful finish. But the Tristan music disappointed in the manner of its playing. Occasionally the tempo was disregarded, little attention was paid to phrasing and the climax was far from being effective. Yet all this was forgotten in listening to the "Tannhauser" overture. Mr. Paur's reading of it was the best ever given in this city, and it was a glorious finale to the concert and to the season.

Philadelphia, March 22, 1898.

Farewell Boston Symphony Concert.

Rubinstein once described Beethoven as "the musical reverberation of the French Revolution." Not, he hastened to add, of the guillotine, but of the drama itself—"in no wise history set to music, but the tragedy echoing in music which is called 'Liberty, Equality, Fraternity.'" It is impossible to listen to the great maestro's "Eroica" symphony, which was the opening number of the Boston Symphony Orchestra's last concert of the season at the Academy last evening, without recalling Rubinstein's remark; although, to be sure, the programme-makers have sometimes sought to read too much of Napoleonic significance into that massive composition. The only allusion to Napoleon in connection with this work that Beethoven is reported to have made after tearing off the dedicatory title page in disgust (on hearing of the coup d'etat) was when that once great colossus of Europe perished on the little isle of St. Helena. "I have already composed the proper music for that catastrophe," sententiously observed this gruff, uncouth giant of heavenly harmonies. As interpreted last night, with such superb magnificence of emotion in the strings, it is plain that the musical echoer of the revolution appreciated its great central hero, in spite of his crimes. The symphony was impressively rendered throughout, with that moderation of personal temperament which is happily developing in Herr Paur. But while this conductor is less extravagant and fantastical in his readings, he still takes considerable liberty with the tempi. The rest of the programme was devoted, as hitherto, to Wagner, the selections being admirably varied and interpreted with characteristic delightfulness.

The North American

PHILADELPHIA, PA.

TUESDAY, MARCH 22, 1898.

MUSIC AT THE ACADEMY.

The Closing Concert of the Boston Symphony Orchestra.

The Boston Symphony Orchestra gave the fifth and closing concert of a brilliantly successful season at the Academy of Music last night. As usual, the big house was crowded to the doors, and the occasion was one of great interest and enjoyment. Mr. Paur is not at his best as a conductor of Beethoven's music, and his rendering of the symphony, the great "Eroica," left something to be desired. It was very refined, and delicate, and pretty, but at no time did it sound the heroic note, and even the majestic funeral march had less than its proper impressiveness. It was all too sweet and smooth, too decorously restrained within the bounds of a fastidious dilettanteism, too wanting in elemental force and passion. The second part of the programme, consisting exclusively of Wagnerian selections, was the most satisfying. The playing of the "Rienzi" and "Tannhauser" overtures was superb, and nothing more could have been done with the "Siegfried" idyll or the "Lohengrin" intermezzo, or the "Tristan and Isolde" scena. As a conductor of Wagner's music, Mr. Paur is irreproachable.

HOME JOURNAL.

NEW YORK:

WEDNESDAY, MARCH 30, 1898.

At the last Boston Symphony concert on Thursday evening the programme was made up entirely of Beethoven and Wagner. The orchestra was in brilliant form, and the three movements of the ninth symphony, with the third "Leonore" overture, were magnificently given. The tone color especially was beyond criticism. In the Wagner selections the orchestra never played with more dash and verve, more delicacy, finish, or warmth. It seemed as if Mr. Paur wished to thrown down the gauntlet to Thomas and Seidl. With the Boston Symphony orchestra Seidl would have made more of Wagner, perhaps, but certainly not of Beethoven. The "Leonore" overture has never been given more delightfully, and the crowded audience of the Metropolitan Opera House were enthusiastic over the rich feast provided them. Mr. Paur certainly conducts the finest orchestra in America.

AILY AND WEEKLY.

Providence, Rhode Island.

MONDAY, MARCH 28, 1898.

INFANTRY HALL.

BOSTON SYMPHONY ORCHESTRA.

MR. EMIL PAUR, Conductor,

SEVENTH CONCERT,
WEDNESDAY EVENING, MARCH 30,
AT 8 SHARP.

PROGRAMME:

Weber	Overture to "Der Freischutz"
Tscahikowsky	Concerto for Pianoforte No. 1
Schumann	Symphony No. 1

Soloist,
Mr. GEORGE W. PROCTOR.

Tickets on sale at INFANTRY HALL.

mch28-3t

Boston Symphony Orchestra.

The seventh concert in the series by the Boston Symphony Orchestra at Infantry Hall is announced for next Wednesday evening, March 30. The program, although containing only three numbers, is a most attractive one, containing one most welcome novelty by a composer whose works have taken a most prominent part in concert programs throughout the world. It is both because of the great merit in his compositions, and on account of his comparatively recent and untimely death, that the name of Tschaikowsky is today one to conjure with, wherever the lovers of the best in music are assembled.

The program next Wednesday evening opens with Weber's well known overture to "Der Freischutz." The continued popularity of this overture is evidenced by its having been played in the concerts of this orchestra in Boston 20 times. The opera of "Der Freischutz" was first produced at the Court Opera in Berlin on June 18, 1820. The German word Freischutz means literally "free marksman" or in other words, a marksman who uses charmed bullets which fly to the mark of themselves without depending upon the aim and are therefore aptly termed "free." When Weber first completed the score of the opera the title was "The Huntsman's Betrothed," but it was first given under its present title.

The second number on the program is the Concerto for Pianoforte No. 1 by Tschaikowsky. This concerto was publicly played for the first time on any stage in the Boston Music Hall by Hans von Bulow, on Oct. 25, 1875, when the orchestra was conducted by Mr. B. J. Lang. The writer of the following interesting account was present at the performance which he describes: "This was probably the only time in the history of our city that an important work by a great, world famous composer had actually been brought out here. There was another 'first' connected with the history of this concerto; the first cablegram ever sent from Boston to Moscow was from von Bulow to Tschaikowsky, announcing the success of the work. The present writer was one of the small knot of musicians and music lovers present at the first rehearsal. None of us will ever forget the puissant impression made by the first few measures, the opening horn phrase, the crashing chords of the orchestra, and then that grand melody of the violins and 'cello. We had no idea of what von Bulow was playing, but soon came to the conclusion that here was something by a new man; questions were showered upon little Wertembheimer (von Bulow's business agent, as he passed through the hall. 'Tschaikowsky, Tschaikowsky,' was the hurriedly whispered reply, accompanied by looks full of important augury. Who Tschaikowsky was, few if any of us then knew; this outlandish name, which most of us even failed to catch, told us nothing. But before the rehearsal was over, it had become evident enough that this new Tschaikowsky was somebody."

This first performance was followed by others. Mr. Lang played it a year or two later at one of the old symphony concerts of the Harvard Musical Association, and again at the concert by the Boston Symphony Orchestra, given on Feb. 21, 1885. The concerto will be played by Mr. George W. Proctor, who has recently returned from an extended sojourn abroad and has appeared with marked success at both the Boston and Cambridge concerts of the orchestra.

The closing number on the program is the Symphony No. 1 by Schumann, which was written in 1841 and first performed at a concert given by Clara Schumann, his wife, at the Leipzig Gewandhaus, by a strange coincidence, exactly 57 years ago. The work bears no descriptive title, although Schumann once said that while writing it he had spring in his mind and even once thought of calling it a "spring symphony." The score is dedicated to Friedrich August, King of Saxony.

THURSDAY, MARCH 31, 1898.

Symphony Concert.

The seventh concert of the season by the Boston Symphony Orchestra was given last evening in Infantry Hall. There was the usual large audience, which had the pleasure of listening to one of the most brilliant concerts of the series, brilliant both in the character of the selections offered and the tremendous—one might almost say unusual—amount of energy and fire with which they were performed. It is by no means impossible that the recent visit of Theodore Thomas's orchestra had a bracing effect upon Herr Paur's men. The Chicago band not only toured the whole East with great success, winning golden opinions everywhere for their grand playing, but even went so far as to invade the Bostonians' own city. Here, too, they "came, played and conquered." It was even hinted that they did some things quite as well, perhaps a shade better, than the pride of Music Hall. Naturally, this was not to be borne. The Boston men felt obliged to wake up and clearly demonstrate that they are still facile princeps.

Now, while this is but a guess, it is by no means an improbable one. Too much flattery is not conducive to stimulating the best efforts of men, either individually or in organizations. And it is a fact that the Boston Symphony Orchestra has been petted, flattered, lauded to the skies, both at home and abroad. It would be singular, indeed, if something short of highest endeavor did not follow. If one is already perfect, where is the need of further exertion? If 15 ounces are gladly accepted by everybody for a pound, what is the use of giving full weights? It is human nature to fall into such ways of thinking and acting. Then comes the need of criticism, keen even to harshness, or the advent of formidable and threatening competition.

Whatever the reason—whether some such procession of cause and effect as that suggested above or merely a happy accident—the fact remains that the Boston orchestra has not given here in years such a remarkable exhibition of power, of fire, of tone quality, of shading, of esprit, of virtuosoship, as was afforded in last night's concert. And this is said deliberately, not forgetting the many excellent and enjoyable performances of past seasons. There was such exquisite attention to the smallest details, such unanimity of action, such a height of technical perfection, and such an overwhelming sonority of tone, such a swing and "go" to everything, that any lingering doubts as to whether this great band is to be ranked first or second were quickly dispelled. The following programme was played:

Karl Maria von Weber, overture to "Der Freischutz." Peter Ilyitch Tschaikowsky, concerto for pianoforte No. 1, in b-flat minor, Op. 23; 1, andante non troppo e molto maestoso (b-flat minor), allegro con spirito (b-flat minor); 2, andantino semplice (d-flat major), allegro vivace assai (d minor); 3, allegro con fuoco (b-flat minor). Robert Schumann, symphony No. 1, in b-flat major, Op. 38; 1, andante un poco maestoso (b-flat major), allegro molto vivace (b-flat major); 2, larghetto (e-flat major); 3, scherzo, molto vivace (d minor), trio 1, molto piu vivace (d major), trio 2 (b-flat major); 4, allegro animato e grazioso (b-flat major).

In the performance the order of the printed programme was reversed, the symphony being played first and the overture last. Of these, the two strictly orchestral numbers, there is little need to say anything except to repeat the statement already made, that they were played with astounding brilliancy. The symphony is one of Schumann's most exquisite orchestral works, being written at a period when his genius was at its freshest. It presents little or nothing of the complexity—and sometimes the obscurity—of his later works, and is scored with great skill and effectiveness. The overture to "Der Freischutz" is one of the most brilliant of opera overtures, and like everything of Weber's is fairly prodigal of melodic beauty. It is deservedly one of the most popular of concert pieces and made a most satisfactory finish to an enjoyable programme.

Tschaikowsky's first piano concerto was given its initial hearing in Boston Music Hall, Oct. 25, 1875, Hans von Bulow being the soloist. Mr. W. F. Apthorp describes the occasion as follows: "This was probably the only time in the history of our city that an important work by a great, world-famous composer had actually been brought out here." There was another "first" connected with the history of this concerto; the first cablegram ever sent from Boston to Moscow was from Von Bulow to Tschaikowsky, announcing the success of the work.

The present writer was one of the small knot of musicians and music-lovers present at the first rehearsal. None of us will ever forget the puissant impression made by the first few measures—the opening horn-phrase, the crashing chords of the orchestra, and then that grand melody of the violins and 'celli. We had no idea of what Von Bulow was playing, but soon came to the conclusion that here was something by a new man; questions were showered upon little Wertembheimer (Von Bulow's business agent), as he passed through the hall. "Tschaikowsky, Tschaikowsky," was the hurriedly whispered reply, accompanied by looks full of important augury. Who Tschaikowsky was, few if any of us then knew; this outlandish name, which most of us even failed to catch, told us nothing. But, before the rehearsal was over, it had become evident enough that this new Tschaikowsky was somebody."

The soloist last evening was Mr. George W. Proctor of Boston, who has recently returned from a prolonged course of study abroad, and has appeared several times this season with the Boston orchestra. Mr. Proctor is certainly a pianist of much talent. His technical equipment is ample, remarkably good in the direction of clearness and the production of a fine singing tone. His interpretation of the concerto was scholarly and refined. Perhaps a little more of dash and vigor might have been safely ventured at times, but upon the whole his performance was most praiseworthy and enjoyable. He was cordially received and was recalled several times.

The eighth concert by the Boston Symphony Orchestra, and the final one of this season's series, will be given on the evening of Wednesday, April 20.

PUBLIC LEDGER.
Philadelphia, Tuesday, March 22, 1898.

THE BOSTON SYMPHONY ORCHESTRA.

A Crowded House Listens to their Farewell Performance of the Season.

The fifth and last of this season's concerts by the Boston Symphony Orchestra took place yesterday evening at the Academy of Music. In the arrangement of the programme there was a new and not altogether welcome departure.

The usual soloist was conspicuous by his absence and the whole of the evening following the intermission was devoted to Wagner, five selections in all being given from his works.

What prompted this course is not easy to understand. The orchestra which Mr. Paur has the honor of conducting is one that is pre-eminent in interpreting the words of Beethoven, Schumann, Mendelssohn and some others, but broadly speaking Wagner is out of their line.

If there was ever any doubt upon this subject the playing of the idyll from "Siegfried" and the overture to "Tannhauser" last night should have dispelled it. Coming, too, so swiftly after the splendid Wagnerian work of the Thomas Orchestra, the weakness of their interpretation became more glaringly apparent.

In the idyll, what should have been the soft murmur of the woods and the liquid carol of the birds became a muffled, unmeaning chaos of sounds. Mr. Paur might rise to an Odyssey, but bucolics, apparently, are beneath him.

He was equally as indifferent in the stately measures which conclude the overture to "Tannhauser;" they seemed to possess no charm for him, or not enough, at any rate, to overcome his insatiable appetite for conquering technical difficulties.

He has no time to be stately, consequently the lofty tone of the music was lost in the racing of the violins and the sound and fury of the cymbals and drums.

It would have been far pleasanter, after the magnificent concerts which these admirable musicians have afforded this season, to have chronicled this last effort as their greatest and looked forward to next season with their sweetest strains ringing in our ears, but, for the sake of the future, it is best to be explicit, and next time when we have Wagner let us hope it may be in smaller doses.

There was, however, one important exception in the list of Wagnerian imperfections—the overture to Rienzi, though somewhat noisy at the close, was played with brilliancy and spirit. In such cases, where the hand rather than the heart should be the guide, the orchestra is never found wanting.

The first part of the evening—to speak of what was best last—was devoted to Beethoven's well known Eroica symphony (No. 3, in E flat major), a work that the orchestra have probably played together a great number of times; at any rate they played it as if they had, each separate movement was rendered in that scholarly manner which is the orchestra's greatest charm, and the playing of the whole symphony was as near perfect as possible.

Philadelphia Inquirer
TUESDAY - - - - MARCH 22, 1898

BOSTON SYMPHONY

Last Concert of the Season at the Academy Last Night

The fifth and last concert of the season of the Boston Symphony Orchestra, Mr. Emil Paur, conductor, was given at the Academy of Music last night, with the following program:

Symphony No. 3, in E flat major, "Eroica"	Beethoven
"Rienzi," overture	Wagner
"Siegfried," Idyll	Wagner
"Lohengrin," prelude Act III	Wagner
"Tristan and Isolde," prelude and Isolde's love death	Wagner
"Tannhauser," overture	Wagner

A program such as this does not offer much opportunity for extended criticism, as all of the Wagner numbers in it have been made familiar to concert and opera goers in one form or other. This does not, however, imply that the concert was not an enjoyable one, for it assuredly was from more than one standpoint. As for the Beethoven Symphony it cannot be said that the opening movement—allegro con brio—impresses. There is in it the suggestion of over-elaboration, and despite Mr. Apthorp's criticism in the printed program it is not Beethovenish. All the delicacy with which the strings were played, and the vigor which they bestowed upon the free fantasia could not impart soul to the passage-work. The second movement—marcia funebre—begins to redeem the work and from that on to the furious rush of the finale, melodic surprises follow each other breathlessly and rapidly. It was in the coda that there could be noticed how the conductor succeeds in keeping his brass and woods down to a proper relation with the strings and gets such splendid results. The work was played with technical perfection, and the balance of the various parts was exquisite. Everything came out with delicious clearness, and yet nothing was forced.

The Wagner part of the program was unevenly given. The Rienzi overture had a magnificent interpretation bestowed upon it. The tone throughout was a marvel of purity and sonority and the closest attention was paid to musical "values." The long sustained A on the trumpet, which recalls the marvelous trumpet call in "Fidelio" was given so artistically that it almost opened up a vista of the uprising of the people, while the theme of Rienzi's prayer, given by the violins and 'cello had an incomparable rendition. The "Siegfried" Idyll, with its pastoral glimpses, such as even "Papa" Haydn never furnished, was given with beautiful transparency and reposeful finish. But the Tristan music disappointed in the manner of its playing. Occasionally the tempo was disregarded, little attention was paid to phrasing, and the climax was far from being effective. Yet all this was forgotten in listening to the "Tannhaeuser" overture. Mr. Paur's reading of it was the best ever given in this city, and it was a glorious finale to the concert and to the season.

THE RECORD
Philadelphia, March 22, 1898.

Farewell Boston Symphony Concert.

Rubinstein once described Beethoven as "the musical reverberation of the French Revolution." Not, he hastened to add, of the guillotine, but of the drama itself—"in no wise history set to music, but the tragedy echoing in music which is called 'Liberty, Equality, Fraternity.'" It is impossible to listen to the great maestro's "Eroica" symphony, which was the opening number of the Boston Symphony Orchestra's last concert of the season at the Academy last evening, without recalling Rubinstein's remark; although, to be sure, the programme-makers have sometimes sought to read too much of Napoleonic significance into that massive composition. The only allusion to Napoleon in connection with this work that Beethoven is reported to have made after tearing off the dedicatory title page in disgust (on hearing of the coup d'etat) was when that once great colossus of Europe perished on the little isle of St. Helena. "I have already composed the proper music for that catastrophe," sententiously observed this gruff, uncouth giant of heavenly harmonies. As interpreted last night, with such superb magnificence of emotion in the strings, it is plain that the musical echoer of the revolution appreciated its great central hero, in spite of his crimes. The symphony was impressively rendered throughout, with that moderation of personal temperament which is happily developing in Herr Paur. But while this conductor is less extravagant and fantastical in his readings, he still takes considerable liberty with the tempi. The rest of the programme was devoted, as hitherto, to Wagner, the selections being admirably varied and interpreted with characteristic delightfulness.

The North American
PHILADELPHIA, PA.
TUESDAY, MARCH 22, 1898.

MUSIC AT THE ACADEMY.

The Closing Concert of the Boston Symphony Orchestra.

The Boston Symphony Orchestra gave the fifth and closing concert of a brilliantly successful season at the Academy of Music last night. As usual, the big house was crowded to the doors, and the occasion was one of great interest and enjoyment. Mr. Paur is not at his best as a conductor of Beethoven's music, and his rendering of the symphony, the great "Eroica," left something to be desired. It was very refined, and delicate, and pretty, but at no time did it sound the heroic note, and even the majestic funeral march had less than its proper impressiveness. It was all too sweet and smooth, too decorously restrained within the bounds of a fastidious dilettanteism, too wanting in elemental force and passion. The second part of the programme, consisting exclusively of Wagnerian selections, was the most satisfying. The playing of the "Rienzi" and "Tannhauser" overtures was superb, and nothing more could have been done with the "Siegfried" idyll or the "Lohengrin" intermezzo, or the "Tristan and Isolde" scena. As a conductor of Wagner's music, Mr. Paur is irreproachable.

HOME JOURNAL.
NEW YORK:
WEDNESDAY, MARCH 30, 1898.

At the last Boston Symphony concert on Thursday evening the programme was made up entirely of Beethoven and Wagner. The orchestra was in brilliant form, and the three movements of the ninth symphony, with the third "Leonore" overture, were magnificently given. The tone color especially was beyond criticism. In the Wagner selections the orchestra never played with more dash and verve, more delicacy, finish, or warmth. It seemed as if Mr. Paur wished to thrown down the gauntlet to Thomas and Seidl. With the Boston Symphony orchestra Seidl would have made more of Wagner, perhaps, but certainly not of Beethoven. The "Leonore" overture has never been given more delightfully, and the crowded audience of the Metropolitan Opera House were enthusiastic over the rich feast provided them. Mr. Paur certainly conducts the finest orchestra in America.

THE NEWS.
DAILY AND WEEKLY.
Providence, Rhode Island.
MONDAY, MARCH 28, 1898.

INFANTRY HALL.

BOSTON SYMPHONY ORCHESTRA.

MR. EMIL PAUR, Conductor,

SEVENTH CONCERT,
WEDNESDAY EVENING, MARCH 30,
AT 8 SHARP.

PROGRAMME:

Weber	Overture to "Der Freischutz"
Tscahikowsky	Concerto for Pianoforte No. 1
Schumann	Symphony No. 1

Soloist,
Mr. GEORGE W. PROCTOR.

Tickets on sale at INFANTRY HALL.

mch28-3t

Boston Symphony Orchestra.

The seventh concert in the series by the Boston Symphony Orchestra at Infantry Hall is announced for next Wednesday evening, March 30. The program, although containing only three numbers, is a most attractive one, containing one most welcome novelty by a composer whose works have taken a most prominent part in concert programs throughout the world. It is both because of the great merit in his compositions, and on account of his comparatively recent and untimely death, that the name of Tschaikowsky is today one to conjure with, wherever the lovers of the best in music are assembled.

The program next Wednesday evening opens with Weber's well known overture to "Der Freischutz." The continued popularity of this overture is evidenced by its having been played in the concerts of this orchestra in Boston 20 times. The opera of "Der Freischutz" was first produced at the Court Opera in Berlin on June 18, 1820. The German word Freischutz means literally "free marksman" or in other words, a marksman who uses charmed bullets which fly to the mark of themselves without depending upon the aim and are therefore aptly termed "free." When Weber first completed the score of the opera the title was "The Huntsman's Betrothed," but it was first given under its present title.

The second number on the program is the Concerto for Pianoforte No. 1 by Tschaikowsky. This concerto was publicly played for the first time on any stage in the Boston Music Hall by Hans von Bulow, on Oct. 25, 1875, when the orchestra was conducted by Mr. B. J. Lang. The writer of the following interesting account was present at the performance which he describes; "This was probably the only time in the history of our city that an important work by a great, world famous composer had actually been brought out here. There was another 'first' connected with the history of this concerto; the first cablegram ever sent from Boston to Moscow was from von Bulow to Tschaikowsky, announcing the success of the work. The present writer was one of the small knot of musicians and music lovers present at the first rehearsal. None of us will ever forget the puissant impression made by the first few measures, the opening horn phrase, the crashing chords of the orchestra, and then that grand melody of the violins and 'cello We had no idea of what von Bulow was playing, but soon came to the conclusion that here was something by a new man; questions were showered upon little Wertembheimer (von Bulow's business agent, as he passed through the hall. 'Tschaikowsky, Tschaikowsky,' was the hurriedly whispered reply, accompanied by looks full of important augury. Who Tschaikowsky was, few if any of us then knew; this outlandish name, which most of us even failed to catch, told us nothing. But before the rehearsal was over, it had become evident enough that this new Tschaikowsky was somebody."

This first performance was followed by others. Mr. Lang played it a year or two later at one of the old symphony concerts of the Harvard Musical Association, and again at the concert by the Boston Symphony Orchestra, given on Feb. 21, 1885. The concerto will be played by Mr. George W. Proctor, who has recently returned from an extended sojourn abroad and has appeared with marked success at both the Boston and Cambridge concerts of the orchestra.

The closing number on the program is the Symphony No. 1 by Schumann, which was written in 1841 and first performed at a concert given by Clara Schumann, his wife, at the Leipzig Gewandhaus, by a strange coincidence, exactly 57 years ago. The work bears no descriptive title, although Schumann once said that while writing it he had spring in his mind and even once thought of calling it a "spring symphony." The score is dedicated to Friedrich August, King of Saxony.

THE EVENING BULLETIN.
THURSDAY, MARCH 31, 1898.

Symphony Concert.

The seventh concert of the season by the Boston Symphony Orchestra was given last evening in Infantry Hall. There was the usual large audience, which had the pleasure of listening to one of the most brilliant concerts of the series, brilliant both in the character of the selections offered and the tremendous—one might almost say unusual—amount of energy and fire with which they were performed. It is by no means impossible that the recent visit of Theodore Thomas's orchestra had a bracing effect upon Herr Paur's men. The Chicago band not only toured the whole East with great success, winning golden opinions everywhere for their grand playing, but even went so far as to invade the Bostonians' own city. Here, too, they "came, played and conquered." It was even hinted that they did some things quite as well, perhaps a shade better, than the pride of Music Hall. Naturally, this was not to be borne. The Boston men felt obliged to wake up and clearly demonstrate that they are still facile princeps.

Now, while this is but a guess, it is by no means an improbable one. Too much flattery is not conducive to stimulating the best efforts of men, either individually or in organizations. And it is a fact that the Boston Symphony Orchestra has been petted, flattered, lauded to the skies, both at home and abroad. It would be singular, indeed, if something short of highest endeavor did not follow. If one is already perfect, where is the need of further exertion? If 15 ounces are gladly accepted by everybody for a pound, what is the use of giving full weights? It is human nature to fall into such ways of thinking and acting. Then comes the need of criticism, keen even to harshness, or the advent of formidable and threatening competition.

Whatever the reason—whether some such procession of cause and effect as that suggested above or merely a happy accident—the fact remains that the Boston orchestra has not given here in years such a remarkable exhibition of power, of fire, of tone quality, of shading, of esprit, of virtuosoship, as was afforded in last night's concert. And this is said deliberately, not forgetting the many excellent and enjoyable performances of past seasons. There was such exquisite attention to the smallest details, such unanimity of action, such a height of technical perfection, and such an overwhelming sonority of tone, such a swing and "go" to everything, that any lingering doubts as to whether this great band is to be ranked first or second were quickly dispelled. The following programme was played:

Karl Maria von Weber, overture to "Der Freischutz." Peter Ilyitch Tschaikowsky, concerto for pianoforte No. 1, in b-flat minor, Op. 23; 1, andante non troppo e molto maestoso (b-flat minor), allegro con spirito (b-flat minor); 2, andantino semplice (d-flat major), allegro vivace assai (d minor); 3, allegro con fuoco (b-flat minor). Robert Schumann, symphony No. 1, in b-flat major, Op. 38; 1, andante un poco maestoso (b-flat major), allegro molto vivace (b-flat major); 2, larghetto (e-flat major); 3, scherzo, molto vivace (d minor), trio 1, molto piu vivace (d major), trio 2 (b-flat major); 4, allegro animato e grazioso (b-flat major).

In the performance the order of the printed programme was reversed, the symphony being played first and the overture last. Of these, the two strictly orchestral numbers, there is little need to say anything except to repeat the statement already made, that they were played with astounding brilliancy. The symphony is one of Schumann's most exquisite orchestral works, being written at a period when his genius was at its freshest. It presents little or nothing of the complexity—and sometimes the obscurity—of his later works, and is scored with great skill and effectiveness. The overture to "Der Freischutz" is one of the most brilliant of opera overtures, and like everything of Weber's is fairly prodigal of melodic beauty. It is deservedly one of the most popular of concert pieces and made a most satisfactory finish to an enjoyable programme.

Tschaikowsky's first piano concerto was given its initial hearing in Boston Music Hall, Oct. 25, 1875, Hans von Bulow being the soloist. Mr. W. F. Apthorp describes the occasion as follows: "This was probably the only time in the history of our city that an important work by a great, world-famous composer had actually been brought out here." There was another "first" connected with the history of this concerto; the first cablegram ever sent from Boston to Moscow was from Von Bulow to Tschaikowsky, announcing the success of the work.

The present writer was one of the small knot of musicians and music-lovers present at the first rehearsal. None of us will ever forget the puissant impression made by the first few measures—the opening horn-phrase, the crashing chords of the orchestra, and then that grand melody of the violins and 'celli. We had no idea of what Von Bulow was playing, but soon came to the conclusion that here was something by a new man; questions were showered upon little Wertembheimer (Von Bulow's business agent), as he passed through the hall. "Tschaikowsky, Tschaikowsky," was the hurriedly whispered reply, accompanied by looks full of important augury. Who Tschaikowsky was, few if any of us then knew; this outlandish name, which most of us even failed to catch, told us nothing. But, before the rehearsal was over, it had become evident enough that this new Tschaikowsky was somebody."

The soloist last evening was Mr. George W. Proctor of Boston, who has recently returned from a prolonged course of study abroad, and has appeared several times this season with the Boston orchestra. Mr. Proctor is certainly a pianist of much talent. His technical equipment is ample, remarkably good in the direction of clearness and the production of a fine singing tone. His interpretation of the concerto was scholarly and refined. Perhaps a little more of dash and vigor might have been safely ventured at times, but upon the whole his performance was most praiseworthy and enjoyable. He was cordially received and was recalled several times.

The eighth concert by the Boston Symphony Orchestra, and the final one of this season's series, will be given on the evening of Wednesday, April 20.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, MARCH 30, 1898.

THE LAST BOSTON SYMPHONY CONCERT.

THE concert given by the Boston Symphony Orchestra last Thursday evening at the Metropolitan Opera House was the most remarkable of the series and also the last. Seldom has the band from Boston played with such overwhelming brilliancy and seldom has it played before such a large and appreciative audience. The outbreak that followed the wonderful performance of the scherzo of the Ninth Symphony was not only a token of enthusiasm aroused by the superlative playing of the orchestra, but it may also be considered a sign of the times. The musical public of New York is sick of slipshod orchestral work, and this season it has testified its love for the classics by crowding the Thomas and Paur concerts whenever the name of Beethoven was announced. Surely there is much in this to console the pessimists who see in Wagner the incarnation of destruction. However, to this concert and its program, which was the following:

Three Movements from the Ninth Symphony, in D minor, op. 125	Beethoven
Overture to Leonore, No. 3, op. 72	Beethoven
Rienzi, Overture	Wagner
Siegfried, Idyll	Wagner
Lohengrin, Prelude Act II	Wagner
Tristan and Isolde, Prelude and Isolde's Love Death	Wagner
Die Walkyrie, Ride of the Walkyries, Act III	Wagner

At the outset one must protest at the length of such a program, and call attention to a singular fact—Wagner did not sound well in the same scheme with the master of masters, Beethoven. This phenomenon we have elsewhere considered. Yet so superbly were all the numbers read that the audience seemed inclined to beg for more. Emil Paur was given an ovation at his entrance, and at the close of the concert he was recalled, and well he deserved the tribute paid him. To conduct as he did such a trying program, and to conduct it with triumphant success, is a task that few could have compassed. The symphony, despite its truncated form, was solidly played, the first movement being rather passionate in exposition and not so rapidly as Mr. Thomas' interpretation. Greater breadth and dramatic significance were gained. This was especially noticeable in the fantaisie and most wonderful of codas.

The scherzo was a masterpiece of execution. In tempo it went even beyond Von Bülow's, particularly in the trio, but it was electric in rhythm, sharp in contour and withal most musical. The tympanist covered himself with vibrating glory. The adagio was lovely in sentiment and color. Such pianos, such crescendos! The permanent orchestra supporters who were present must have felt sick at the poor prospect of their organization ever making such music.

The "Rienzi" overture became a thing of gorgeous color in Mr. Paur's hands. It was taken at an untraditional pace. The Idyll was pregnant in color and line rather than poetical. The "Lohengrin" prelude was another astounding bit of virtuosity, and the conductor had to withstand a fervent appeal for repetition. There were some tremendous climaxes in the "Tristan" music, and the sonorousness of tone, its agreeable massing and, above all, the vocal quality of the strings were so many reminders to us that New York needs just such an orchestra. The "Valkyrie Ride" was polished rather than barbaric, and one missed Seidl's swing. It was a night of nights, and the Boston Symphony Orchestra left us in a blaze of triumph. Where is there such an orchestra in the wide world?

I know that an orchestra will often play in one city better than in another. I am told by good judges that the Boston Symphony Orchestra plays with more precision, strength and swing at home than in New York, and again far better in New York than in Brooklyn. This may be true or false; but this I fully believe: the Chicago orchestra played here for all it was worth. Its success was immediate, indisputable, great. I do not remember anywhere a more intelligent, more musical, nobler performance of the symphonies by Mozart, Beethoven and Brahms. The reading of Strauss' "Don Juan" was singularly clear, and the performance was that of a virtuoso orchestra. The vorspiel to "Lohengrin" and that to "Tristan" were not as effectively performed; they seemed too carefully thought out, too elegant. The accompaniments were a delight.

The strings have a pungent, biting, rather than sensuous, quality. The 'cellos are a little dry. The precision of the brass and woodwind was a lesson to our own orchestra under Mr. Paur. Phrasing and dynamic gradations, dialogue between instruments, sustaining of chords by the wind instruments—these all reflected the highest credit on conductor and men. And again I must refer to the performances of the symphonies by Mozart, Beethoven, Brahms: they were performances of a lifetime.

Mr. Ysaye played the Mozart concerto superbly. Nordica declaimed the recitative to the air by Beethoven with unusual breadth and intensity. In the entrance air of Elizabeth, which she introduced in response to hearty applause, as well as in the aria of Beethoven, her upper tones were hollow and the whole voice seemed worn, and in the Isolde scene she was obliged to shout at times below the true pitch. Mr. Hofmann will give a recital Monday. I prefer to postpone criticism of his playing until I have heard him under certain more favorable conditions. Applauded violently yesterday afternoon, he played a melody by Rubinstein and an arrangement—Tausig's, if I am not mistaken—of one of Schubert's marches.

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THE last concert of the Boston Symphony Orchestra was a revelation of the possibilities of orchestral performance. Not alone virtuosity, but that certain something is present in the playing of this organization that for want of a better name one must call it *soul*. The Boston Symphony Orchestra has a soul, and it took it a decade to develop it. The Philharmonic Society is soulless, because its members meet to play for money, and as there is no pride, no esprit du corps, no artistic conscience, there is no musical soul. The Boston Symphony Orchestra is a unique organization, and if Mr. Higginson sees fit to give us a dozen instead of five concerts every season, New York will respond, for there is no home orchestra worthy of the name.

A BOSTON SYMPHONY SUGGESTION.

NEW YORK could, next season, inaugurate a really high-class series of symphony concerts by arranging more frequent visits of the Boston Symphony Orchestra, which this season gave us five delightful concerts unsurpassed in all that is required from an orchestra—tone quality, ensemble, technical perfection, program building, interpretation and style. Mr. Paur and his orchestral organization were the choicest musical morsel New York has had during the period of his concerts.

The five concerts constituted part of a tour embracing one concert in Washington, one in Baltimore, one in Philadelphia, one in New York and two in Brooklyn each, and they occurred at the Metropolitan Opera House on five Thursday nights.

We suggest that seven additional concerts be interspersed, to be given on seven Tuesday nights, making twelve Boston Symphony concerts, and for these additional seven no tours need be made unless the orchestra were to play on Monday nights either at Worcester or Springfield en route to this city, and in both of these cities a subscription guarantee could readily be raised. One of these cities could take four of these Monday nights, the other three, and the orchestra would arrive here during Tuesdays, play on Tuesday nights and return to Boston on the midnight train.

Mr. Higginson is the man to give to New York a permanent orchestra without interfering with the five tours or with the Boston series. If the Metropolitan Opera House could not be had from Mr. Grau for these seven additional concerts, Carnegie Hall could be taken, not only for the seven, but for the whole twelve symphony concerts. That would be a solution of the permanent orchestra scheme, no matter who would be the conductor of the Boston Symphony Orchestra. What we need here is the permanent orchestra, and twelve concerts from November to April would be sufficient.

THE playing of the Boston Symphony Orchestra last Thursday partook of the marvelous. I by no means care for all of Mr. Paur's Wagner, nor were his tempi conventional, but his reading of the Ninth Symphony after Mr. Thomas' was electrical. The composition, which showed contour, only, in fact, its profile, when Theodore of the classic back conducted, became a thing of color, of life, when the Boston boys got to work. I owe this to Mr. Paur, for I have made fun of him many times, and I still maintain that he is the most ungraceful conductor alive. But he did put all that was in him into the music.

The final concert of the Boston Symphony Orchestra was the culmination of a successful orchestral season and in many respects the greatest orchestral performance it has ever been my pleasure to hear. I can further emphasize the comparisons indulged in in my last letter as between this orchestra and that of Theodore Thomas, having heard the former since hearing the latter. Mr. Thomas' personality is beyond dispute, and while he has a very superior orchestra, it does not compare with the body of musicians that Mr. Paur directs.

Mr. Paur's reading of the Beethoven Ninth Symphony and the Wagner numbers was in every sense a musical triumph. Mr. Paur never appeared as great to me as he did that evening, and the work of the orchestra was simply superb.

The arrangement of the Wagner numbers was rather peculiar. A chronological arrangement would suggest itself as being the proper thing, but contrast seemed to be the desideratum and from this point of view the arrangement was undoubtedly a success. I feel able to state that the visits of the Boston Symphony Orchestra will not be abandoned. Mr. Comee has authorized the contradiction of any statement that may have been circulated as to the discontinuance of these concerts.

Miss Blanche Sanders and Dr. B. M. Hopkinson gave a delightful recital last night at the Woman's College.

THE NEWS.

DAILY AND WEEKLY.
Providence, Rhode Island.

THURSDAY, MARCH 31, 1898.

SYMPHONY CONCERT.

Seventh in the Series Given at Infantry Hall.

Large and Delighted Audience Listened to the Excellent Program.

The seventh concert of the series by the Boston Symphony Orchestra in Infantry Hall last evening was delightful and a large audience realized that splendid music had been rendered and that something not heard frequently had been offered by the matchless company. Mr. George W. Proctor, a young pianist, appeared with the orchestra in this city for the first time and his work was a passport into the musical appreciation of even the most critical. The program was as follows: Peter Ilyitch Tschaikowsky, Concerto for Pianoforte No. 1, in B-flat minor, Op. 23. I. Andante non troppe e molto maestoso (B-flat minor), 3-4; Allegro con spirito (B-flat minor) 4-4. II. Andantino semplice (D-flat major) 6-8; Allegro vivace assai (D minor), 6-8.. III. Allegro con fuoco (B-flat minor), 3-4.

Robert Schumann, Symphony No 1, in B-flat major, Op. 38. I. Andante un poco maestoso (B-flat major), 4-4; Allegro molto vivace (B-flat major), 2-4. II. Larghetto E-flat major), 3-8. III. Scherzo: Molto vivace (D-minor), 4-4; Trio I.: Molto piu vivace (D major), 2-4 Trio II. (B-flat major), 3-4 IV. Allegro animato e grazioso (B-flat major), 2-2.

Karl Maria von Weber, Overture to "Der Freischutz."

Schumann when he completed this symphony was at a loss what to call it and it never really had a name. He had spring in his mind and it is sometimes called his spring symphony. It was never much of a favorite from the start and at its first performance at Leipsig in March, 1841 it was almost laughed at. Schumann, however, fixed it up and as performed last evening it revealed much of the wonderful power of the great composer.

Mr. Paur gave it an intelligent and effective reading and the orchestra through its agency had an opportunity to instruct music lovers in rather unfamiliar music. There are passages in this symphony that stand with the best product and it was a welcome number to trained ears as well as those who are content with agreeable tones and that element of music which comes through the vision.

Mr. Proctor, the soloist of this occasion, is a young man, tall and good looking. He wears his hair like the ideal pianist and he plays with remarkable skill, assurance and authority. He did not select child's play for his introduction. Tschaikowsky is not for fledgelings and his No. 1 Concerto requires the brains and hands of a master. He was considerately treated by Mr. Proctor. The young man has all the expected equipment of technique, muscular energy and concentration. He also plays as though he was competent to surmount anything on the score. This concerto was first played on October 25, 1875, in Music Hall, Boston, by Hans von Bulow. The author was practically unknown at that time but von Bulow introduced another musical genius to America. The success of the work was in question during the opening passages, but as it progressed with its sumptuous orchestration, its masterful score for the solo instrument, and unfolded new ideas, a new star was recognized and the concerto was put in the niche with great ones. The work is in the lamented and gifted composer's most elaborate and commanding style. Mr. Proctor interpreted and executed the work in a matchless manner and at conclusion the three times repeated plaudits of the large audience, and the nods of approval from the accomplished musicians of the orchestra attested the measure of success the new pianist had achieved. He may be ranked with the best players ever heard in this city.

The overture to "Der Freischutz," or "Marksman with Charmed Bullets," made a charming close to the brilliant concert. This opera was first produced in June, 182[illegible], and it had a varied experience. It never attained genuine popularity, although the overture always held a warm corner in the hearts of true music lovers. It begins with a slow plaintive movement which is continued for several measures, and it is beautiful music. It then goes on and suggests the supernatural elements of the opera and changes from plaintive to defiant strains with engrossing effects. It was played superbly and at its close the fine audience retired from the hall with a delightful sensation of satisfaction. The only fault to be found with this evening of music was that it was too brief.

The final concert of the season's beautiful series will take place in Infantry Hall, on Wednesday evening, April 20.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, MARCH 30, 1898.

THE LAST BOSTON SYMPHONY CONCERT.

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The scherzo was a masterpiece of execution. In tempo it went even beyond Von Bülow's, particularly in the trio, but it was electric in rhythm, sharp in contour and withal most musical. The tympanist covered himself with vibrating glory. The adagio was lovely in sentiment and color. Such pianos, such crescendos! The permanent orchestra supporters who were present must have felt sick at the poor prospect of their organization ever making such music.

The "Rienzi" overture became a thing of gorgeous color in Mr. Paur's hands. It was taken at an untraditional pace. The Idyll was pregnant in color and line rather than poetical. The "Lohengrin" prelude was another astounding bit of virtuosity, and the conductor had to withstand a fervent appeal for repetition. There were some tremendous climaxes in the "Tristan" music, and the sonorousness of tone, its agreeable massing and, above all, the vocal quality of the strings were so many reminders to us that New York needs just such an orchestra. The "Valkyrie Ride" was polished rather than barbaric, and one missed Seidl's swing. It was a night of nights, and the Boston Symphony Orchestra left us in a blaze of triumph. Where is there such an orchestra in the wide world?

I know that an orchestra will often play in one city better than in another. I am told by good judges that the Boston Symphony Orchestra plays with more precision, strength and swing at home than in New York, and again far better in New York than in Brooklyn. This may be true or false; but this I fully believe: the Chicago orchestra played here for all it was worth. Its success was immediate, indisputable, great. I do not remember anywhere a more intelligent, more musical, nobler performance of the symphonies by Mozart, Beethoven and Brahms. The reading of Strauss' "Don Juan" was singularly clear, and the performance was that of a virtuoso orchestra. The vorspiel to "Lohengrin" and that to "Tristan" were not as effectively performed; they seemed too carefully thought out, too elegant. The accompaniments were a delight.

The strings have a pungent, biting, rather than sensuous, quality. The 'cellos are a little dry. The precision of the brass and woodwind was a lesson to our own orchestra under Mr. Paur. Phrasing and dynamic gradations, dialogue between instruments, sustaining of chords by the wind instruments—these all reflected the highest credit on conductor and men. And again I must refer to the performances of the symphonies by Mozart, Beethoven, Brahms: they were performances of a lifetime.

Mr. Ysaye played the Mozart concerto superbly. Nordica declaimed the recitative to the air by Beethoven with unusual breadth and intensity. In the entrance air of Elizabeth, which she introduced in response to hearty applause, as well as in the aria of Beethoven, her upper tones were hollow and the whole voice seemed worn, and in the Isolde scene she was obliged to shout at times below the true pitch. Mr. Hofmann will give a recital Monday. I prefer to postpone criticism of his playing until I have heard him under certain more favorable conditions. Applauded violently yesterday afternoon, he played a melody by Rubinstein and an arrangement—Tausig's, if I am not mistaken—of one of Schubert's marches.

* * *

THE last concert of the Boston Symphony Orchestra was a revelation of the possibilities of orchestral performance. Not alone virtuosity, but that certain something is present in the playing of this organization that for want of a better name one must call it *soul*. The Boston Symphony Orchestra has a soul, and it took it a decade to develop it. The Philharmonic Society is soulless, because its members meet to play for money, and as there is no pride, no esprit du corps, no artistic conscience, there is no musical soul. The Boston Symphony Orchestra is a unique organization, and if Mr. Higginson sees fit to give us a dozen instead of five concerts every season, New York will respond, for there is no home orchestra worthy of the name.

A BOSTON SYMPHONY SUGGESTION.

NEW YORK could, next season, inaugurate a really high-class series of symphony concerts by arranging more frequent visits of the Boston Symphony Orchestra, which this season gave us five delightful concerts unsurpassed in all that is required from an orchestra—tone quality, ensemble, technical perfection, program building, interpretation and style. Mr. Paur and his orchestral organization were the choicest musical morsel New York has had during the period of his concerts.

The five concerts constituted part of a tour embracing one concert in Washington, one in Baltimore, one in Philadelphia, one in New York and two in Brooklyn each, and they occurred at the Metropolitan Opera House on five Thursday nights.

We suggest that seven additional concerts be interspersed, to be given on seven Tuesday nights, making twelve Boston Symphony concerts, and for these additional seven no tours need be made unless the orchestra were to play on Monday nights either at Worcester or Springfield en route to this city, and in both of these cities a subscription guarantee could readily be raised. One of these cities could take four of these Monday nights, the other three, and the orchestra would arrive here during Tuesdays, play on Tuesday nights and return to Boston on the midnight train.

Mr. Higginson is the man to give to New York a permanent orchestra without interfering with the five tours or with the Boston series. If the Metropolitan Opera House could not be had from Mr. Grau for these seven additional concerts, Carnegie Hall could be taken, not only for the seven, but for the whole twelve symphony concerts. That would be a solution of the permanent orchestra scheme, no matter who would be the conductor of the Boston Symphony Orchestra. What we need here is the permanent orchestra, and twelve concerts from November to April would be sufficient.

THE playing of the Boston Symphony Orchestra last Thursday partook of the marvelous. I by no means care for all of Mr. Paur's Wagner, nor were his tempi conventional, but his reading of the Ninth Symphony after Mr. Thomas' was electrical. The composition, which showed contour, only, in fact, its profile, when Theodore of the classic back conducted, became a thing of color, of life, when the Boston boys got to work. I owe this to Mr. Paur, for I have made fun of him many times, and I still maintain that he is the most ungraceful conductor alive. But he did put all that was in him into the music.

The final concert of the Boston Symphony Orchestra was the culmination of a successful orchestral season and in many respects the greatest orchestral performance it has ever been my pleasure to hear. I can further emphasize the comparisons indulged in in my last letter as between this orchestra and that of Theodore Thomas, having heard the former since hearing the latter. Mr. Thomas' personality is beyond dispute, and while he has a very superior orchestra, it does not compare with the body of musicians that Mr. Paur directs.

Mr. Paur's reading of the Beethoven Ninth Symphony and the Wagner numbers was in every sense a musical triumph. Mr. Paur never appeared as great to me as he did that evening, and the work of the orchestra was simply superb.

The arrangement of the Wagner numbers was rather peculiar. A chronological arrangement would suggest itself as being the proper thing, but contrast seemed to be the desideratum and from this point of view the arrangement was undoubtedly a success. I feel able to state that the visits of the Boston Symphony Orchestra will not be abandoned. Mr. Comee has authorized the contradiction of any statement that may have been circulated as to the discontinuance of these concerts.

Miss Blanche Sanders and Dr. B. M. Hopkinson gave a delightful recital last night at the Woman's College.

THE NEWS.

DAILY AND WEEKLY.
Providence, Rhode Island.

THURSDAY, MARCH 31, 1898.

SYMPHONY CONCERT.

Seventh in the Series Given at Infantry Hall.

Large and Delighted Audience Listened to the Excellent Program.

The seventh concert of the series by the Boston Symphony Orchestra in Infantry Hall last evening was delightful and a large audience realized that splendid music had been rendered and that something not heard frequently had been offered by the matchless company. Mr. George W. Proctor, a young pianist, appeared with the orchestra in this city for the first time and his work was a passport into the musical appreciation of even the most critical. The program was as follows: Peter Ilyitch Tschaikowsky, Concerto for Pianoforte No. 1, in B-flat minor, Op. 23. I. Andante non troppo e molto maestoso (B-flat minor), 3-4; Allegro con spirito (B-flat minor) 4-4 II. Andantino semplice (D-flat major) 6-8; Allegro vivace assai (D minor), 6-8. III. Allegro con fuoco (B-flat minor), 3-4.

Robert Schumann, Symphony No 1, in B-flat major, Op. 38. I. Andante un poco maestoso (B-flat major), 4-4; Allegro molto vivace (B-flat major), 2-4. II. Larghetto E-flat major), 3-8. III. Scherzo: Molto vivace (D-minor), 4-4; Trio I.: Molto piu vivace (D major), 2-4 Trio II. (B-flat major), 3-4 IV. Allegro animato e grazioso (B-flat major), 2-2.

Karl Maria von Weber, Overture to "Der Freischutz."

Schumann when he completed this symphony was at a loss what to call it and it never really had a name. He had spring in his mind and it is sometimes called his spring symphony. It was never much of a favorite from the start and at its first performance at Leipsig in March, 1841 it was almost laughed at. Schumann, however, fixed it up and as performed last evening it revealed much of the wonderful power of the great composer.

Mr. Paur gave it an intelligent and effective reading and the orchestra through its agency had an opportunity to instruct music lovers in rather unfamiliar music. There are passages in this symphony that stand with the best product and it was a welcome number to trained ears as well as those who are content with agreeable tones and that element of music which comes through the vision.

Mr. Proctor, the soloist of this occasion, is a young man, tall and good looking. He wears his hair like the ideal pianist and he plays with remarkable skill, assurance and authority. He did not select child's play for his introduction. Tschaikowsky is not for fledgelings and his No. 1 Concerto requires the brains and hands of a master. He was considerately treated by Mr. Proctor. This young man has all the expected equipment of technique, muscular energy and concentration. He also plays as though he was competent to surmount anything on the score. This concerto was first played on October 25, 1875, in Music Hall, Boston, by Hans von Bulow. The author was practically unknown at that time but von Bulow introduced another musical genius to America. The success of the work was in question during the opening passages, but as it progressed with its sumptuous orchestration, its masterful score for the solo instrument, and unfolded new ideas, a new star was recognized and the concerto was put in the niche with great ones. The work is in the lamented and gifted composer's most elaborate and commanding style. Mr. Proctor interpreted and executed the work in a matchless manner and at conclusion the three times repeated plaudits of the large audience, and the nods of approval from the accomplished musicians of the orchestra attested the measure of success the new pianist had achieved. He may be ranked with the best players ever heard in this city.

The overture to "Der Freischutz," or "Marksman with Charmed Bullets," made a charming close to the brilliant concert. This opera was first produced in June, 1821, and it had a varied experience. It never attained genuine popularity, although the overture always held a warm corner in the hearts of true music lovers. It begins with a slow plaintive movement which is continued for several measures, and it is beautiful music. It then goes on and suggests the supernatural elements of the opera and changes from plaintive to defiant strains with engrossing effects. It was played superbly and at its close the fine audience retired from the hall with a delightful sensation of satisfaction. The only fault to be found with this evening of music was that it was too brief.

The final concert of the season's beautiful series will take place in Infantry Hall, on Wednesday evening, April 20.

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, APRIL 4, 1898.

A Programme of Symphonies at the Symphony Concert.

Saturday night was symphony night in more senses than one. The whole programme consisted of symphonies. The lively little symphony in G major, No. 13, written by Haydn for his Paris admirers; the Jupiter Symphony in C major, by Mozart; and finally Symphony No. 8, in F major, by Beethoven. Good, better, best.

These symphonies have, of course, been presented by the orchestra before, but we do not remember at any time having precisely this group presented together.

In some ways the very grouping of the three symphonies is striking. If the Mozart number had been played first the group might have been called an historic study in the symphony; but there were good reasons for placing the Mozart and the Beethoven numbers next to each other.

Of the Haydn symphony, one may say briefly that it resembles that of Mozart in its profusion of airs or melodies as contrasted with a search after a more scientific and broader scheme of music. A melody is pretty, but it is not the richest form of music, any more than a rhyme is in itself the highest form of poetry.

The Mozart symphony in some ways represents a mean between the styles of Haydn and Beethoven. Mozart undoubtedly sought after orchestral effects in the Jupiter symphony, which was the greatest symphony offered to the world before the French Revolution. The Mozart symphony combines an abundance of tuneful melodies, with a large, broad, compelling scheme of orchestration that compels respect.

It is perhaps useless at this time to speculate whether Mozart would not have done greater and grander work if he had not been so harassed by "life's little ironies." Certainly the Jupiter symphony gives promise of much; yet it was written almost with the speed with which a reporter turns out copy of some great event within ten minutes before the time for going to press.

The completion of Mozart's three last symphonies, Nos. 47, 48 and 49, was announced within seven weeks. If he had contented himself with one symphony within that time and had carried out his work on the scale seen in the Jupiter symphony, what might not the world have had?

Of the Beethoven symphony in F major it is almost sufficient to say that it was next to the last of the famous nine. As there were other of the famous Haydn symphonies in G major so there was another of the Beethoven symphonies in F—the great "Pastoral" symphony.

As Mozart wrote the Jupiter symphony under the burden of perplexities, annoyances and grievances so Beethoven wrote the Eighth Symphony while under the cloud of bad health.

With the Jupiter symphony and its group Mozart stopped writing. After the completion of the Ninth Symphony, Beethoven rested for 11 years. Both of these symphonies, therefore, were put forth apparently as some crowning effort—a prelude to a long-continued and much-needed rest from work.

There is, however, one striking point of difference between Beethoven's Eighth Symphony and Mozart's Jupiter Symphony. The former was the result of many changes, alterations, and abandoned ideas. Apparently Beethoven began his symphony in the key of A, then changed it to D and finally to F. Records of his trials of different movements and his almost total transformation of his original plans still exist.

And yet Beethoven at that time was writing symphonies at what may be called a rather rapid rate, as he was turning out two masterpieces a year. Sometimes, however, he did not disdain to take a theme that might well be discarded as almost cheap and commonplace; but he made it into something grand and wonderful.

The finale is certainly in depth of feeling, in broadness of execution and fulfillment, the crowning movement of the symphony. Yet it begins with a subject which seems as simple and as little impressive as some four finger exercise in a primary book of musical instruction.

On the other hand, to return to comparisons between the Eighth Symphony and the Jupiter Symphony, they have another point of likeness in the fact that Beethoven has here discarded his favorite scherzo for the allegro "Scherzando" and has returned to the minuet and trio of Mozart's time. The minuet, however, almost consoles one for the lack of the brilliant and impish scherzo that we might have had. Even Richard Wagner singles it out for special praise.

In other ways, the programme of the concert was worthy of remark. There are those who shudder whenever the orchestra produces anything from a very modern composer, and who apparently think that anything new must be necessarily frivolous.

There was a clean concession to these critics, therefore, in the generous gift of an evening of classic symphonies and nothing else; and there was a little element of humor in the concession that may be generally relished. It was as pat as the humor of the Eighth Symphony itself, and it was equally enjoyable.

Of the work of the orchestra, it is almost impossible to speak too highly. At the last presentation of the Eighth Symphony under Mr. Paur's direction, it was said in these columns and elsewhere that the work was that of the orchestra at its best; and perhaps any description of the rendering of the symphony Saturday evening would be merely a repetition in substance if not in form, of what was said then.

Of the Mozart and the Haydn symphonies, it may be added that they were given in the classic spirit, as handed down by tradition from one musical generation to another. The Haydn symphony in particular was not tortured out of all resemblance to the music that Papa Haydn wrote—although such torture has been permitted right here in Boston and by the same orchestra, although under a different regime.

The programme for next Saturday will [illegible] Schubert's unfinished symphony, [illegible] from suite No. 2, Peer Gynt, [illegible] "Carnival" overture. Mrs. [illegible] is to sing an aria from [illegible] Wagnerian songs.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CIII. NO. 93.
SUNDAY, APRIL 3, 1898.

THE SYMPHONY CONCERT.

An Interesting Triple Bill of Classical Works.

Three Symphonies, by Haydn, Mozart and Beethoven, Are Given—All of Them Interpreted in a Way to Win Applause for Mr. Paur and the Orchestra.

Last evening the 20th of this season's concerts by the Boston Symphony orchestra was given in Music Hall, with this programme:

Symphony in G, Peters, No. 8..........Haydn
Symphony in C, "Jupiter"..........Mozart
Symphony No. 8, in F..........Beethoven

Three symphonies in one evening has a somewhat discouraging aspect, but the three played on this occasion were less portentous in the hearing than they appeared to be in the announcement, and they were interesting in conjunction and in the order in which they were given, as illustrating the growth of the symphony from its founder to its greatest exponent, though, in point of date, Mozart's work was written nine years before Haydn's, the latter having been composed in 1787, and the former in 1778, Beethoven's having seen the light in 1812, the lapse of time between the "Jupiter" and the last but one of Beethoven's symphonies being 34 years.

Speaking of the Haydn symphony, the programme book says that in it the form is already fully established, as it well might be, when it is considered that when it was first played the three great symphonies of Mozart had been in existence nearly a decade.

On the whole, the "Jupiter" received the best treatment at the hands of Mr. Paur last evening. It was perfectly read and exquisitely played. The opening allegro of the Haydn symphony seemed to be taken at too rapid a pace for the due presentation of its characteristic effect, while the finale was given in a rapid tempo, at which it is very doubtful if the players of the composer's time could have performed it. The Haydn gayety was there, but something of the Haydn color was missing. The joyous and graceful Beethoven work, except for an unaccustomed excess of fire and possibly of roughness in the minuet, was charmingly interpreted.

Mr. Pourtau, in the trio of the minuet, rendered the difficult clarinet passage with exquisite clearness and with incomparable purity and delicacy of tone. The allegretto scherzando was given in a manner that emphasized its piquancy with delightful effect. There was much applause for both Mr. Paur and the orchestra.

The programme for the next concert is: Unfinished symphony, Schubert; aria from "Orpheus," Gluck; selections from suite No. 2, "Peer Gynt," Grieg; Wagner's songs, "Traeume" and "Schmerzen," and overture, "Carneral," Dvorak. The soloist is to be Mrs. Josephine Jacoby.

Boston Sunday Globe.
SUNDAY, APRIL 3, 1898.

Twentieth Symphony Concert Program.

The program for the 20th symphony was of the most substantial character, the selections comprising Haydn's G major symphony, Mozart's "Jupiter" and Bethoven's eighth symphonies. There was no soloist. The familiar works were interpreted in an admirable manner, the orchestra responding with promptness and sympathy to Mr Paur's guiding baton. The second movement in the Haydn symphony deserves special mention for the masterly work of the oboe and cellos, supplemented by the beautiful musical arabesques of the strings. The minuet and trio was given with charming simplicity, and no fault need be found with the brilliancy of the final movement.

Mozart's C major symphony, generally called "Jupiter," does not justify its sub title when compared with more modern works, especially those of the Russian school; but its tone colors are vivid and not the diabolical representations of writers of the present advanced style of descriptive music, and the beauties of the composition are undeniable, the lighter portions of the symphony being specially melodic and brilliant. The selection was played most effectively by the orchestra. The triumphant measures of Beethoven's eighth were heard with evident pleasure by the large audience. The humorous tick-tack of the second movement and the hilarious fourth part awakened most hearty plaudits, as usual. The orchestra work throughout was as buoyant, sympathetic and harmonious as one could desire.

Mrs Josephine Jacoby will be the soloist this week. The program will be as follows: Schubert, unfinished symphony; Gluck, Aria from "Orpheus"; Grieg, selections "Peer Gynt"; Wagner, songs with pianoforte; Dvorak, overture, "Carneval."

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
SUNDAY MORNING, APRIL 3.

THE SYMPHONY CONCERT.

The programme of the twentieth concert of the Boston Symphony Orchestra, which was given last evening in Music Hall, consisted of the symphonies: Haydn in G major No. 3, Mozart in C major (Jupiter) and Beethoven in F major No. 8, op. 93.

The programme for the next rehearsal and concert includes Schubert's unfinished symphony in B minor; Grieg's "Peer Gynt," suite No. 2, and Dvorak's "Carnival" overture. Mrs. Josephine Jacoby will be the soloist.

Boston Journal.
SUNDAY, APRIL 3, 1898.

SYMPHONY NIGHT.

A Program Made Up Exclusively of Symphonies Which Were for the Most Part Coarsely Played.

The program of the 20th Symphony concert, given last night in Music Hall, was as follows:

Symphony in G major (B. & H. No. 13)
Haydn
Symphony, "Jupiter"..........Mozart
Symphony No. 8..........Beethoven

Let us not waste space in reasoning together concerning the character of the program, which to me was a senseless, intolerable freak. Let us consider for a moment the performance.

It was unfortunate for the orchestra that it made its reappearance after a trip on which, as I am told, it covered itself with glory, with a program of this nature. For in the present condition of the orchestra such symphonies show as in clear noon its weaknesses, and do not bring out its indisputable strength. Mr. Paur is far more successful in his treatment of works of the romantic school than in his treatment of such works as the symphonies chosen last night.

In each of these symphonies, and especially in the eighth of Beethoven, there were frequent instances of a lack of finesse, and more than once there was utter disregard of the composer's indicated intentions. Take, for instance, the last dozen measures of the first movement of the eighth symphony: There was no attempt to make a diminuendo in the wood wind, there was no pianissimo at the end, there were no dynamic gradations between strings and wind, there were no effects of color. The whole of the allegretto was coarse and heavy. There was not the slightest pretence of a steady staccato pianissimo of the oboes, clarinets, bassoons and horns that furnish the accompaniment, nor were expression marks regarded at all in measures that are most carefully marked. In the trio of the menuetto the horns and the first clarinet afforded a delightful relief to the stolidity of the performance as a whole. Again in the finale (page 40 of Peters's edition) what an Olympian contempt for the indication "sempre pianissimo"!

And in the symphonies that preceded there was constant exaggeration in accentuation, there was apparent inability to carry out a phrase with sustained softness, there was a constant confounding of forte with fortissimo. Mr. Paur is too inclined to leap from piano to fortissimo; he does not appear to be fond of intermediate gradations; he frequently anticipates a climax, and the result is unmeaning explosiveness.

Even in moments of the exhibition of strength there should be the suggestion of reserve force.

Just as the symphony by Hadyn—and are there not others by him that well deserve a hearing?—was without real elegance or distinction, so the fugue in the symphony by Mozart was often without sense of proportion, and where there should have been clear polyphony there was a noisy blur.

Far be it from me to disparge the merits of the individual players or the splendor of the ensemble in works of the romantic school. The virtuosity of this orchestra is at times dazzling. But there is also a virtuosity in performances of the classics, and in the present condition of the Boston Symphony Orchestra the virtuosity that we have a right to expect does not always appear when the symphony is by Mozart or Haydn; it does not always appear when the symphony is by Beethoven. Surely the great masters of the past demand as much intelligence in the reading and as much intelligence and pains in the rehearsing as do the interesting or extravagant composers of the present day.

Philip Hale.

SATURDAY EVENING
Gazette
ESTABLISHED 1813.
BOSTON, SUNDAY MORNING, APRIL 3.

An orchestral concert, given as only the Boston Symphony Orchestra know how to give, was enjoyed by an immense concourse of music lovers at the Metropolitan Opera House on Thursday evening, March 24. With regret we say adieu to the superb organization, for we shall not look upon its like again, until another musical era dawns upon us. The program was composed entirely of the music of the great masters, Beethoven and Wagner, and wonderful were the interpretations of the beautiful Ninth Symphony, the overture to "Leonore," the "Rienzi" prelude, the "Siegfried" Idyll, the prelude to the second act of "Lohengrin," the prelude and finale of "Tristan und Isolde," and the "Ride of the Valkyries." Never before have I heard the latter number given with such electrifying brilliancy and faultless precision. Truly, like angels' visits, are the concerts given us by the greatest symphonic orchestra in our country, led by Mr. Paur, and called the Boston Symphony Orchestra.

Boston Courier.
SUNDAY MORNING, APRIL 3, 1898.

Mr. Paur's annual programme of three symphonies in historical array was assigned to last night's concert and consisted of Haydn in G, Mozart's "Jupiter" and Beethoven's eighth. There is little to be said beyond the record, for neither of these works makes any extreme demand upon the capacity of the band, and when it is said that more calmness of spirit and emphasis would have well become some isolated pages of the earlier works, there is no exception to be taken.

At the next concert the orchestra will play Schubert's "Unfinished" symphony, a part of Grieg's second "Peer Gynt" suite, and Dvorak's "Carnival" overture. A stranger here, Mrs. Josephine Jacoby, will sing, her selections being only less aged than Mrs. Henschels's. They are the "Che faro," from Gluck's "Orpheus," and Wagner's "Taume" and "Schmerzen."

HOWARD MALCOM TICKNOR.

Boston Transcript
MONDAY, APRIL 4, 1898

Music Hall: Boston Symphony Orchestra

The programme of the twentieth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Haydn: Symphony in G major (B. & H., No. 13; Peters, No. 8).
Mozart: Symphony No. 49, in C major, "Jupiter."
Beethoven: Symphony No. 8, in F major, opus 93.

Three classical symphonies on the same programme are enough to frighten some people. But the bark of such a programme is worse than its bite. We own that we had our misgivings beforehand, and heard some excellent musicians express theirs, too. It was not so much the mere fact of there being three symphonies—nor that of the symphonies being by Haydn, Mozart and Beethoven, without any admixture of more modern matter—that was objected to, as that of Mozart's "Jupiter" coming in the middle. It was feared that Beethoven's eighth would sound trivial and gustless after that tremendous finale of the "Jupiter"; nothing, it was said, short of Beethoven's great C minor could hold its own after that matchless fugued movement of Mozart's. We ourselves half shared this fear, although we certainly had considerable faith in the power of the first phrase of Beethoven's eighth to snatch the listener out of any possible previous mood, and throw him immediately into its own.

Well! the proof of the pudding is in the eating; and we, who can report only on the test of our own palate, got such keen, unalloyed, absolute enjoyment out of the concert that it would be sheer artistic pusillanimity on our part to allow any theoretical considerations of right or wrong, fit or unfit, wise or the reverse, to weaken our expression of that enjoyment. Like the noble Kentuckian at the French table d'hote, who exclaimed: "I like pie, and I don't care who else does n't!" we found ourselves, for once, quite oblivious of what the rest of the audience might think about the three symphonies; in plain English, we had the best time we have had at a symphony concert this season.

There was the admirable symphony by Haydn, with its divinely beautiful Largo, its spicy minuet and inimitable nimble finale; one of the most perfect symphonies the old master ever wrote. Then Mozart's ever-great "Jupiter," as perfect on its higher plane, with its wider scope, of emotion as Haydn's on its lower level; more vigorous in conception, with a stronger hand at the bellows, more intense in feeling and poetic in imagination; bespeaking a higher cast of genius. And then, after Mozart's finale had swept you up to the loftiest regions even his mighty genius ever reached—save perhaps in some passages of "Don Giovanni" or the "Zauberflöte"—came that sudden summons to joyfulness in the opening phrase of Beethoven's eighth! Greater than Mozart's "Jupiter?" not by any means, if perhaps as great in another way; but more subtile, at once more sly and more profound, more essentially modern; the laughing silver edge of a thunder-cloud that persistently turns its silver toward you, so bright and alluring that you forget for the moment its potentiality of thunder. What a stroke of genius that opening phrase is! was there ever anything more irresistible in all music? anything more immediately overmastering, that claimed you more imperatively for its own? That phrase belongs to the lost arts; it came into the world copyrighted by the grace of God, with a copyright that will never run out. And how Beethoven keeps the whole symphony up to its level! Here is a hymn to all the sly, mocking, laughing deities and graces that will ever seek its fellow.

No, we cannot see how the programme could have been better arranged. On the printed page it looked a trifle "historical"; but he must have been a sad-minded man indeed who could think of anything so dry as history while listening to it. It was a programme to be drunk in, to be revelled in, like fine old claret, Burgundy and champagne—and no headache next day!

The reading and performance of the three masterpieces was, for the most part, so capital that we felt no impulse to pick a flaw here and there, based on difference of opinion. Where supreme contentment reigns, one would be foolish to be troubled by trifles.

The next programme is: Schubert, unfinished symphony in B minor; Gluck, aria from "Orphée"; Grieg, selections from suite No. 2, "Peer Gynt"; Wagner, songs with pianoforte, "Träume," and "Schmerzen"; Dvorak, overture, "Carneval," opus 92. Mrs. Josephine Jacoby will be the singer.

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These symphonies have, of course, been presented by the orchestra before, but we do not remember at any time having precisely this group presented together.

In some ways the very grouping of the three symphonies is striking. If the Mozart number had been played first the group might have been called an historic study in the symphony; but there were good reasons for placing the Mozart and the Beethoven numbers next to each other.

Of the Haydn symphony, one may say briefly that it resembles that of Mozart in its profusion of airs or melodies as contrasted with a search after a more scientific and broader scheme of music. A melody is pretty, but it is not the richest form of music, any more than a rhyme is in itself the highest form of poetry.

The Mozart symphony in some ways represents a mean between the styles of Haydn and Beethoven. Mozart undoubtedly sought after orchestral effects in the Jupiter symphony, which was the greatest symphony offered to the world before the French Revolution. The Mozart symphony combines an abundance of tuneful melodies, with a large, broad, compelling scheme of orchestration that compels respect.

It is perhaps useless at this time to speculate whether Mozart would not have done greater and grander work if he had not been so harassed by "life's little ironies." Certainly the Jupiter symphony gives promise of much; yet it was written almost with the speed with which a reporter turns out copy of some great event within ten minutes before the time for going to press.

The completion of Mozart's three last symphonies, Nos. 47, 48 and 49, was announced within seven weeks. If he had contented himself with one symphony within that time and had carried out his work on the scale seen in the Jupiter symphony, what might not the world have had?

Of the Beethoven symphony in F major it is almost sufficient to say that it was next to the last of the famous nine. As there were other of the famous Haydn symphonies in G major so there was another of the Beethoven symphonies in F—the great "Pastoral" symphony.

As Mozart wrote the Jupiter symphony under the burden of perplexities, annoyances and grievances so Beethoven wrote the Eighth Symphony while under the cloud of bad health.

With the Jupiter symphony and its group Mozart stopped writing. After the completion of the Ninth Symphony, Beethoven rested for 11 years. Both of these symphonies, therefore, were put forth apparently as some crowning effort—a prelude to a long-continued and much-needed rest from work.

There is, however, one striking point of difference between Beethoven's Eighth Symphony and Mozart's Jupiter Symphony. The former was the result of many changes, alterations, and abandoned ideas. Apparently Beethoven began his symphony in the key of A, then changed it to D and finally to F. Records of his trials of different movements and his almost total transformation of his original plans still exist.

And yet Beethoven at that time was writing symphonies at what may be called a rather rapid rate, as he was turning out two masterpieces a year. Sometimes, however, he did not disdain to take a theme that might well be discarded as almost cheap and commonplace; but he made it into something grand and wonderful.

The finale is certainly in depth of feeling, in broadness of execution and fulfillment, the crowning movement of the symphony. Yet it begins with a subject which seems as simple and as little impressive as some four finger exercise in a primary book of musical instruction.

On the other hand, to return to comparisons between the Eighth Symphony and the Jupiter Symphony, they have another point of likeness in the fact that Beethoven has here discarded his favorite scherzo for the allegro "Scherzando" and has returned to the minuet and trio of Mozart's time. The minuet, however, almost consoles one for the lack of the brilliant and impish scherzo that we might have had. Even Richard Wagner singles it out for special praise.

In other ways, the programme of the concert was worthy of remark. There are those who shudder whenever the orchestra produces anything from a very modern composer, and who apparently think that anything new must be necessarily frivolous.

There was a clean concession to these critics, therefore, in the generous gift of an evening of classic symphonies and nothing else; and there was a little element of humor in the concession that may be generally relished. It was as pat as the humor of the Eighth Symphony itself, and it was equally enjoyable.

Of the work of the orchestra, it is almost impossible to speak too highly. At the last presentation of the Eighth Symphony under Mr. Paur's direction, it was said in these columns and elsewhere that the work was that of the orchestra at its best; and perhaps any description of the rendering of the symphony Saturday evening would be merely a repetition in substance if not in form, of what was said then.

Of the Mozart and the Haydn symphonies, it may be added that they were given in the classic spirit, as handed down by tradition from one musical generation to another. The Haydn symphony in particular was not tortured out of all resemblance to the music that Papa Haydn wrote—although such torture has been perpetrated right here in Boston and by the self-same orchestra, although under a different regime.

The programme for next Saturday will include Schubert's unfinished symphony, selections from suite No. 2, Peer Gynt, and Dvorak's "Carnival" overture. Mrs. Josephine Jacoby is to sing an aria from Orpheus and two Wagnerian songs.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CIII., NO. 93.
SUNDAY, APRIL 3, 1898.

THE SYMPHONY CONCERT.

An Interesting Triple Bill of Classical Works.

Three Symphonies, by Haydn, Mozart and Beethoven, Are Given—All of Them Interpreted in a Way to Win Applause for Mr. Paur and the Orchestra.

Last evening the 20th of this season's concerts by the Boston Symphony orchestra was given in Music Hall, with this programme:

Symphony in G, Peters, No. 8.........Haydn
Symphony in C, "Jupiter"..............Mozart
Symphony No. 8, in F.............Beethoven

Three symphonies in one evening has a somewhat discouraging aspect, but the three played on this occasion were less portentous in the hearing than they appeared to be in the announcement, and they were interesting in conjunction and in the order in which they were given, as illustrating the growth of the symphony from its founder to its greatest exponent, though, in point of date, Mozart's work was written nine years before Haydn's, the latter having been composed in 1787, and the former in 1778, Beethoven's having seen the light in 1812, the lapse of time between the "Jupiter" and the last but one of Beethoven's symphonies being 34 years.

Speaking of the Haydn symphony, the programme book says that in it the form is already fully established, as it well might be, when it is considered that when it was first played the three great symphonies of Mozart had been in existence nearly a decade.

On the whole, the "Jupiter" received the best treatment at the hands of Mr. Paur last evening. It was perfectly read and exquisitely played. The opening allegro of the Haydn symphony seemed to be taken at too rapid a pace for the due presentation of its characteristic effect, while the finale was given in a rapid tempo, at which it is very doubtful if the players of the composer's time could have performed it. The Haydn gayety was there, but something of the Haydn color was missing. The joyous and graceful Beethoven work, except for an unaccustomed excess of fire and possibly of roughness in the minuet, was charmingly interpreted.

Mr. Pourtau, in the trio of the minuet, rendered the difficult clarinet passage with exquisite clearness and with incomparable purity and delicacy of tone. The allegretto scherzando was given in a manner that emphasized its piquancy with delightful effect. There was much applause for both Mr. Paur and the orchestra.

The programme for the next concert is: Unfinished symphony, Schubert; aria from "Orpheus," Gluck; selections from suite No. 2, "Peer Gynt," Grieg; Wagner's songs, "Traeume" and "Schmerzen," and overture, "Carneral," Dvorak. The soloist is to be Mrs. Josephine Jacoby.

Boston Sunday Globe.
SUNDAY, APRIL 3, 1898.

Twentieth Symphony Concert Program.

The program for the 20th symphony was of the most substantial character, the selections comprising Haydn's G major symphony, Mozart's "Jupiter" and Bethoven's eighth symphonies. There was no soloist. The familiar works were interpreted in an admirable manner, the orchestra responding with promptness and sympathy to Mr Paur's guiding baton. The second movement in the Haydn symphony deserves special mention for the masterly work of the oboe and cellos, supplemented by the beautiful musical arabesques of the strings. The minuet and trio was given with charming simplicity, and no fault need be found with the brilliancy of the final movement.

Mozart's C major symphony, generally called "Jupiter," does not justify its sub title when compared with more modern works, especially those of the Russian school; but its tone colors are vivid and not the diabolical representations of writers of the present advanced style of descriptive music, and the beauties of the composition are undeniable, the lighter portions of the symphony being specially melodic and brilliant. The selection was played most effectively by the orchestra. The triumphant measures of Beethoven's eighth were heard with evident pleasure by the large audience. The humorous tick-tack of the second movement and the hilarious fourth part awakened most hearty plaudits, as usual. The orchestra work throughout was as buoyant, sympathetic and harmonious as one could desire.

Mrs Josephine Jacoby will be the soloist this week. The program will be as follows: Schubert, unfinished symphony; Gluck, Aria from "Orpheus"; Grieg, selections "Peer Gynt"; Wagner, songs with pianoforte; Dvorak, overture, "Carneval."

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
SUNDAY MORNING, APRIL 3.

THE SYMPHONY CONCERT.

The programme of the twentieth concert of the Boston Symphony Orchestra, which was given last evening in Music Hall, consisted of the symphonies: Haydn in G major No. 3, Mozart in C major (Jupiter) and Beethoven in F major No. 8, op. 93.

The programme for the next rehearsal and concert includes Schubert's unfinished symphony in B minor; Grieg's "Peer Gynt," suite No. 2, and Dvorak's "Carnival" overture. Mrs. Josephine Jacoby will be the soloist.

Boston Journal.
SUNDAY, APRIL 3, 1898.

SYMPHONY NIGHT.

A Program Made Up Exclusively of Symphonies Which Were for the Most Part Coarsely Played.

The program of the 20th Symphony concert, given last night in Music Hall, was as follows:

Symphony in G major (B. & H. No. 13) Haydn
Symphony, "Jupiter"...................Mozart
Symphony No. 8.......................Beethoven

Let us not waste space in reasoning together concerning the character of the program, which to me was a senseless, intolerable freak. Let us consider for a moment the performance.

It was unfortunate for the orchestra that it made its reappearance after a trip on which, as I am told, it covered itself with glory, with a program of this nature. For in the present condition of the orchestra such symphonies show as in clear noon its weaknesses, and do not bring out its indisputable strength. Mr. Paur is far more successful in his treatment of works of the romantic school than in his treatment of such works as the symphonies chosen last night.

In each of these symphonies, and especially in the eighth of Beethoven, there were frequent instances of a lack of finesse, and more than once there was utter disregard of the composer's indicated intentions. Take, for instance, the last dozen measures of the first movement of the eighth symphony: There was no attempt to make a diminuendo in the wood wind, there was no pianissimo at the end, there were no dynamic gradations between strings and wind, there were no effects of color. The whole of the allegretto was coarse and heavy. There was not the slightest pretence of a steady staccato pianissimo of the oboes, clarinets, bassoons and horns that furnish the accompaniment, nor were expression marks regarded at all in measures that are most carefully marked. In the trio of the menuetto the horns and the first clarinet afforded a delightful relief to the stolidity of the performance as a whole. Again in the finale (page 40 of Peters's edition) what an Olympian contempt for the indication "sempre pianissimo"!

And in the symphonies that preceded there was constant exaggeration in accentuation, there was apparent inability to carry out a phrase with sustained softness, there was a constant confounding of forte with fortissimo. Mr. Paur is too inclined to leap from piano to fortissimo; he does not appear to be fond of intermediate gradations; he frequently anticipates a climax, and the result is unmeaning explosiveness.

Even in moments of the exhibition of strength there should be the suggestion of reserve force.

Just as the symphony by Hadyn—and are there not others by him that well deserve a hearing?—was without real elegance or distinction, so the fugue in the symphony by Mozart was often without sense of proportion, and where there should have been clear polyphony there was a noisy blur.

Far be it from me to disparge the merits of the individual players or the splendor of the ensemble in works of the romantic school. The virtuosity of this orchestra is at times dazzling. But there is also a virtuosity in performances of the classics, and in the present condition of the Boston Symphony Orchestra the virtuosity that we have a right to expect does not always appear when the symphony is by Mozart or Haydn; it does not always appear when the symphony is by Beethoven. Surely the great masters of the past demand as much intelligence in the reading and as much intelligence and pains in the rehearsing as do the interesting or extravagant composers of the present day.

Philip Hale.

SATURDAY EVENING
Gazette
ESTABLISHED 1813.
BOSTON, SUNDAY MORNING, APRIL 3.

An orchestral concert, given as only the Boston Symphony Orchestra know how to give, was enjoyed by an immense concourse of music lovers at the Metropolitan Opera House on Thursday evening, March 24. With regret we say adieu to the superb organization, for we shall not look upon its like again, until another musical era dawns upon us. The program was composed entirely of the music of the great masters, Beethoven and Wagner, and wonderful were the interpretations of the beautiful Ninth Symphony, the overture to "Leonore," the "Rienzi" prelude, the "Siegfried" Idyll, the prelude to the second act of "Lohengrin," the prelude and finale of "Tristan und Isolde," and the "Ride of the Valkyries." Never before have I heard the latter number given with such electrifying brilliancy and faultless precision. Truly, like angels' visits, are the concerts given us by the greatest symphonic orchestra in our country, led by Mr. Paur, and called the Boston Symphony Orchestra.

Boston Courier.
SUNDAY MORNING, APRIL 3, 1898.

Mr. Paur's annual programme of three symphonies in historical array was assigned to last night's concert and consisted of Haydn in G, Mozart's "Jupiter" and Beethoven's eighth. There is little to be said beyond the record, for neither of these works makes any extreme demand upon the capacity of the band, and when it is said that more calmness of spirit and emphasis would have well become some isolated pages of the earlier works, there is no exception to be taken.

At the next concert the orchestra will play Schubert's "Unfinished" symphony, a part of Grieg's second "Peer Gynt" suite, and Dvorak's "Carnival" overture. A stranger here, Mrs. Josephine Jacoby, will sing, her selections being only less aged than Mrs. Henschels's. They are the "Che faro," from Gluck's "Orpheus," and Wagner's "Taume" and "Schmerzen."

HOWARD MALCOM TICKNOR.

Boston Transcript
MONDAY, APRIL 4, 1898

Music Hall: Boston Symphony Orchestra

The programme of the twentieth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Haydn: Symphony in G major (B. & H., No. 13; Peters, No. 8).
Mozart: Symphony No. 49, in C major, "Jupiter."
Beethoven: Symphony No. 8, in F major, opus 93.

Three classical symphonies on the same programme are enough to frighten some people. But the bark of such a programme is worse than its bite. We own that we had our misgivings beforehand, and heard some excellent musicians express theirs, too. It was not so much the mere fact of there being three symphonies—nor that of the symphonies being by Haydn, Mozart and Beethoven, without any admixture of more modern matter—that was objected to, as that of Mozart's "Jupiter" coming in the middle. It was feared that Beethoven's eighth would sound trivial and gustless after that tremendous finale of the "Jupiter"; nothing, it was said, short of Beethoven's great C minor could hold its own after that matchless fugued movement of Mozart's. We ourselves half shared this fear, although we certainly had considerable faith in the power of the first phrase of Beethoven's eighth to snatch the listener out of any possible previous mood, and throw him immediately into its own.

Well! the proof of the pudding is in the eating; and we, who can report only on the test of our own palate, got such keen, unalloyed, absolute enjoyment out of the concert that it would be sheer artistic pusillanimity on our part to allow any theoretical considerations of right or wrong, fit or unfit, wise or the reverse, to weaken our expression of that enjoyment. Like the noble Kentuckian at the French table d'hote, who exclaimed: "I like pie, and I don't care who else does n't!" we found ourselves, for once, quite oblivious of what the rest of the audience might think about the three symphonies; in plain English, we had the best time we have had at a symphony concert this season.

There was the admirable symphony by Haydn, with its divinely beautiful Largo, its spicy minuet and inimitable nimble finale; one of the most perfect symphonies the old master ever wrote. Then Mozart's ever-great "Jupiter," as perfect on its higher plane, with its wider scope, of emotion as Haydn's on its lower level; more vigorous in conception, with a stronger hand at the bellows, more intense in feeling and poetic in imagination; bespeaking a higher cast of genius. And then, after Mozart's finale had swept you up to the loftiest regions even his mighty genius ever reached—save perhaps in some passages of "Don Giovanni" or the "Zauberflöte"—came that sudden summons to joyfulness in the opening phrase of Beethoven's eighth! Greater than Mozart's "Jupiter?" not by any means, if perhaps as great in another way; but more subtile, at once more sly and more profound, more essentially modern; the laughing silver edge of a thunder-cloud that persistently turns its silver toward you, so bright and alluring that you forget for the moment its potentiality of thunder. What a stroke of genius that opening phrase is! was there ever anything more irresistible in all music? anything more immediately overmastering, that claimed you more imperatively for its own? That phrase belongs to the lost arts; it came into the world copyrighted by the grace of God, with a copyright that will never run out. And how Beethoven keeps the whole symphony up to its level! Here is a hymn to all the sly, mocking, laughing deities and graces that will ever seek its fellow.

No, we cannot see how the programme could have been better arranged. On the printed page it looked a trifle "historical"; but he must have been a sad-minded man indeed who could think of anything so dry as history while listening to it. It was a programme to be drunk in, to be revelled in, like fine old claret, Bergundy and champagne—and no headache next day!

The reading and performance of the three masterpieces was, for the most part, so capital that we felt no impulse to pick a flaw here and there, based on difference of opinion. Where supreme contentment reigns, one would be foolish to be troubled by trifles.

The next programme is: Schubert, unfinished symphony in B minor; Gluck, aria from "Orphée"; Grieg, selections from suite No. 2, "Peer Gynt"; Wagner, songs with pianoforte, "Träume," and "Schmerzen"; Dvorak, overture, "Carnival," opus 92. Mrs. Josephine Jacoby will be the singer.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, APRIL 6, 1898.

Will the vacancies made by the lamented death of Mr. Seidl affect the future of Mr. Emil Paur?

His contract with Mr. Higginson expires this month. He does not know whether it will be renewed. I doubt whether Mr. Higginson himself knows. Meanwhile Mr. Paur, thus awkwardly situated, has declined more than one offer from abroad.

Who will succeed him here if he is not his own successor?

There are several rumors. I give them to you merely as floating gossip.

The man desired by some of the friends and members of the orchestra is Hans Richter. They say that he does not wish to come for any sum less than $20,000 a season. Does Mr. Higginson raise hands to heaven in commercial and prudent protest? There is this argument: "But double the number of concerts of your orchestra in New York. Richter's name will be a strong box-office magnet. Give more concerts outside of Boston."

Mr. Gericke stated about a year ago to a friend of mine in Germany that he should be happy to return as conductor.

Although the critics and the audiences of foreign cities agree in valuing Felix Weingartner as a man of indisputable ability, the "cabinet" of advice in Boston does not wish him here. Richter is older, and no doubt he would be more lenient in rehearsals.

Mention the name of Mottl and you are told that he is insane. Richard Strauss? "Impossible."

And pray why should not Mr. Paur stay if he is willing to endure the Boston climate and the rustle of analytical programs, containing cheerful facts about "conclusion themes?"

Some say that he may be offered an engagement for two years, the term of concerts to be played in the present shabby, uncomfortable and dangerous Music Hall.

Some go so far as to hint that Mr. Higginson's business interest in the orchestra will cease at the expiration of these two years.

* * *

I do not know Mr. Paur intimately. I never met him until this season; I have had only a few minutes' conversation with him. For I hold an old-fashioned and perhaps mistaken idea that as long as a critic is obliged to ply his trade it is better for him to meet as seldom as possible any man or woman concerning whom he may be obliged to write. I do not like to eat with a man and soon afterward feel it my duty to cut his throat with the knife of hospitality. As for women—singers, pianists, fiddlers, composers, &c.—I may say with Sir Thomas Browne, "I speak not in prejudice, nor am averse from that sweet sex, but naturally amorous of all that is beautiful." At the same time I repeat at night and in the morning the sage precept, "Use not much the company of a woman that is a singer, lest thou be taken with her attempts." I believe that I have quoted this precept before—in THE MUSICAL COURIER and in sundry other papers. It is advice that cannot be pondered upon too often or too earnestly. But this is a digression.

Personally I am not prejudiced for or against Mr. Paur. As a man he seems to me to be an honest, unaffected, unspoiled, independent man, whose whole soul is in his work. Unless I am greatly mistaken he wishes to be accepted or rejected in accordance with his work as a conductor. He is another musician whose tongue is not candied to "lick absurd pomp," who does not know how to "crook the pregnant hinges of the knee where thrift may follow fawning." He recognizes no superior claim of social patron or patroness—and why should he?

Of course a man of this straightforward, independent character will necessarily make enemies. Some will disparage him openly. Some will smile in his face and hold a snicker-snee behind the back, ready to carve him. One musician may say, "He does not play any of my works; therefore he is a wretched conductor." A fashionable woman may say, "He is not polished," and immediately the parasites attending her will yap viciously at his heels. It is my belief that the great majority of concert-goers in this city have an unfeigned respect as well as liking for Mr. Paur, conductor and man.

He is human.

He has his weaknesses, his faults. His programs are often clumsily arranged, and yet how seldom you find an ideal program in any city. Even Mr. Thomas, who was once a master of this difficult art, appears to me to have lost his peculiar cunning.

And I say frankly that I seldom like Mr. Paur's reading of a symphony by Haydn or Mozart. I much prefer him in modern and romantic works.

* * *

Last night, for instance, the program of the twentieth Symphony concert was as follows:

Symphony in G major (B. & H., No. 13)	Haydn
Symphony, Jupiter	Mozart
Symphony No. 8	Beethoven

By the way, the "Jupiter" symphony was written in 1788—not 1778, as Mr. Apthorp stated in the program-book. Let us not dispute about chronology or chronological interest in programs. Such programs seem to me intolerable.

Now, these symphonies were played for the most part coarsely, without due sense of proportion, without sufficient attention to dynamic indications. I could cite chapter and verse where important indications made by the composer were disregarded with Olympian indifference. Nearly everything was heard in exaggeration. There were hardly any gradations between piano and fortissimo. Forte was almost always fortissimo. There was over-accentuation. The symphony by Haydn was without distinction; the fugue-finale of the "Jupiter" was too often a noisy blur, instead of clear and flowing polyphony, and the Eighth Symphony was for the most part thumped out. Unfortunately we know by late experience that works by Mozart admit of beautiful and more musical treatment.

PHILIP HALE.

BOSTON DAILY ADVERTISER.

Established 1813.

The Official Paper of the State.

The Official Paper of the City.

MONDAY MORNING, APRIL 11, 1898.

THE SYMPHONY CONCERT.

When Schubert's "heavenly length" is added to by taking him at a very slow pace he becomes rather prolix. The "Unfinished Symphony" as performed on Saturday was an example in point; it dragged its slow themes along with extreme deliberation, the "moderato" of the first allègro being strongly insisted on and the "con moto" of the second movement being abolished. But the work was very clearly given, without technical flaw of any kind, and the wind instruments, and Schubert gives these great prominence in both brass and woodwind, were excellently played.

This symphony, or fragment of a symphony, is a good example of a composer having a definite channel of musical thought; Beethoven, for example, always had the orchestra in mind when composing large works, and as a result, his C sharp minor quartette, his B flat piano sonata Op. 106, and many other similar compositions, are orchestral works in disguise; Schumann had the piano almost always in his mind, and therefore, even in his greatest orchestral works, one finds clumps of chords in progressions that suggest that instrument; Schubert thought in song and therefore in his unfinished symphony and in the yet greater C major symphony we have, not real symphonic themes fitted for thematic treatment a la Beethoven or Brahms, but beautiful vocal melodies which could be easily turned into songs by the addition of fitting words. The charm, therefore, in such a symphony as the present one, is not in the intellectual process of evolving a development but in the contrast afforded by beautiful tunes of an eminently vocal character. This is a method that is easily comprehended by everybody with a spark of musical instinct and it was but natural that the suave and well-shaded performance should meet with a very hearty popular reception.

After the symphony came the soloist of the concert, Mme. Josephine Jacoby, a lady of most beautiful stage presence, graceful in the extreme, and gifted with a remarkably pure voice wedded to that quality, so rare in America, a clear enunciation. Her first number was the well-worn "Che faro senza Euridice," sung in Italian. There was something of calm deliberation here, and the phrasing was new in some of its touches, but in spite of the evident reserve the number made a good effect. The surety of intonation and the breadth of the final climax were highly to be commended. The singer was twice recalled with hearty applause.

The calmness and reserve noted in "Che Faro" wholly disappeared in the performance of two Wagner songs which Madame Jacoby gave later in the concert. These were finely accompanied by Mr. Paur himself. "Traeume" was sung in a beautiful manner and with an ease that had its peculiar charm. Mme. Jacoby's noble voice is very equal in its registers, she is always true in intonation, and when a degree of passionate abandon shall have been attained she will take very high rank.

Grieg set incidental music to Ibsen's "Peer Gynt," Bizet similarly gave tonal expression to Daudet's "L'Arlesienne;" from each of these musical settings a beautiful suite was made, and in each case after this first harvesting an aftermath was collected in the shape of a second suite; the second suite in each case was like second-best butter or second-best eggs, to be viewed with suspicious toleration. In the second suite from "Peer Gynt," played at this concert, the "Song of Solvejg" was the one perfect number, and in its delicate shading, in the charming unity of the muted violins, one found a poetry that was absent from the other numbers. We are sure that no other orchestra in America could equal the ensemble which was displayed in this number, it was like a magnified solo.

The other movements of the suite dealt largely in eccentricity; the "Arabic Dance" only suggested reminiscences of the Midway Plaisance, with its yoking together of piccolo and bass-drum, and its employment of tambourines, triangle, and all other gypsy effects known to the modern composer by the misnomer of "Turkish Music." The dance of the daughter of the Mountain King took us from the Midway directly into the circus; here there were explosions that suggested that the gnomes understood the use of dynamite. The xylophone made its appearance prominently in this dance. This trashy instrument is generally ostracized from symphony concerts; it is a set of wooden slabs struck with a wooden mallet. The spinet was once characterized as "a scratch with a tone at the end of it;" the xylophone may be described a knock with a tone hidden in it. Only in one other symphonic concert work do we recall this vulgar instrument, in the morbid "Danse Macabre" by St. Saens the great French composer properly employs this rapping instrument to picture the knocking together of the bones of the skeletons as they indulge in their frenzied dance, a very fitting employment of the xylophone, for no other instrument would have produced the tone-color required. But in this dance the instrument only seems to add to the eccentricity of the composition without giving a proper passport to the domain of a classical orchestra.

With Dvorak's "Carnaval" overture the concert ended; one could not help comparing the work with Berlioz's better known carnival,—to the disadvantage of Dvorak. There was more noise and less romance here than in the "Carnaval Romaine." The Bohemian composer scores with a master hand; his instrumentation is brilliant and very seldom experimental; but the musical ideas grow less original as his opus number grows larger; it is possible that he writes too much.

Of course Mr. Paur caught up all the great crescendo effects with avidity and worked up the final climax with ardor, but this finale seemed only an Offenbach cancan in disguise. The work seemed brilliant but it gleamed with a brass-band brilliancy rather than with a symphonic scintillation.

Louis C. Elson.

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SUNDAY, APRIL 10, 1898.

THE SYMPHONY CONCERT.

A Schubert Masterpiece Given with Exquisite Finish.

Mr. Paur and the Orchestra Acquit Themselves with Rare Merit in the Production of the unfinished Symphony—Mme. Jacoby, the Soloist of the Concert.

The twenty-first concert of the Boston Symphony orchestra in Music Hall, last evening, presented the following selections:

Unfinished symphony	Schubert
"Che faro senza Eurydice"	Gluck
Suite No. 2 from Peer Gynt	Grieg
"Traume" and "Schmerzen"	Wagner
Overture, "Carnival"	Dvorak

The soloist was Mme. Josephine Jacoby.

The programme was well arranged and excellent in its contrasts. Mr. Paur has never given a more beautiful reading to the Schubert symphony than he gave last evening, nor has the orchestra played with more exquisite finish this season than it did in this work.

The performance was a delight in every regard, and in nothing more than in the deep poetic feeling and the graceful warmth of color that pervaded it. No finer sympathy with Schubert can be easily imagined than was present in the interpretation from beginning to end.

The second of the Peer Gynt suites is scarcely as interesting as the first; in fact, it is little else than a display of the composer's skill in instrumentation, and this is forced to the front somewhat too obtrusively, but the barren weakness of the themes left no other resource than to resort to imparting interest to them by an elaboration of tone color. An exception must be made, however, for "Solvejg's Song," with its tender melody and its delicate orchestration; and this was given charmingly. The reading and playing of the suite throughout was full of character, and in the more vigorous numbers admirable in its rhythmic emphasis.

The Dvorak overture is not lacking in brilliancy and fire, but it cannot rank among the composer's successes. It seems to wander to and fro aimlessly, without any central point on which the attention can fasten itself, and has very much the effect of sound and fury, signifying nothing in particular beyond a thorough mastery of modern orchestral resources. It was splendidly and stirringly played.

Mme. Jacoby has an imposing stage presence. Her voice is a warm and sympathetic contralto of great sonority and large compass, very full and rich in its lower notes and pure and of velvety smoothness through its whole range. The artist uses it with skill; her intonation is perfect, and she sings broadly and well.

Unfortunately, her style is dry, rigid and uninteresting, and was a cause for surprise that so beautifully warm a voice could be used with so cold and so disappointing an effect as it was. The familiar Gluck aria was rendered with a stiffness that was suggestive of a carefully and mechanically conned lesson, and without pathos and color. The singing was perfect, but it was lifeless. Both of the Wagner songs, which were accompanied on the piano by Mr. Paur, were sung with singular tameness, and proved quite ineffective.

In brief, Mme. Jacoby, gifted as she is with a superb voice that shows every evidence of admirable training, seems to have paid little attention to finer essentials of style. She should be at great pains to remedy this neglect, for otherwise she is well equipped to take a foremost place in her art. The audience received her warmly, applauded her generously, and recalled her after each effort.

The programme for the next concert is: Symphony No. 1, Brahms; concerto No. 1, for pianoforte, Tschaikowsky; overture, "Egmont," Beethoven. Mr. Rafael Joseffy is to be the soloist.

SATURDAY EVENING Gazette

BOSTON, SUNDAY MORNING, APRIL 10.

The Symphony Concert.

The twenty-first concert of the Symphony orchestra was given in Music Hall last evening. The programme was:

Unfinished Symphony, B minor	Schubert
Recitative and Aria from "Orpheus"	Gluck
Suite No. 2 from music to "Peer Gynt" Op. 55	Grieg
Songs: "Traume" and "Schmerzen"	Wagner
Overture, "Carneval"	Dvorak

Soloist: Mme. Josephine Jacoby.

The instrumental novelty of the evening was the Grieg suite, and it hardly calls for special notice; it is light, pleasant music, effectively scored and with the descriptive text there is little difficulty in understanding what it was intended to describe. That it is programme music is not its fault; that it should have been extracted from the place where it belongs is a pity; for when musical instruments attempt to tell a story, there is no Rosetta stone by which their meaning can be interpreted, and the makeshift of an explanatory preface is kindly meant, but cruelly unsatisfactory. In this suite Peer Gynt runs away with a bride, carries her up to the mountain peaks and leaves her, as the programme informs us, "to roam about with cowherd girls." But so far as the music is concerned there are large lapses in Peer's life. He abducts the bride in two-four time, and we next hear of him as a spectator of the dancing of the mountain King's daughter in two-four time. Then he wanders to foreign countries, and next appears as a spectator of an Arab dance. Then there is a blank, until he next appears as an old man and listens to a very delightful song. This is the order of events in the explanatory preface to the work; but in the order of events as told by the orchestra, Peer's age gets mixed up, and his appearance as a ship-wrecked old man precedes his appearance as a mocking young man. This is confusing to those who follow the music with their fingers on the explanatory text. From the musical side, the work is pleasantly stimulating; and it gave great pleasure to the audience. It was interpreted with admirable effect and spirit by the orchestra. Of Mr. Paur's noble reading of the noble unfinished symphony it is hardly necessary to write; it was a large, dignified and finished interpretation, delightful to listen to and to remember.

Mme. Josephine Jacoby has a beautiful contralto voice, and in the Gluck recitative and aria it was heard to great advantage, though in the latter portion of the aria she hurried the time to the spoiling of the pathos and dignity of the work. The Wagner songs were sung with much earnestness. The artist made a most favorable impression, but it is impossible to class her with the great singers.

The programme for the next concert is Brahms' Symphony, No. 1, Brahams; Concerto for Pianoforte, No. 1, Tschaikowsky; Overture, "Egmont," Beethoven. The soloist will be Mr. Rafael Joseffy.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, APRIL 10.
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THE SYMPHONY CONCERT.

The programme of the twenty-first concert of the Symphony Orchestra in Music Hall last evening included Schubert's unfinished symphony in B minor; recitative and aria from "Orpheus," by Gluck; suite No. 2, from the music to "Peer Gynt," op. 55, by Grieg; songs, "Traume" and "Schmerzen," Wagner, and Dvorak's "Carnival" overture, op. 92.

Mrs. Josephine Jacoby was the soloist. The Schubert symphony was played by the orchestra with great clearness and surety. This work never for a moment loses any of its charm. It is one of the especial favorites of our symphony patrons, and in the work Schubert shows himself as the most natural of any of the masters. Grieg's second suite to "Peer Gynt," while much inferior in musical value to his first suite, still has points of interest and in this work, notably in the fifth movement, the composer has introduced some unusual effects of orchestral color, in the combination of piano, harp, triangle, xylophone and snare drum, with the rhythm of the accompaniment played by the strings struck with the wood of the bow. The effect is tricky and not easy to describe. In this work the orchestra did wonders. A fine performance of Dvorak's "Carnival" overture completed the programme. Mrs. Jacoby has a very fine contralto voice, which has a great volume of tone, and she uses it always with expression and good taste. Her singing was in every way admirable, and she received several recalls after both of her selections. At the next rehearsal and concert Mr. Joseffy will be with us again, and he will play Tschaikowsky's concerto No. 1, in B flat minor, a work which (if memory is correct) he has never played here before. Brahms's symphony No. 1 and Beethoven's overture to "Egmont" are also promised.

Mr. T. Adamowski was the soloist at the concert of the Symphony Orchestra last Thursday evening in Sanders Theatre, Cambridge. The concluding concert of this series will be given Thursday evening, April 28, the programme including Beethoven's third symphony and various Wagner selections.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, APRIL 6, 1898.

Will the vacancies made by the lamented death of Mr. Seidl affect the future of Mr. Emil Paur?

His contract with Mr. Higginson expires this month. He does not know whether it will be renewed. I doubt whether Mr. Higginson himself knows. Meanwhile Mr. Paur, thus awkwardly situated, has declined more than one offer from abroad.

Who will succeed him here if he is not his own successor?

There are several rumors. I give them to you merely as floating gossip.

The man desired by some of the friends and members of the orchestra is Hans Richter. They say that he does not wish to come for any sum less than $20,000 a season. Does Mr. Higginson raise hands to heaven in commercial and prudent protest? There is this argument: "But double the number of concerts of your orchestra in New York. Richter's name will be a strong box-office magnet. Give more concerts outside of Boston."

Mr. Gericke stated about a year ago to a friend of mine in Germany that he should be happy to return as conductor.

Although the critics and the audiences of foreign cities agree in valuing Felix Weingartner as a man of indisputable ability, the "cabinet" of advice in Boston does not wish him here. Richter is older, and no doubt he would be more lenient in rehearsals.

Mention the name of Mottl and you are told that he is insane. Richard Strauss? "Impossible."

And pray why should not Mr. Paur stay if he is willing to endure the Boston climate and the rustle of analytical programs, containing cheerful facts about "conclusion themes?"

Some say that he may be offered an engagement for two years, the term of concerts to be played in the present shabby, uncomfortable and dangerous Music Hall.

Some go so far as to hint that Mr. Higginson's business interest in the orchestra will cease at the expiration of these two years.

* * *

I do not know Mr. Paur intimately. I never met him until this season; I have had only a few minutes' conversation with him. For I hold an old-fashioned and perhaps mistaken idea that as long as a critic is obliged to ply his trade it is better for him to meet as seldom as possible any man or woman concerning whom he may be obliged to write. I do not like to eat with a man and soon afterward feel it my duty to cut his throat with the knife of hospitality. As for women—singers, pianists, fiddlers, composers, &c.—I may say with Sir Thomas Browne, "I speak not in prejudice, nor am averse from that sweet sex, but naturally amorous of all that is beautiful." At the same time I repeat at night and in the morning the sage precept, "Use not much the company of a woman that is a singer, lest thou be taken with her attempts." I believe that I have quoted this precept before—in THE MUSICAL COURIER and in sundry other papers. It is advice that cannot be pondered upon too often or too earnestly. But this is a digression.

Personally I am not prejudiced for or against Mr. Paur. As a man he seems to me to be an honest, unaffected, unspoiled, independent man, whose whole soul is in his work. Unless I am greatly mistaken he wishes to be accepted or rejected in accordance with his work as a conductor. He is another musician whose tongue is not candied to "lick absurd pomp," who does not know how to "crook the pregnant hinges of the knee where thrift may follow fawning." He recognizes no superior claim of social patron or patroness—and why should he?

Of course a man of this straightforward, independent character will necessarily make enemies. Some will disparage him openly. Some will smile in his face and hold a snicker-snee behind the back, ready to carve him. One musician may say, "He does not play any of my works; therefore he is a wretched conductor." A fashionable woman may say, "He is not polished," and immediately the parasites attending her will yap viciously at his heels. It is my belief that the great majority of concert-goers in this city have an unfeigned respect as well as liking for Mr. Paur, conductor and man.

He is human.

He has his weaknesses, his faults. His programs are often clumsily arranged, and yet how seldom you find an ideal program in any city. Even Mr. Thomas, who was once a master of this difficult art, appears to me to have lost his peculiar cunning.

And I say frankly that I seldom like Mr. Paur's reading of a symphony by Haydn or Mozart. I much prefer him in modern and romantic works.

* * *

Last night, for instance, the program of the twentieth Symphony concert was as follows:

Symphony in G major (B. & H., No. 13)........Haydn
Symphony, Jupiter..................................Mozart
Symphony No. 8..............................Beethoven

By the way, the "Jupiter" symphony was written in 1788—not 1778, as Mr. Apthorp stated in the program-book. Let us not dispute about chronology or chronological interest in programs. Such programs seem to me intolerable.

Now, these symphonies were played for the most part coarsely, without due sense of proportion, without sufficient attention to dynamic indications. I could cite chapter and verse where important indications made by the composer were disregarded with Olympian indifference. Nearly everything was heard in exaggeration. There were hardly any gradations between piano and fortissimo. Forte was almost always fortissimo. There was over-accentuation. The symphony by Haydn was without distinction; the fugue-finale of the "Jupiter" was too often a noisy blur, instead of clear and flowing polyphony, and the Eighth Symphony was for the most part thumped out. Unfortunately we know by late experience that works by Mozart admit of beautiful and more musical treatment.

PHILIP HALE.

BOSTON DAILY ADVERTISER.

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The Official Paper of the City.

MONDAY MORNING, APRIL 11, 1898.

THE SYMPHONY CONCERT.

When Schubert's "heavenly length" is added to by taking him at a very slow pace he becomes rather prolix. The "Unfinished Symphony" as performed on Saturday was an example in point; it dragged its slow themes along with extreme deliberation, the "moderato" of the first allegro being strongly insisted on and the "con moto" of the second movement being abolished. But the work was very clearly given, without technical flaw of any kind, and the wind instruments, and Schubert gives these great prominence in both brass and woodwind, were excellently played.

This symphony, or fragment of a symphony, is a good example of a composer having a definite channel of musical thought; Beethoven, for example, always had the orchestra in mind when composing large works, and as a result, his C sharp minor quartette, his B flat piano sonata Op. 106, and many other similar compositions, are orchestral works in disguise; Schumann had the piano almost always in his mind, and therefore, even in his greatest orchestral works, one finds clumps of chords in progressions that suggest that instrument; Schubert thought in song and therefore in his unfinished symphony and in the yet greater C major symphony we have, not real symphonic themes fitted for thematic treatment a la Beethoven or Brahms, but beautiful vocal melodies which could be easily turned into songs by the addition of fitting words. The charm, therefore, in such a symphony as the present one, is not in the intellectual process of evolving a development but in the contrast afforded by beautiful tunes of an eminently vocal character. This is a method that is easily comprehended by everybody with a spark of musical instinct and it was but natural that the suave and well-shaded performance should meet with a very hearty popular reception.

After the symphony came the soloist of the concert, Mme. Josephine Jacoby, a lady of most beautiful stage presence, graceful in the extreme, and gifted with a remarkably pure voice wedded to that quality, so rare in America, a clear enunciation. Her first number was the well-worn "Che faro senza Euridice," sung in Italian. There was something of calm deliberation here, and the phrasing was new in some of its touches, but in spite of the evident reserve the number made a good effect. The surety of intonation and the breadth of the final climax were highly to be commended. The singer was twice recalled with hearty applause.

The calmness and reserve noted in "Che Faro" wholly disappeared in the performance of two Wagner songs which Madame Jacoby gave later in the concert. These were finely accompanied by Mr. Paur himself. "Traeume" was sung in a beautiful manner and with an ease that had its peculiar charm. Mme. Jacoby's noble voice is very equal in its registers, she is always true in intonation, and when a degree of passionate abandon shall have been attained she will take very high rank.

Grieg set incidental music to Ibsen's "Peer Gynt," Bizet similarly gave tonal expression to Daudet's "L'Arlesienne;" from each of these musical settings a beautiful suite was made, and in each case after this first harvesting an aftermath was collected in the shape of a second suite; the second suite in each case was like second-best butter or second-best eggs, to be viewed with suspicious toleration. In the second suite from "Peer Gynt," played at this concert, the "Song of Solvejg" was the one perfect number, and in its delicate shading, in the charming unity of the muted violins, one found a poetry that was absent from the other numbers. We are sure that no other orchestra in America could equal the ensemble which was displayed in this number, it was like a magnified solo.

The other movements of the suite dealt largely in eccentricity; the "Arabic Dance" only suggested reminiscences of the Midway Plaisance, with its yoking together of piccolo and bass-drum, and its employment of tambourines, triangle, and all other gypsy effects known to the modern composer by the misnomer of "Turkish Music." The dance of the daughter of the Mountain King took us from the Midway directly into the circus; here there were explosions that suggested that the gnomes understood the use of dynamite. The xylophone made its appearance prominently in this dance. This trashy instrument is generally ostracized from symphony concerts; it is a set of wooden slabs struck with a wooden mallet. The spinet was once characterized as "a scratch with a tone at the end of it;" the xylophone may be described a knock with a tone hidden in it. Only in one other symphonic concert work do we recall this vulgar instrument, in the morbid "Danse Macabre" by St. Saens the great French composer properly employs this rapping instrument to picture the knocking together of the bones of the skeletons as they indulge in their frenzied dance, a very fitting employment of the xylophone, for no other instrument would have produced the tone-color required. But in this dance the instrument only seems to add to the eccentricity of the composition without giving a proper passport to the domain of a classical orchestra.

With Dvorak's "Carnaval" overture the concert ended; one could not help comparing the work with Berlioz's better known carnival,—to the disadvantage of Dvorak. There was more noise and less romance here than in the "Carnaval Romaine." The Bohemian composer scores with a master hand; his instrumentation is brilliant and very seldom experimental; but the musical ideas grow less original as his opus number grows larger; it is possible that he writes too much.

Of course Mr. Paur caught up all the great crescendo effects with avidity and worked up the final climax with ardor, but this finale seemed only an Offenbach cancan in disguise. The work seemed brilliant but it gleamed with a brass-band brilliancy rather than with a symphonic scintillation.

Louis C. Elson.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CIII., NO. 100.

SUNDAY, APRIL 10, 1898.

THE SYMPHONY CONCERT.

A Schubert Masterpiece Given with Exquisite Finish.

Mr. Paur and the Orchestra Acquit Themselves with Rare Merit in the Production of the unfinished Symphony—Mme. Jacoby, the Soloist of the Concert.

The twenty-first concert of the Boston Symphony orchestra in Music Hall, last evening, presented the following selections:

Unfinished symphony..................Schubert
"Che faro senza Eurydice"..............Gluck
Suite No. 2 from Peer Gynt..............Grieg
"Traume" and "Schmerzen"..........Wagner
Overture, "Carnival"..................Dvorak

The soloist was Mme. Josephine Jacoby.

The programme was well arranged and excellent in its contrasts. Mr. Paur has never given a more beautiful reading to the Schubert symphony than he gave last evening, nor has the orchestra played with more exquisite finish this season than it did in this work.

The performance was a delight in every regard, and in nothing more than in the deep poetic feeling and the graceful warmth of color that pervaded it. No finer sympathy with Schubert can be easily imagined than was present in the interpretation from beginning to end.

The second of the Peer Gynt suites is scarcely as interesting as the first; in fact, it is little else than a display of the composer's skill in instrumentation, and this is forced to the front somewhat too obtrusively, but the barren weakness of the themes left no other resource than to resort to imparting interest to them by an elaboration of tone color. An exception must be made, however, for "Solvejg's Song," with its tender melody and its delicate orchestration; and this was given charmingly. The reading and playing of the suite throughout was full of character, and in the more vigorous numbers admirable in its rhythmic emphasis.

The Dvorak overture is not lacking in brilliancy and fire, but it cannot rank among the composer's successes. It seems to wander to and fro aimlessly, without any central point on which the attention can fasten itself, and has very much the effect of sound and fury, signifying nothing in particular beyond a thorough mastery of modern orchestral resources. It was splendidly and stirringly played.

Mme. Jacoby has an imposing stage presence. Her voice is a warm and sympathetic contralto of great sonority and large compass, very full and rich in its lower notes and pure and of velvety smoothness through its whole range. The artist uses it with skill; her intonation is perfect, and she sings broadly and well.

Unfortunately, her style is dry, rigid and uninteresting, and was a cause for surprise that so beautifully warm a voice could be used with so cold and so disappointing an effect as it was. The familiar Gluck aria was rendered with a stiffness that was suggestive of a carefully and mechanically conned lesson, and without pathos and color. The singing was perfect but it was lifeless. Both of the Wagner songs, which were accompanied on the piano by Mr. Paur, were sung with singular tameness, and proved quite ineffective.

In brief, Mme. Jacoby, gifted as she is with a superb voice that shows every evidence of admirable training, seems to have paid little attention to finer essentials of style. She should be at great pains to remedy this neglect, for otherwise she is well equipped to take a foremost place in her art. The audience received her warmly, applauded her generously, and recalled her after each effort.

The programme for the next concert is: Symphony No. 1, Brahms; concerto No. 1, for pianoforte, Tschaikowsky, overture, "Egmont," Beethoven. Mr. Rafael Joseffy is to be the soloist.

SATURDAY EVENING Gazette

BOSTON, SUNDAY MORNING, APRIL 10.

The Symphony Concert.

The twenty-first concert of the Symphony orchestra was given in Music Hall last evening. The programme was:

Unfinished Symphony, B minor......Schubert
Recitative and Aria from "Orpheus"...Gluck
Suite No. 2 from music to "Peer Gynt"
Op. 55...............................Grieg
Songs: "Traume" and "Schmerzen". Wagner
Overture, "Carneval"..................Dvorak
Soloist: Mme. Josephine Jacoby.

The instrumental novelty of the evening was the Grieg suite, and it hardly calls for special notice; it is light, pleasant music, effectively scored and with the descriptive text there is little difficulty in understanding what it was intended to describe. That it is programme music is not its fault; that it should have been extracted from the place where it belongs is a pity; for when musical instruments attempt to tell a story, there is no Rosetta stone by which their meaning can be interpreted and the makeshift of an explanatory preface is kindly meant, but cruelly unsatisfactory. In this suite Peer Gynt runs away with a bride, carries her up to the mountain peaks and leaves her, as the programme informs us, "to roam about with cowherd girls." But so far as the music is concerned there are large lapses in Peer's life. He abducts the bride in two-four time, and we next hear of him as a spectator of the dance of the mountain King's daughter in two-four time. Then he wanders to foreign countries, and next appears as a spectator of an Arab dance. Then there is a blank, until he next appears as an old man and listens to a very delightful song. This is the order of events in the explanatory preface to the work; but in the order of events as told by the orchestra, Peer's age gets mixed up, and his appearance as a ship-wrecked old man precedes his appearance as a mocking young man. This is confusing to those who follow the music with their fingers on the explanatory text. From the musical side, the work is pleasantly stimulating; and it gave great pleasure to the audience. It was interpreted with admirable effect and spirit by the orchestra. Of Mr. Paur's noble reading of the noble unfinished symphony it is hardly necessary to write; it was a large, dignified and finished interpretation, delightful to listen to and to remember.

Mme. Josephine Jacoby has a beautiful contralto voice, and in the Gluck recitative and aria it was heard to great advantage, though in the latter portion of the aria she hurried the time to the spoiling of the pathos and dignity of the work. The Wagner songs were sung with much earnestness. The artist made a most favorable impression, but it is impossible to class her with the great singers.

The programme for the next concert is Brahms' Symphony, No. 1, Brahms; Concerto for Pianoforte, No. 1, Tschaikowsky; Overture, "Egmont," Beethoven. The soloist will be Mr. Rafael Joseffy.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY MORNING, APRIL 10.

(Copyright 1898, Post Publishing Company.)

THE SYMPHONY CONCERT.

The programme of the twenty-first concert of the Symphony Orchestra in Music Hall last evening included Schubert's unfinished symphony in B minor; recitative and aria from "Orpheus," by Gluck; suite No. 2, from the music to "Peer Gynt," op. 55, by Grieg; songs, "Traume" and "Schmerzen," Wagner, and Dvorak's "Carnival" overture, op. 92.

Mrs. Josephine Jacoby was the soloist. The Schubert symphony was played by the orchestra with great clearness and surety. This work never for a moment loses any of its charm. It is one of the especial favorites of our symphony patrons, and in the work Schubert shows himself as the most natural of any of the masters. Grieg's second suite to "Peer Gynt," while much inferior in musical value to his first suite, still has points of interest and in this work, notably in the fifth movement, the composer has introduced some unusual effects of orchestral color, in the combination of piano, harp, triangle, xylophone and snare drum, with the rhythm of the accompaniment played by the strings struck with the wood of the bow. The effect is tricky and not easy to describe. In this work the orchestra did wonders. A fine performance of Dvorak's "Carnival" overture completed the programme. Mrs. Jacoby has a very fine contralto voice, which has a great volume of tone, and she uses it always with expression and good taste. Her singing was in every way admirable, and she received several recalls after both of her selections. At the next rehearsal and concert Mr. Joseffy will be with us again, and he will play Tschaikowsky's concerto No. 1, in B flat minor, a work which (if memory is correct) he has never played here before. Brahms's symphony No. 1 and Beethoven's overture to "Egmont" are also promised.

Mr. T. Adamowski was the soloist at the concert of the Symphony Orchestra last Thursday evening in Sanders Theatre, Cambridge. The concluding concert of this series will be given Thursday evening, April 28, the programme including Beethoven's third symphony and various Wagner selections.

Boston Journal.

SUNDAY, APRIL 10, 1898.

SYMPHONY NIGHT.

Mrs. Josephine Jacoby, Contralto, Made Her First Appearance in Music Hall.

The program of the 21st Symphony concert, Mr. Emil Paur, conductor, was as follows:

Unfinished Symphony in B minor	Schubert
"I Have Lost My Eurydice"	Gluck
Suite No. 2, "Peer Gynt" I. Ingrid's Lament. II. Arabian Dance. IV. Solvejg's Song. V. Dance of the Mountain King's Daughter.	Grieg
"Traeume"	Wagner
"Schmerzen"	Wagner
Overture "Carnival"	Dvořák

There was no orchestral novelty. The first movement of the symphony was taken at too slow a pace—especially was this true of the second theme and its development—and for once the music seemed long drawn out. The overture by Dvořák was played brilliantly, but the music is decorative; it is plausible, and without any true authority. Nor is this second suite from Grieg's music to Ibsen's play as interesting or of as much intrinsic worth as are the pieces in the more familiar suite. When Suite No. 2 was first performed here under Mr. Nikisch five years or so ago, "Peer Gynt's Return" was played, and it then became apparent that the hero took passage on the good ship, the Flying Dutchman. Solvejg's song, which has been sung here often, is beautiful in its white and passionless lamentation. With this exception the music in a concert-hall excites chiefly surprise and an unholy interest in percussion instruments. General Booth is in town—perhaps the Arabian Dance was performed in his honor.

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Mrs. Jacoby is a strikingly handsome woman—and with a singer this is half the battle. She suggests the sombre, mysterious charm of the Queen of Night in Mozart's opera, but the Creator was wiser than Mozart and he gave her a contralto voice. This voice is a wondrous organ. The tones are velvety, warm; they remind you of purples and softly radiant precious stones. And this voice is used with much technical skill.

Mrs. Jacoby sang the familiar aria from "Orpheus," which, as an ingenious Frenchman, pointed out long ago, might as well be "I have found my Euridice," as far as the character of the music is concerned. She sang it in Italian—although Mr. Apthorp had carefully provided the readers of the program-book with the German text. She sang it admirably in respect to technic and tonal quality. I wish that she were acquainted with Pauline Viardot's interpretation, which is preserved in the Ecole classique du Chant, edited by that great singer. The first exposition of the theme is with Viardot, mezzo forte, without nuance of any kind. The first repetition is piano throughout, until the end of that repetition, when the pianissimo is employed. Beginning with the final repetition, the air is given forth with full voice, "tout l'élan possible," and the tempo is quickened until the final measure. I do not say that this is the only interpretation—but it surely gives variety and an irresistible climax. The songs, so-called, of Wagner are better suited to the drawing-room than the concert-hall. Mrs. Jacoby was applauded heartily.

Philip Hale.

Boston Sunday Globe.

SUNDAY, APRIL 10, 1898.

Symphony Concert.

Mme Josephine Jacoby, a contralto singer, new to this city, achieved a great success at last week's symphony concerts. Her numbers were a recitative and aria from "Orpheus," and Richard Wagner's musical settings of the songs "Dreams" and "Sorrows." Mme Jacoby is a woman of striking personal appearance and her voice is one of the richest contraltos heard in this city in a long time. She sings easily and naturally, her tones are unusually rich and resonant and the quality is even throughout her register. Her performance came in the nature of a surprise to many in the audience, as the artist had come here without any advance heralding of her powers; and to the majority of auditors she was a stranger. Her voice is of exceptional quality and she uses it very effectively and without a semblance of forcing the tones.

The lament of Orpheus was sung with splendid dramatic power, the opening phrases illustrating the despair of the lover in a manner which instantly aroused attention and the anticipations of a sympathetic presentation of the excerpt. The whole number was grandly declaimed and sung, and suggested the possible enjoyment of "Orpheus" in operatic form, with Mme Jacoby as the hero. The two Wagner songs were also notable contributions, the work of the artist calling forth demonstrative plaudits and many returns to the platform. Conductor Paur played the piano accompaniments to the songs.

The orchestral numbers were Schubert's unfinished symphony, four movements of the suite No. 2 from "Peer Gynt," and Dvorak's "Carneval" overture. The familiar selections call for no special mention about their interpretations. The delicate and plaintive measures of the Schubert work were given with the usual grace and daintiness, "Peer Gynt" lacked nothing in tone colors or bizarre effects, and the joyous "Carneval" was brilliantly and sympathetically treated.

The celebrated pianist, Rafael Joeffy, will be this week's soloist. The program will be as follows: Symphony No. 1, Brahms; concerto for pianoforte, No. 1, Tschaikowsky; overture, "Egmont," Beethoven.

MONDAY, APRIL 11, 1898

Music Hall: Boston Symphony Orchestra

The programme of the twenty-first Symphony concert was as follows:

Schubert: Unfinished Symphony in B minor.
Gluck: Recitative and Aria, "Che faro senza Euridice" from Orfeo ed Euridice."
Grieg: Four movements from Suite No. 2 from "Peer Gynt," opus 55.
Wagner: Songs with Pianoforte: "Träume" and "Schmerzen."
Dvorak: Overture, "Carnaval," opus 92.
Mme. Josephine Jacoby was the singer.

Not the most interesting programme in the world! Schubert's unfinished symphony is a great work; this is pretty generally admitted. But the second movement, with all its beauty of material, is enormously spun out—according to the composer's unfortunate bent for prolixity—and it must come very fresh to one, after years of silence, not to seem dull and tedious as a whole. Now, the curious fact is that this is the fourth consecutive year in which Mr. Paur has given this unfinished symphony of Schubert's; and it does not come fresh to us at all. Other longish works, by the way, have been played this season which were also given last winter. Strongly as we advocate giving important new works over again at short intervals, we must say that it seems a mistake to give any familiar classic two seasons running; indeed, we should prefer an interval of two seasons between the giving and repeating of any standard repertory work.

Grieg's second suite from his "Peer Gynt" music is hardly up to the standerd of the first. The Andante of Solvejg's Song is undeniably charming in its quaint, exotic turns of the phrase and romantic melancholy; but it is, upon the whole, rather a flimsy production, and we doubt if it will prove to be in fast colors. But this is the only movement in the suite that seems to have anything to recommend it; the others are dull enough. The fantastic instrumentation of the Dance of the Mountain King's Daughter—which movement was given last Saturday without the full quota of instruments—may be interesting to the connoisseur once, but surely not twice.

Dvorak's "Carnaval" seems pretty poor stuff, now that we have heard it more than once; it is of the sort of music that gets nowhere and says nothing.

Mme. Jacoby has a rich, unctuous contralto, of rather veiled timbre, but even in quality throughout a considerable compass. She sings technically well, and in excellent tune. Her stage-presence is majestic and commanding. But, to judge from what she did last Saturday evening, she lacks the inner fire. She sang the Gluck aria in a wisely chosen tempo than one often hears it; taking the principal Andante con moto not too slow for contrast with the Adagio episodes. But she sang the wonderful melody rather rigidly, without emotion or dramatic climax, and it must be admitted that the aria did not produce much effect. It should be noted, too, that Mme. Jacoby had a curiously rich collections of pronunciations of the name "Euridice." In the Wagner songs, which were conducted by Mr. Paur, she occasionally sang a phrase very beautifully indeed; but such stray flashes could not illumine the whole of either of the songs; they fell pretty flat, if the truth be told. After all, one wonders why people care to sing any of Wagner's songs in jublic. "Schmerzen" is the only one of the set of five that approaches real excellence; "Träume" has moments of imaginative beauty, but it is irritating to compare it with the passage in "Tristan" for which it was a preliminary study—and the comparison forces itself upon one irresistibly. Wagner was great enough in other ways to be pardonable for not being a great, or even a good song-writer; but there is no need of showing him at his weakest before an audience.

The next programme is: Brahms, symphony No. 1, in C minor, opus 68, Tchaikovsky, pianoforte concerto No. 1, in B-flat minor, opus 23; Beethoven, overture to "Egmont," opus 84. Mr. Rafael Joseffy will be the pianist.

The Boston Traveler

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Seventy-sixth year—Vol. LIV. No. 10.

TUESDAY, APRIL 12, 1898.

The Kneisel Concert.

The eighth and last concert of this, the thirteenth season of the Kneisel Quartet, was given in Association Hall last evening, Mme. Szumowska-Adamowski assisting. The programme was as follows: Quartet, A minor, op. 132, Beethoven; quatrtet, piano and strings, in B-flat, op. 41, Saint-Saens; quartet, No. 2, in D, Borodine.

The above programme shows that it was a case of where the best shall have first position. Nothing short of the well-known ability of this quartet kept the concert last evening from being as it were top heavy. After such a masterly interpretation of Beethoven's great quartet with its many difficulties, as has come to be expected of the Kneisel people, it was, perhaps, but natural that Saint-Saens quartet, one of his most effective compositions, should seem a trifle tame. Mme. Adamowski was warmly applauded upon her entrance, and immediately won still greater applause by her exquisite playing.

The Borodine quartet was given in a way which seemed to possess it with many new musical beauties, and made even a better impression than at earlier hearings.

The excellence of the programme, the soloist, coming directly after the Lenten season, and above all, the fact that it was the closing concert of the season, brought out such an audience as nothing short of this famous quartet can bring out. Seldom has Association Hall held a more enthusiastic audience; applause reigned throughout the evening, being particularly noticeable at the close of the concert.

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MONDAY, APRIL 11, 1898.

The Symphony.

Seventeenth season Boston Symphony Orchestra; 21st concert. Mme. Josephine Jacoby, coloist. The programme:

Unfinished symphony	Schubert
"Che faro senza Eurydice"	Gluck
Suite No. 2 from Peer Gynt	Grieg
"Traume" and "Schmerzen"	Wagner
Overture, "Carnival"	Dvorak

This was not a concert of novelty, of emotional thrill, nor of startling brilliancy, but it was notable for the especially fine playing of the orchestra, which seemed keyed up to its most dazzling pitch. The "Unfinished" was given exquisitely in every portion, and its beautiful interpretation showed anew the ability and sympathy of Mr. Paur as a reader of Schubert. The "Peer Gynt" suite, No. 2, while neither so generally interesting nor truly music as the more familiar one, surpasses anything it can offer in a single movement, the lovely, poetic and beautifully orchestrated "Solvejg's Song." For the rest, it is mostly a rather amusing exhibit of the odd things in musical (?) instruments, and for once the irrepressible kettle-drummer was not a nuisance. Dvorak's "Carnival" overture suffered in being placed within two or three weeks of Berlioz' magnificent "Roman Carnival." The Bohemian's work seems tame, purposeless and diffuse in comparison with the Frenchman's. It is of the eminently respectable, well-made order of composition, but nothing more. Its playing was practically flawless.

Mme. Jacoby has the happy combination of a fine and attractive stage presence and a large, rich and flexible contralto voice. She sings easily, tastefully and with good method, but—and if it were not for this reservation she would come pretty near to greatness—she lacks that something we rather feebly try to define as "soul." In other words, you admire her vocal work, but are not affected by the spirit of her singing. Her limitations were most conspicuously shown in the Wagner songs, which were wholly ineffective. Evidently she has not at all the style for "lieder." In the Gluck aria she accomplished much better things. She is vocally fine, and I do not believe that she lacks temperament. Only it is somehow not allowed to assert itself.

WILDER T. QUINT.

Big Money In Orchestras.

A paragraph which appeared in New York Life recently contains an interesting admission of New York's inferiority to Boston as a musical center.

"Why is it that the Boston Symphony orchestra gives us so little of their most improving society? Their audiences are the very best we can furnish, both in numbers and in culture. Our pleasure is always mingled with regret that this splendid organization, by far the most perfect in the country, should favor us so rarely.

"Cannot we induce them to come and live with us and go to Boston only when they feel like it?"

If New York had a citizen like Banker Higginson of Boston willing to spend $200,000 in the support of an orchestra, or a group of public spirited citizens like the guarantors of the Thomas orchestra in Chicago, possibly New York could have a pre-eminent musical organization. But in New York the attempt to maintain a symphony orchestra has never been more than partially successful, because both Damrosch and Seidl have been left to support their own orchestral organizations or to make them self supporting, which is a most difficult undertaking.

TUESDAY, APRIL 12, 1898

Association Hall: The Kneisel Quartet

The Kneisel Quartet, assisted by Mme. Antoinette Szumowska-Adamowska, gave the eighth, and last, concert of this, its thirteenth, season, in Association Hall last evening, the programme being:

Beethoven: Quartet in A minor, opus 132.
Saint-Saëns: Quartet for Pianoforte and Strings, in B-flat major, opus 41.
Borodine: Quartet No. 2, in D major.

This being the programme, the three numbers were unquestionably arranged in the proper order; but it would have been better if they had not been advertised in just the inverse order, for some subscribers, much interested in the Beethoven quartet and little interested in the Borodine, were misled thereby into coming late, and thus losing one or two movements of the Beethoven.

Beethoven's A minor quartet—the one with the "Canzona di ringraziamento in modo lidico" in the third movement—is assuredly one of the greatest productions of human genius. One is tempted to compare it, if only for its greatness, with the one in C-sharp minor, opus 131; but the two works are very different, and a comparison between them does not come to much. The ecstatic mood in which the C-sharp minor begins is maintained almost throughout the A minor; but the expression is more fitful, often more passionate; the whole thing, save in the "Lydian Song" itself, is more unbridled and, in a sense, more irregular. The difficulties of the work are great; the mere technical difficulty of the thing makes it more than a match for many a quartet of players; then its abstruseness renders it one of the severest intellectual and artistic tasks in all instrumental music. In this respect it may well be compared to the great B-flat major pianoforte sonata, opus 106. But a worthy performance can let the listener fathom its abstruseness—which is, after all, not the abstruseness of incomplete or awkward expression but that of real profundity of thought; the music seems abstruse, not because the composer did not fully realize just whither he was going, but because of the domain of thought and emotion into which he leads us. Play it right, and it becomes clear as day. Hardly anywhere has Beethoven soared to loftier heights of ecstasy or dived down to profounder depths of feeling than in this wondrous composition; if ever he was entirely great, he is so here. And, with all this, how absolutely naïf the music is; nowhere does it betray the slightest self-consciousness, the mere vulgar pride in displaying emotion. There is not a trace of tail-lashing in it; the feeling is as genuine and true as it is deep and exalted, the expression complete. Last evening's performance by the Kneisels fairly passed belief; not only were the difficulties of the work, technical and otherwise, well conquered, but conquered so completely that the four artists could play it, not merely with accuracy, beauty of tone, and perfection of ensemble, but with abandon, with inspiration and poetic afflatus. Such a performance of such a work makes a date in the musical history of our city.

What Saint-Saëns's B-flat pianoforte quartet might have seemed like, had it not immediately followed this stupendous inspiration of Beethoven's, is not quite clear to us; but we much fear that it made little difference. The composition seemed to us thoroughly poor and vapid; we could hardly find a musical idea, let alone an inspiration, in all the four movements. There is an enormous amount of elaborate work in it, of a sort; seldom has even Saint-Saëns been more resolutely and inveterately contrapuntal. But it is the mere carcass of counterpoint, with the soul fled. Strange that a man of Saint-Saëns's calibre and attainments should have studied Sebastian Bach with all the reverence and energy he did, and have got so little real good from it! When he tries to follow Bach contrapuntally, he is as dry as sawdust; so soon as he makes his counterpoint effective, he writes like Meyerbeer. One may surmise that it will take another generation or two to take the Meyerbeer grease-spot quite out of French music. Certainly nothing was lacking in the performance of this quartet: Mme. Szumowska played the pianoforte part exquisitely, with infinite grace and beauty of phrasing, with her own charm in the lighter florid passages, with the fine fire and vigor in the stronger ones. Messrs. Kneisel, Svecenski and Schroeder, too, were fully up to the mark. And here, by the way, was a fine instance of a fully open pianoforte doing the strings no injury whatever.

Borodine's D major quartet, which the Kneisels have played here before, has much that is charming in it. The first movement is rather weak and amateurish—while one instrument has the phrase, the three others are marking time on a merely harmonic accompaniment. But the second and third movements are full of light, breezy fascination. The finale is probably the most original part of the work; although we think the workmanship none of the best. The composer does not seem quite to have clinched his idea.

And so ends the greatest quartet season Boston has ever had. Au revoir!

Boston Journal.

SUNDAY, APRIL 10, 1898.

SYMPHONY NIGHT.

Mrs. Josephine Jacoby, Contralto, Made Her First Appearance in Music Hall.

The program of the 21st Symphony concert, Mr. Emil Paur, conductor, was as follows:

Unfinished Symphony in B minor...Schubert
"I Have Lost My Eurydice"............Gluck
Suite No. 2, "Peer Gynt"..............Grieg
  I. Ingrid's Lament.
  II. Arabian Dance.
  IV. Solvejg's Song.
  V. Dance of the Mountain King's Daughter.
"Traeume"............................ Wagner
"Schmerzen"........................... Wagner
Overture "Carnival"...................Dvorák

There was no orchestral novelty. The first movement of the symphony was taken at too slow a pace—especially was this true of the second theme and its development—and for once the music seemed long drawn out. The overture by Dvorák was played brilliantly, but the music is decorative; it is plausible, and without any true authority. Nor is this second suite from Grieg's music to Ibsen's play as interesting or of as much intrinsic worth as are the pieces in the more familiar suite. When Suite No. 2 was first performed here under Mr. Nikisch five years or so ago, "Peer Gynt's Return" was played, and it then became apparent that the hero took passage on the good ship, the Flying Dutchman. Solvejg's song, which has been sung here often, is beautiful in its white and passionless lamentation. With this exception the music in a concert-hall excites chiefly surprise and an unholy interest in percussion instruments. General Booth is in town—perhaps the Arabian Dance was performed in his honor.

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Mrs. Jacoby is a strikingly handsome woman—and with a singer this is half the battle. She suggests the sombre, mysterious charm of the Queen of Night in Mozart's opera, but the Creator was wiser than Mozart and he gave her a contralto voice. This voice is a wondrous organ. The tones are velvety, warm; they remind you of purples and softly radiant precious stones. And this voice is used with much technical skill.

Mrs. Jacoby sang the familiar aria from "Orpheus," which, as an ingenious Frenchman, pointed out long ago, might as well be "I have found my Euridice," as far as the character of the music is concerned. She sang it in Italian—although Mr. Apthorp had carefully provided the readers of the program-book with the German text. She sang it admirably in respect to technic and tonal quality. I wish that she were acquainted with Pauline Viardot's interpretation, which is preserved in the Ecole classique du Chant, edited by that great singer. The first exposition of the theme is with Viardot, mezzo forte, without nuance of any kind. The first repetition is piano throughout, until the end of that repetition, when the pianissimo is employed. Beginning with the final repetition, the air is given forth with full voice, "tout l'élan possible," and the tempo is quickened until the final measure. I do not say that this is the only interpretation—but it surely gives variety and an irresistible climax. The songs, so-called, of Wagner are better suited to the drawing-room than the concert-hall. Mrs. Jacoby was applauded heartily.

Philip Hale.

Boston Sunday Globe.

SUNDAY, APRIL 10, 1898.

Symphony Concert.

Mme Josephine Jacoby, a contralto singer, new to this city, achieved a great success at last week's symphony concerts. Her numbers were a recitative and aria from "Orpheus," and Richard Wagner's musical settings of the songs "Dreams" and "Sorrows." Mme Jacoby is a woman of striking personal appearance and her voice is one of the richest contraltos heard in this city in a long time. She sings easily and naturally, her tones are unusually rich and resonant and the quality is even throughout her register. Her performance came in the nature of a surprise to many in the audience, as the artist had come here without any advance heralding of her powers, and to the majority of auditors she was a stranger. Her voice is of exceptional quality and she uses it very effectively and without a semblance of forcing the tones.

The lament of Orpheus was sung with splendid dramatic power, the opening phrases illustrating the despair of the lover in a manner which instantly aroused attention and the anticipations of a sympathetic presentation of the excerpt. The whole number was grandly declaimed and sung, and suggested the possible enjoyment of "Orpheus" in operatic form, with Mme Jacoby as the hero. The two Wagner songs were also notable contributions, the work of the artist calling forth demonstrative plaudits and many returns to the platform. Conductor Paur played the piano accompaniments to the songs.

The orchestral numbers were Schubert's unfinished symphony, four movements of the suite No. 2 from "Peer Gynt," and Dvorak's "Carneval" overture. The familiar selections call for no special mention about their interpretations. The delicate and plaintive measures of the Schubert work were given with the usual grace and daintiness, "Peer Gynt" lacked nothing in tone colors or bizarre effects, and the joyous "Carneval" was brilliantly and sympathetically treated.

The celebrated pianist, Rafael Joeffy, will be this week's soloist. The program will be as follows; Symphony No. 1, Brahms; concerto for pianoforte, No. 1, Tschaikowsky; overture, "Egmont," Beethoven.

Boston Transcript

MONDAY, APRIL 11, 1898

Music Hall: Boston Symphony Orchestra

The programme of the twenty-first Symphony concert was as follows:

Schubert: Unfinished Symphony in B minor.
Gluck: Recitative and Aria, "Che faro senza Euridice" from Orfeo ed Euridice."
Grieg: Four movements from Suite No. 2 from "Peer Gynt," opus 55.
Wagner: Songs with Pianoforte: "Träume" and "Schmerzen"
Dvorak: Overture, "Carnaval," opus 92.
Mme. Josephine Jacoby was the singer.

Not the most interesting programme in the world! Schubert's unfinished symphony is a great work; this is pretty generally admitted. But the second movement, with all its beauty of material, is enormously spun out—according to the composer's unfortunate bent for prolixity—and it must come very fresh to one, after years of silence, not to seem dull and tedious as a whole. Now, the curious fact is that this is the fourth consecutive year in which Mr. Paur has given this unfinished symphony of Schubert's; and it does not come fresh to us at all. Other longish works, by the way, have been played this season which were also given last winter. Strongly as we advocate giving important new works over again at short intervals, we must say that it seems a mistake to give any familiar classic two seasons running; indeed, we should prefer an interval of two seasons between the giving and repeating of any standard repertory work.

Grieg's second suite from his "Peer Gynt" music is hardly up to the standerd of the first. The Andante of Solvejg's Song is undeniably charming in its quaint, exotic turns of the phrase and romantic melancholy; but it is, upon the whole, rather a flimsy production, and we doubt if it will prove to be in fast colors. But this is the only movement in the suite that seems to have anything to recommend it; the others are dull enough. The fantastic instrumentation of the Dance of the Mountain King's Daughter—which movement was given last Saturday without the full quota of instruments—may be interesting to the connoisseur once, but surely not twice.

Dvorak's "Carnaval" seems pretty poor stuff, now that we have heard it more than once; it is of the sort of music that gets nowhere and says nothing.

Mme. Jacoby has a rich, unctuous contralto, of rather veiled timbre, but even in quality throughout a considerable compass. She sings technically well, and in excellent tune. Her stage-presence is majestic and commanding. But, to judge from what she did last Saturday evening, she lacks the inner fire. She sang the Gluck aria in a wisely chosen tempo than one often hears it; taking the principal Andante con moto not too slow for contrast with the Adagio episodes. But she sang the wonderful melody rather rigidly, without emotion or dramatic climax, and it must be admitted that the aria did not produce much effect. It should be noted, too, that Mme. Jacoby had a curiously rich collections of pronunciations of the name "Euridice." In the Wagner songs, which were conducted by Mr. Paur, she occasionally sang a phrase very beautifully indeed; but such stray flashes could not illumine the whole of either of the songs; they fell pretty flat, if the truth be told. After all, one wonders why people care to sing any of Wagner's songs in jublic. "Schmerzen" is the only one of the set of five that approaches real excellence; "Träume" has moments of imaginative beauty, but it is irritating to compare it with the passage in "Tristan" for which it was a preliminary study—and the comparison forces itself upon one irresistibly. Wagner was great enough in other ways to be pardonable for not being a great, or even a good song-writer; but there is no need of showing him at his weakest before an audience.

The next programme is: Brahms, symphony No. 1, in C minor, opus 68, Tchaikovsky, pianoforte concerto No. 1, in B-flat minor, opus 23; Beethoven, overture to "Egmont," opus 84. Mr. Rafael Joseffy will be the pianist.

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The Kneisel Concert.

The eighth and last concert of this, the thirteenth season of the Kneisel Quartet, was given in Association Hall last evening, Mme. Szumowska-Adamowski assisting. The programme was as follows: Quartet, A minor, op. 132, Beethoven; quatrtet, piano and strings, in B-flat, op. 41, Saint-Saens; quartet, No. 2, in D, Borodius.

The above programme shows that it was a case of where the best shall have first position. Nothing short of the well-known ability of this quartet kept the concert last evening from being as it were top heavy. After such a masterly interpretation of Beethoven's great quartet with its many difficulties, as has come to be expected of the Kneisel people, it was, perhaps, but natural that Saint-Saens quartet, one of his most effective compositions, should seem a trifle tame. Mme. Adamowski was warmly applauded upon her entrance, and immediately won still greater applause by her exquisite playing.

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The excellence of the programme, the soloist, coming directly after the Lenten season, and above all, the fact that it was the closing concert of the season, brought out such an audience as nothing short of this famous quartet can bring out. Seldom has Association Hall held a more enthusiastic audience; applause reigned throughout the evening, being particularly noticeable at the close of the concert.

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The Symphony.

Seventeenth season Boston Symphony Orchestra; 21st concert. Mme. Josephine Jacoby, coloist. The programme:

Unfinished symphony...............Schubert
"Che faro senza Eurydice"...........Gluck
Suite No. 2 from Peer Gynt..........Grieg
"Traume" and "Schmerzen"......Wagner
Overture, "Carnival"...................Dvorak

This was not a concert of novelty, of emotional thrill, nor of startling brilliancy, but it was notable for the especially fine playing of the orchestra, which seemed keyed up to its most dazzling pitch. The "Unfinished" was given exquisitely in every portion, and its beautiful interpretation showed anew the ability and sympathy of Mr. Paur as a reader of Schubert. The "Peer Gynt" suite, No. 2, while neither so generally interesting nor truly music as the more familiar one, surpasses anything it can offer in a single movement, the lovely, poetic and beautifully orchestrated "Solvejg's Song." For the rest, it is mostly a rather amusing exhibit of the odd things in musical (?) instruments, and for once the irrepressible kettle-drummer was not a nuisance. Dvorak's "Carnival" overture suffered in being placed within two or three weeks of Berlioz' magnificent "Roman Carnival." The Bohemian's work seems tame, purposeless and diffuse in comparison with the Frenchman's. It is of the eminently respectable, well-made order of composition, but nothing more. Its playing was practically flawless.

Mme. Jacoby has the happy combination of a fine and attractive stage presence and a large, rich and flexible contralto voice. She sings easily, tastefully and with good method, but—and if it were not for this reservation she would come pretty near to greatness—she lacks that something we rather feebly try to define as "soul." In other words, you admire her vocal work, but are not affected by the spirit of her singing. Her limitations were most conspicuously shown in the Wagner songs, which were wholly ineffective. Evidently she has not at all the style for "lieder." In the Gluck aria she accomplished much better things. She is vocally fine, and I do not believe that she lacks temperament. Only it is somehow not allowed to assert itself.

WILDER T. QUINT.

Big Money In Orchestras.

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Boston Transcript

TUESDAY, APRIL 12, 1898

Association Hall: The Kneisel Quartet

The Kneisel Quartet, assisted by Mme. Antoinette Szumowska-Adamowska, gave the eighth, and last, concert of this, its thirteenth, season, in Association Hall last evening, the programme being:

Beethoven: Quartet in A minor, opus 132.
Saint-Säens: Quartet for Pianoforte and Strings, in B-flat major, opus 41.
Borodine: Quartet No. 2, in D major.

This being the programme, the three numbers were unquestionably arranged in the proper order; but it would have been better if they had not been advertised in just the inverse order, for some subscribers, much interested in the Beethoven quartet and little interested in the Borodine, were misled thereby into coming late, and thus losing one or two movements of the Beethoven.

Beethoven's A minor quartet—the one with the "Canzona di ringraziamento in modo lidico" in the third movement—is assuredly one of the greatest productions of human genius. One is tempted to compare it, if only for its greatness, with the one in C-sharp minor, opus 131; but the two works are very different, and a comparison between them does not come to much. The ecstatic mood in which the C-sharp minor begins is maintained almost throughout the A minor; but the expression is more fitful, often more passionate; the whole thing, save in the "Lydian Song" itself, is more unbridled and, in a sense, more irregular. The difficulties of the work are great; the mere technical difficulty of the thing makes it more than a match for many a quartet of players; then its abstruseness renders it one of the severest intellectual and artistic tasks in all instrumental music. In this respect it may well be compared to the great B-flat major pianoforte sonata, opus 106. But a worthy performance can let the listener fathom its abstruseness—which is, after all, not the abstruseness of incomplete or awkward expression but that of real profundity of thought; the music seems abstruse, not because the composer did not fully realize just whither he was going, but because of the domain of thought and emotion into which he leads us. Play it right, and it becomes clear as day. Hardly anywhere has Beethoven soared to loftier heights of ecstasy or dived down to profounder depths of feeling than in this wondrous composition; if ever he was entirely great, he is so here. And, with all this, how absolutely naif the music is; nowhere does it betray the slightest self-consciousness, the mere vulgar pride in displaying emotion. There is not a trace of tail-lashing in it; the feeling is as genuine and true as it is deep and exalted, the expression complete. Last evening's performance by the Kneisels fairly passed belief; not only were the difficulties of the work, technical and otherwise, well conquered, but conquered so completely that the four artists could play it, not merely with accuracy, beauty of tone, and perfection of ensemble, but with abandon, with inspiration and poetic afflatus. Such a performance of such a work makes a date in the musical history of our city.

What Saint-Saëns's B-flat pianoforte quartet might have seemed like, had it not immediately followed this stupendous inspiration of Beethoven's, is not quite clear to us; but we much fear that it made little difference. The composition seemed to us thoroughly poor and vapid; we could hardly find a musical idea, let alone an inspiration, in all the four movements. There is an enormous amount of elaborate work in it, of a sort; seldom has even Saint-Saëns been more resolutely and inveterately contrapuntal. But it is the mere carcass of counterpoint, with the soul fled. Strange that a man of Saint-Saëns's calibre and attainments should have studied Sebastian Bach with all the reverence and energy he did, and have got so little real good from it! When he tries to follow Bach contrapuntally, he is as dry as sawdust; so soon as he makes his counterpoint effective, he writes like Meyerbeer. One may surmise that it will take another generation or two to take the Meyerbeer grease-spot quite out of French music. Certainly nothing was lacking in the performance of this quartet: Mme. Szumowska played the pianoforte part exquisitely, with infinite grace and beauty of phrasing, with her own charm in the lighter florid passages, with the fine fire and vigor in the stronger ones. Messrs. Kneisel, Svecenski and Schroeder, too, were fully up to the mark. And here, by the way, was a fine instance of a fully open pianoforte doing the strings no injury whatever.

Borodine's D major quartet, which the Kneisels have played here before, has much that is charming in it. The first movement is rather weak and amateurish—while one instrument has the phrase, the three others are marking time on a merely harmonic accompaniment. But the second and third movements are full of light, breezy fascination. The finale is probably the most original part of the work; although we think the workmanship none of the best. The composer does not seem quite to have clinched his idea.

And so ends the greatest quartet season Boston has ever had. Au revoir!

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, APRIL 13 1898.

THE program of the twenty-first Symphony concert, given last night in Music Hall, Emil Paur conductor, was as follows:

Unfinished Symphony in B minor	Schubert
I Have Lost My Euridice	Gluck
Suite No. 2, Peer Gynt	Grieg
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Songs with piano accompaniment—	
Träume	Wagner
Schmerzen	Wagner
Overture, Carnival	Dvorák

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After the symphony came the soloist of the concert, Mme. Josephine Jacoby, a lady of most beautiful stage presence, graceful in the extreme, and gifted with a remarkably pure voice wedded to that quality, so rare in America, a clear enunciation. Her first number was the well-worn "Che faro senza Euridice," sung in Italian. There was something of calm deliberation here, and the phrasing was new in some of its touches, but in spite of the evident reserve the number made a good effect. The surety of intonation and the breadth of the final climax were highly to be commended. The singer was twice recalled with hearty applause. * * * The calmness and reserve noted in "Che Faro" wholly disappeared in the performance of two Wagner songs which Madame Jacoby gave later in the concert. These were finely accompanied by Mr. Paur himself. "Traeume" was sung in a beautiful manner and with an ease that had its peculiar charm. Madame Jacoby's noble voice is very equal in its registers; she is always true in intonation, and when a degree of passionate abandon shall have been attained she will take very high rank.—Boston Advertiser, April 11.

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Globe

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An Excellent Programme and a Light Audience at the Academy.

The Symphony orchestra rendered a delightful programme last night. The only objection to the concert was that it was by far too short. The audience was the smallest that has ever assembled to pay its tribute to this most famed organization. The few hundred people who were present, however, heard the finest concert that has ever been given in this city, and this includes the knowledge of the delightful hours that the Symphony has given in past years.

Tschaikowsky's symphony "Pathetic" perhaps derives its title from the introductory and the last movement. It is a wonderful creation. Its interpretation by Emil Paur, was sympathetic and finished. The allegro vivace movement showed orchestration that was perfection, and called for especial recognition.

Ths Chabrier number, "Espana," was disappointing in that its exquisite phrasing and graceful theme too soon reached the end of this rhapsodic poem.

The "Tannhauser" overture was perhaps the favorite number in the programme, because it was the most familiar. Fall River audiences have heard this creation of Wagner with much more brass than last night, but never has the number been interpreted to show the pure melody and the great beauty of the masterpiece, as under the skillful direction of Mr. Paur.

Marion Titus was the soloist. The recitative and aria from Mozart's "Magic Flute" allowed the singer to indicate the marvellous flexibility of her voice, but it was in the number from the "Pearl of Brazil" that Mrs Titus gave the audience the full benefit of her art. Her voice was perhaps a trifle deficient in power and lacked color, but her runs and trills were most remarkable, her enunciation perfect, and the climax of this very difficult number proved a voice of great range. The singer must have been very much flattered by the attention which the audience gave her, and the warm applause which was rendered. She was called out half a dozen times, to bow her acknowledgments to the assembly she had so charmed.

O. E. Borden's efforts in the direction of high class music are too well known to call for any compliments here. It is only to be regretted and sincerely so, that these efforts are not more liberally appreciated.

THE SYMPHONY.

A Small Audience but a Delightful Concert.

There was the smallest audience at the Academy Tuesday night that ever went there for a Boston Symphony Orchestra concert. In contrast, the program was one of the most pleasing ever given here by that organization. The audience was a select one of music loving people, but there must be many more people in the city who enjoy such music than were present, and it is to be regretted that a larger number did not turn out for the concert. Such a lack of support of high class musical entertainment will, if continued, shut this city off from such entertainment. The people who desire to hear the best of music will be compelled to go out of town to do so, and Fall River will lose its reputation as one of the few cities in addition to Boston, in New England, that can and do support music of the class of the symphony concerts.

The selections made for the program were as good as possible and their playing made the concert delightful. Conductor Paur's men were in the fullest sympathy with him, and it was one of those occasions when it seemed as though he might have had every instrument in the orchestra connected with his fingers, head, elbows or other parts of his body. The time was as nearly perfect as possible, and there was a richness and swing to the playing that did not require a musical education for appreciation. That every number was enjoyed was evident in the quick and hearty applause. The warm welcome given Mr. Emil Paur when he appeared indicated much regard for him and the orchestra among the people present.

Mrs. Marian Titus, the soloist, is probably as remarkable a singer in the capabilities of her voice as was ever heard here. Its compass is wonderful, and she carries it to a hight that only three or four other public singers can reach. Her voice is very flexible and so finely trained that every quality is used to the best advantage, and an only moderate power is not a disadvantage. In her first number Mrs. Titus illustrated more fully the capabilities of her voice, though in both numbers there were introduced wonderful runs in the high notes. In each she sang up to three or four notes above high C, the limit with which most soprano singers have to be satisfied. In a part of the recitative in her first number she sang in a distinctly contralto register. The singer had the audience with her from the first, being warmly greeted upon first coming out. She was called out four times after her first number and three or four times after the second. This second number "Charming Bird," from "The Pearl of Brazil," was the more pleasing as far as melody went.

The full program given was as follows:

Symphony No. 6, in B. Minor, "Pathetic," op. 74	Tschaikowsky.
I. Adagio.—Allegro non troppo.	
II. Allegro con grazia.	
III. Allegro molto vivace.	
IV. Finale: Adagio lamentoso.	
Recitative, "Non Paventar," and Aria "Infelice," from "Il Flauto magico	Mozart
Rhapsody for Orchestra, "Espana."	Chabrier
Couplets Du Mysoli, "Charmant oiseau," from la Perle du Bresil."	Felicien David
Overture, "Tannhaeuser."	Wagner

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THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, APRIL 13 1898.

THE program of the twenty-first Symphony concert, given last night in Music Hall, Emil Paur conductor, was as follows:

Unfinished Symphony in B minor..............Schubert
I Have Lost My Euridice........................Gluck
Suite No. 2, Peer Gynt...........................Grieg
  I. Ingrid's Lament.
  II. Arabian Dance.
  IV. Solvejg's Song.
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Songs with piano accompaniment—
  Träume ....Wagner
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ER EVENING NEWS,

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The full program given was as follows:

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Recitative, "Non Paventar," and Aria "Infelice," from "Il Flauto magico .... Mozart
Rhapsody for Orchestra, "Espana." .... Chabrier
Couplets Du Mysoli, "Charmant oiseau," from la Perle du Bresil." ....Felicien David
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THE FALL

IN STAGELAND.

Academy of Music.

April 13—Prisoner of Zenda.
April 14—Chimes of Normandy (French).
April 15, 16—Fairy's Well.

Casto Theatre.

April 11-week—Diana and vaudeville.

Rich's Theatre.

April 11, 12, 13—Parisian Gaiety Girls.
April 14, 15, 16—Rice & Barton's Gaiety Co.

The Symphony Concert.

The annual visit of the Boston Symphony Orchestra to this city is attended always by what is popularly known as a small but most appreciative audience. Last night was no exception to the rule, and it is to be deeply regretted that a concert so admirable in every detail as that presented in the evening's programme should not secure the patronage it so richly deserves. The orchestra and parquet chairs, however, were comfortably filled with a delighted assembly of music lovers who testified to their enjoyment of specially fine passages by spontaneous outbursts of appause. The big band indeed, was in magnificent form and every one of the 70 men in the orchestra seemed to reach his highest point of excellence. Conductor Emil Paur was, as ever, the controlling inspiration of his men, and Mrs. Marian Titus, the soprano soloist, gave instant and constant pleasure by her rich, full and flexible voice. Altogether it was a concert as remarkable as it was rare, and, as observed before, it is a thousand pities it could not have filled the house.

Tschaikowsky's grandly solemn "Symphonie Pathetique" was the first number on the programme given at special request. The four great movements commencing with the plaintive adagio of the first, and proceeding through the allegro of the second and third movements to the majestic solemnity of the final adagio, were executed in a masterly manner. The work of the wood wind instruments and that of the bass viols and violincellos was employed to wonderfully impressive advantage throughout making for an effect of dignified harmony and symmetry seldom if ever surpassed.

Chabrier's popular rhapsody, "Espana," a fantasy upon Spanish dance music, was all that its name implies, and was invested with a warmth, life and color worthy of Carmen herself. The ensemble work of the orchestra throughout the tripping measures of the capricious piece was enthralling in its delicious sweep and swing. The audience was delighted with "Espana," and showed plainly its appreciation.

Mrs. Marian Titus won the favor of the audience by her first selection a recitative and the aria "Infelice," from "The Magic Flute" of Mozart. She is possessed of a voice remarkably clear, sweet and true and of surprising compass. It was in the "Charmant Oiseau," of David, however, with the finely phrased obligato of Mr. Jacques, that Mrs. Titus' voice was revealed to happiest advantage. Her notes in this latter song were of a sweetness and clearness almost impossible to distinguish from those of the flute, while the duet runs and trills for flute and voice called forth a hearty encore.

The concluding number upon the programme was the grandly familar overture to "Tannhauser" rendered with magnificent effect by the orchestra. The finely solemn strains of the Pilgrim's Chorus rang out triumphant over the blinding whirl of the Venus music and the finale was never more convincingly performed, even by the Symphony itself, so it seemed, than at last night's concert.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CIII. NO. 107.
SUNDAY, APRIL 17, 1898.

THE SYMPHONY CONCERT.

Rafael Joseffy's Playing Was Wonderful Throughout.

Symphony No. 1, in C Minor, Was the Main Selection—Rather Ascetic in Tone, It Still Shows the Genius of the Master—Orchestral Work Excellent.

The programme for last evening's concert of the Boston Symphony orchestra in Music Hal' was:

Symphony No. 1, in C minor	Brahms
Concerto No. 1 for pianoforte	Tschaikowsky
Overture "Egmont"	Beethoven

Mr. Rafael Joseffy was the soloist.

The symphony is the least attractive of the four works in kind that Brahms left behind him, but it is the most ambitious and the most elaborate, if not the most clear. Large in conception, sustained to the topmost height of dignity and a production that could have come from only a great master in his craft, it assuredly is; but increased familiarity with it does not make it less ascetic in effect than it seemed at first, and does not remove wholly an impression that, notwithstanding the infinite pains that the composer lavished upon it, and the immense mass of material that it contains, what it says is not quite in due proportion to the labor taken in saying it. However, that point has been debated so often that nothing is to be gained by returning to it again.

The performance was on the whole the most satisfying that the symphony has ever obtained here. Mr. Paur read it splendidly, not a point was missed, the phrasing was masterly, the emphasis vigorous and the distinctive characteristics of the work were brought out unerringly. Particularly fine was the chaste and large, interpretation of the andante, and there was immense fire in the climax of the last movement. The orchestra acquitted itself in its most perfect manner, which means magnificently. The rendering of the work was received with tremendous acclaim.

Of Joseffy's playing in the Tschaikowsky concerto it is difficult to write in terms that shall adequately describe it. It was wonderful in every way, and in nothing more than in the deep artistic spirit and intelligence and the absolute purity of taste that pervaded it. Finger-work! It would be madness to expect anything better; it is not easy even to imagine it. The interpretation and execution were equally remarkable, equally fascinating, equally worthy an artist unsurpassed in illustrating and emphasizing all that is most admirable and elevating in his art.

The merits of the performance must be left just here, with the added admission that it was, taken all in all, the most brilliant and faultless exhibition of pianoforte playing that the season has brought forth. Never in Music Hall have been heard greater thunders of applause than justly rewarded the artist, nor more excited, spontaneous and absolutely resistless recalls.

The orchestral portion of the concert was rendered in a manner worthy that of the solo part, and in the last movement Mr. Paur produced a crescendo the like of which is not often heard, and the steady and even growth of which, up to the tremendous climax, was fairly thrilling.

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Boston Journal.
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Overture "Egmont"	Beethoven

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The pianist's interpretation of this movement was characterized by rare strength and individuality, and a splendid freedom of execution. Not once did he permit his own part to be really lost in the tremendous volume of orchestral harmony that would have obscured the work of a less skillful player.

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Mr. Rafael Joseffy was the pianist.

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The next programme is: Weber, overture to "Euryanthe;" Litolff, concerto-symphonie for pianoforte, No. 3, in E-flat major, "National Hollandois," opus 45; Berlioz, symphonie fantastique, No. 1, in C major, opus 14a. Mme. Mélanie Wienzkowska will be the pianist.

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The concerto, which is heard only too seldom, is altogether delightful; for its grandeur is not gloomy, its depth is not turbid, nor its arguments obscure. It has dignity in its lofty, serious introduction, tenderness in its lighter moods, sparkling variety in its ornamentation, vivacity and ardor in its spirit, fertile melody and the harmony of significant orchestration. Mr. Joseffy played it superbly, with delicate precision of finger work, well-governed strength for the massive chords and ensemble passages, and musicianly discretion and taste throughout.

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Next Saturday's concert will have for the orchestra Weber's "Euryanthe" overture and the "Fantastic" symphony of Berlioz. Another new pianist will be heard—Mme. Melanie Wienzkowska, who will play Litolff's "Dutch National Symphony."

THE NEWS.
DAILY AND WEEKLY.
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Symphony Concert.

The eighth and last of the season's concerts given by the Boston Symphony will be given tomorrow evening in Infantry hall at 8 o'clock. The program will comprise Beethoven's symphony No. 3, "Eroica," overture, "Rienzi," "Siegfried," "Forest Sounds" Lohengrin, prelude Act 3, Tristan and Isolde and the Tannhauser overture.

Herald

THE FALL R

IN STAGELAND.

Academy of Music.

April 13—Prisoner of Zenda.
April 14—Chimes of Normandy (French).
April 15, 16—Fairy's Well.

Casto Theatre.

April 11-week—Diana and vaudeville.

Rich's Theatre.

April 11, 12, 13—Parisian Gaiety Girls.
April 14, 15, 16—Rice & Barton's Gaiety Co.

The Symphony Concert.

The annual visit of the Boston Symphony Orchestra to this city is attended always by what is popularly known as a small but most appreciative audience. Last night was no exception to the rule, and it is to be deeply regretted that a concert so admirable in every detail as that presented in the evening's programme should not secure the patronage it so richly deserves. The orchestra and parquet chairs, however, were comfortably filled with a delighted assembly of music lovers who testified to their enjoyment of specially fine passages by spontaneous outbursts of appause. The big band indeed, was in magnificent form and every one of the 70 men in the orchestra seemed to reach his highest point of excellence. Conductor Emil Paur was, as ever, the controlling inspiration of his men, and Mrs. Marian Titus, the soprano soloist, gave instant and constant pleasure by her rich, full and flexible voice. Altogether it was a concert as remarkable as it was rare, and, as observed before, it is a thousand pities it could not have filled the house.

Tschaikowsky's grandly solemn "Symphonie Pathetique" was the first number on the programme given at special request. The four great movements commencing with the plaintive adagio of the first, and proceeding through the allegro of the second and third movements to the majestic solemnity of the final adagio, were executed in a masterly manner. The work of the wood wind instruments and that of the bass viols and violincellos was employed to wonderfully impressive advantage throughout making for an effect of dignified harmony and symmetry seldom if ever surpassed.

Chabrier's popular rhapsody, "Espana," a fantasy upon Spanish dance music, was all that its name implies, and was invested with a warmth, life and color worthy of Carmen herself. The ensemble work of the orchestra throughout the tripping measures of the capricious piece was enthralling in its delicious sweep and swing. The audience was delighted with "Espana," and showed plainly its appreciation.

Mrs. Marian Titus won the favor of the audience by her first selection a recitative and the aria "Infelice," from "The Magic Flute" of Mozart. She is possessed of a voice remarkably clear, sweet and true and of surprising compass. It was in the "Charmant Oiseau," of David, however, with the finely phrased obligato of Mr. Jacques, that Mrs. Titus' voice was revealed to happiest advantage. Her notes in this latter song were of a sweetness and clearness almost impossible to distinguish from those of the flute, while the duet runs and trills for flute and voice called forth a hearty encore.

The concluding number upon the programme was the grandly familar overture to "Tannhauser" rendered with magnificent effect by the orchestra. The finely solemn strains of the Pilgrim's Chorus rang out triumphant over the blinding whirl of the Venus music and the finale was never more convincingly performed, even by the Symphony itself, so it seemed, than at last night's concert.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CIII., NO. 107.
SUNDAY, APRIL 17, 1898.

THE SYMPHONY CONCERT.

Rafael Joseffy's Playing Was Wonderful Throughout.

Symphony No. 1, in C Minor, Was the Main Selection—Rather Ascetic in Tone, It Still Shows the Genius of the Master—Orchestral Work Excellent.

The programme for last evening's concert of the Boston Symphony orchestra in Music Hal' was:

Symphony No. 1, in C minor..........Brahms
Concerto No. 1 for pianoforte.....Tschaikowsky
Overture "Egmont"................Beethoven

Mr. Rafael Joseffy was the soloist.

The symphony is the least attractive of the four works in kind that Brahms left behind him, but it is the most ambitious and the most elaborate, if not the most clear. Large in conception, sustained to the topmost height of dignity and a production that could have come from only a great master in his craft, it assuredly is; but increased familiarity with it does not make it less ascetic in effect than it seemed at first, and does not remove wholly an impression that, notwithstanding the infinite pains that the composer lavished upon it, and the immense mass of material that it contains, what it says is not quite in due proportion to the labor taken in saying it. However, that point has been debated so often that nothing is to be gained by returning to it again.

The performance was on the whole the most satisfying that the symphony has ever obtained here. Mr. Paur read it splendidly, not a point was missed, the phrasing was masterly, the emphasis vigorous and the distinctive characteristics of the work were brought out unerringly. Particularly fine was the chaste and large, interpretation of the andante, and there was immense fire in the climax of the last movement. The orchestra acquitted itself in its most perfect manner, which means magnificently. The rendering of the work was received with tremendous acclaim.

Of Joseffy's playing in the Tschaikowsky concerto it is difficult to write in terms that shall adequately describe it. It was wonderful in every way, and in nothing more than in the deep artistic spirit and intelligence and the absolute purity of taste that pervaded it. Finger-work! It would be madness to expect anything better; it is not easy even to imagine it. The interpretation and execution were equally remarkable, equally fascinating, equally worthy an artist unsurpassed in illustrating and emphasizing all that is most admirable and elevating in his art.

The merits of the performance must be left just here, with the added admission that it was, taken all in all, the most brilliant and faultless exhibition of pianoforte playing that the season has brought forth. Never in Music Hall have been heard greater thunders of applause than justly rewarded the artist, nor more excited, spontaneous and absolutely resistless recalls.

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The Boston Traveler

PUBLISHED BY THE
BOSTON TRAVELER CO.,
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Seventy-sixth year—Vol. LIV. No. 15.

MONDAY, APRIL 18, 1898.

The Symphony.

Seventeenth season Boston Symphony Orchestra; twenty-second concert. Mr. Rafael Joseffy, soloist. The programme:

Symphony No. 1, in C minor........ Johannes Brahms
Concerto for pianoforte, No. 1, in B-flat minor..Peter Ilyitch Tchaikovsky
Overture to "Egmont"............... Ludwig von Beethoven

The one feature was, of course, Mr. Joseffy, who holds his own against any of the flood of pianists who have recently come to this country. He is no mere technicist, and yet what could be more beautiful than his feathery arpeggios, and what more overwhelming than his tremendous octave rushes? And added to all the accomplishments of the fingers he has that something that many noted players lack—that the over-praised Siloti lacked—a great and wonderful nobility of expression, an almost superhuman breadth of style—in short, the fullest development of soul in music. It is needless to go into detail as to his playing of the splendid and fiery concerto; it was a mingling of all the pianistic virtues, a perfect performance from almost any point of view.

The Brahms symphony—heaviest of all his works—was played in a conventional manner. That there are new things in Brahms was amply proven by the interpretation Mr. Thomas and his orchestra gave of another symphony a few weeks ago. But they do not appear under Mr. Paur. However, the work was finely and solidly given. The "Egmont" overture received a fine and spirited performance, and one that showed what a force Beethoven still remains in works of this sort.

WILDER D. QUINT.

PROVIDENCE JOURNAL.

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THURSDAY, APRIL 21, 1898.

Symphony Concert.

The final concert of the Boston Symphony Orchestra, for this season, was given last evening in Infantry Hall. The series thus closed is the 16th which the orchestra has given in Providence, and the first to contain as many as eight concerts. There has been no diminution in the attendance on account of the extra number of concerts, but, if anything, an increase. Of the 34 numbers presented on the programmes of this year, by far the greater portion have been representative of the modern school. In but a single instance has a composer older than Beethoven been represented. Works by 21 composers have been heard. The greatest number of selections from any one composer was seven. These were by Richard Wagner. Next comes Beethoven with four, Tschaikowsky with three, Mendelssohn with two, all others with but one. The programmes have been upon the whole well varied and interesting, and the assisting soloists have included such fine artists as Johanna Gadski, Gertrude May Stein, Siloti, Joseffy and Alwin Schroeder. Five selections (including one arrangement) were played here this winter for the first time.

Following the custom adopted for the past few years, a Wagner programme was presented last evening for the season's wind-up. The Wagner numbers were preceded, however, by Beethoven's third symphony, commonly known as the "Eroica." There was no soloist, the programme being entirely orchestral; it was presented in the following order:

Symphony No. 3, in E-flat major, "Eroica," op. 55 ....Ludwig van Beethoven.
I. Allegro con brio (E-flat major).
II. Marcia funebre; Adagio assai (C minor).
III. Scherzo: Allegro vivace (E-flat major). Trio (E-flat major).
IV. Finale: Allegro molto (E-flat major).
"Rienzi," Overture.
"Siegfried," "Forest Sounds."
"Lohengrin," Prelude Act III.
"Tristan and Isolde," Prelude and Isolde's Love Death.
"Tannhauser," Overture......Richard Wagner.

This was not a programme of novelties, for the numbers are familiar ones to the symphony audiences. They were none the less welcome, however, for having been heard before. Beethoven's grand and truly "heroic" symphony received a superb rendering. The selections from Wagner's works, though not arranged in exactly that order, were illustrative of the growth and development of his ideas, from "Reinzi" to the "Trilogy." The overture to his early opera betrays much of the boldness of construction and wonderful skill as an orchestral colorist, which later served to make him famous. The selections were well contrasted, and ended happily with the brilliant and favorite "Tannhauser" overture.

It only remains to say that they were all played with tremendous fire and energy, and with the exquisite attention to the minutest details which usually marks the work of the symphony orchestra. The audience was large and cordial, the applause being both hearty and bestowed with discrimination. And so ends a most pleasant and profitable season.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, APRIL 20, 1898.

The program of the twenty-second Symphony concert, given last night in Music Hall, was as follows:

Symphony, No. 1..............................Brahms
Concerto for piano, No. 1.................Tschaikowsky
Overture, Egmont..........................Beethoven

The feature of the concert was the dazzling performance of Tschaikowsky's exciting concerto by Mr. Joseffy and the orchestra. Mr. Paur accompanied the pianist gloriously, and it was no easy task, for at first Mr. Joseffy was attacked by his old enemy, nervousness, and although he played the majestic opening with unusual breadth and strength, he was not fully master of himself for several pages. But after he was fully himself—and if he would appear in public frequently he would not be obliged to make excuses—his performance was one of almost incredible brilliance and beauty. In arabesques his fingers ran like unto velvet shod white mice. The experienced concert-goer can count easily on one hand performances that have approached that of Mr. Joseffy for splendor of technical display, appreciation of rhythm, fully rounded musical and æsthetic quality. Joseffy is still his only rival.

I know that it is wrong—I know that the finger of scorn will be pointed at me—but I cannot see why anyone makes such a pother over Brahms' First Symphony. There is an austerity in the first movement that is so constant that it finally may compel admiration. Yes, there is a certain passion—the passion of a melancholy graybeard that regrets a youth misspent in studious research—an envious, impotent passion. And the second movement has, I grant you, sublime movements. But the rest? Go to!

Mr. Apthorp in the program-book said: "The third movement (un poco allegretto e grazioso, in A flat major, 2-4 time) takes the place of the traditional scherzo, albeit it has little of the scherzo character. The first part of the movement comprises the working out of three themes in contrasted rhythms, the first of which, given out by the clarinet and other wood-wind over a pizzicato bass in the 'celli, has been compared by mare's-nest hunters to the 'Prayer' in Hérold's 'Zampa.'"

I wish Mr. Apthorp would stop making this mistake. The reproach of alleged recollection of the "Prayer" in "Zampa" is made against the opening measure of the second movement of Brahms' Third Symphony, not the First Symphony.

PHILIP HALE.

THE NEWS.

DAILY AND WEEKLY.
Providence, Rhode Island.

MONDAY, APRIL 18, 1898.

Boston Symphony Orchestra.

The eighth and last concert in the series by the Boston symphony Orchestra at Infantry Hall, is announced for next Wednesday evening, April 20. A few statistics may be of interest. The concert next Wednesday evening ends the sixteenth season of the orchestra in Providence, will be the 1591st performance by this organization and its 65th in this city. As has been a most welcome and acceptable custom for the past two or three seasons, the program will be devoted largely to selections by Wagner, with Beethoven's famous and beautiful Symphony No. 3, Heroic, as an introductory number. The funeral march, which is the second movement of this symphony, ranks as the grandest example in this field of composition.

The first of the Wagner selections is the Overture to the opera of Rienzi. The tremendous vigor of Conductor Paur's reading of this overture is well known and always carries the audience to intense pitch of enthusiasm.

The next number is the beautiful and descriptive Forest Sounds from the second act of Siegfried, in which are deftly woven the Fire Motive, the Siegfried Motive, the Slumber Motive, and the beautiful Bird Song Motive.

The introduction to the Third Act of Lohengrin is a jubilant and brilliant selection, supposed to represent the hall room music played at the wedding of Lohengrin and Elsa. The Tristan and Isolde was first given under Bulow's direction at the court opera in Munich on June 10, 1865. It is interesting to note that the musical style of Tristan turned out to be so novel and unprecedented that singers and managers were very shy of undertaking the work. It was at once accepted by the court opera in Vienna, but abandoned after upward of fifty rehearsals as impracticable, and it was not until Ludwig II, of Bavaria, ordered its performance in 1865 that it saw the light of publicity.

The closing number needs only the simple announcement of its title, the overture to Tannhauser, to awaken the most pleasurable anticipation of a work which has held its own in the field of music in spite of repeated performances by all the orchestras of the world.

THE NEWS.

DAILY AND WEEKLY.
Providence, Rhode Island.

WEDNESDAY, APRIL 20, 1898.

Final Symphony Concert.

The eighth and final concert in the season's course given in this city by the Boston Symphony will take place in Infantry Hall tonight at 8 o'clock. The concerts have all been of a high order and have come up to the expectations of the many music lovers that have listened to them and tonight will close one of the most satisfactory and successful seasons in Providence. The program for tonight is fully up to the usual standard and includes; Beethoven's Symphony No. 3, Eroica; Rienzi, overture; Siegfried, Forest Sounds; Lohengrin, prelude act III; Tristan and Isolde and Tannhauser, overture.

BOSTON DAILY ADVERTISER.

Established 1813.
The Official Paper of the State.
The Official Paper of the City.

MONDAY MORNING, APRIL 25, 1898.

Berlioz's Symphonie Fantastique by the Symphony Orchestra.

Berlioz's Symphonie Fantastique does not lose its interest and it has seldom received so good a performance as at the concert of Saturday. It may be regarded as a musical love-letter written to the pretty Irish actress, Harriet Smithson, with the fifth movement a malicious postscript written against her.

An opium dream composed by the son of a confirmed opium eater can scarcely be expected to present perfect balance, and this symphony has its moments of maundering as well as its instants of loftiest genius.

The first movement is an example of the vagueness of Berlioz, and we do not thrill very much at the "love-theme" which forms its back-bone, but it forms a good study of orchestral scoring and is almost the very beginning of the modern school of programme-music ecstasies. It was given with too little caprice, with only slight indications of its sighing, longings and yearnings.

The second movement, the dainty waltz, was danced in brogans; there was a heaviness and inelastic character that suited ill to Gallic ball-room grace, but the intertwining of the love-theme and the dance was made clear and intelligible.

From this point on Mr. Paur and his men achieved a memorable performance of this most intricate and difficult work. The dialogue between English horn and oboe, representing shepherd and shepherdess, was extremely beautiful in its execution, the English horn especially winning great success.

There are many instrumental dialogues in music, in Beethoven, Raff, etc., one may often find the violoncello become a loving youth, while the violin personifies a timid maiden, and in Weber's "Invitation a la Danse" and (according to the composer himself) in Beethoven's two sonatas, Op. 14, the same dialogue principle is applied to the piano, but scarcely any of these dialogues may compare in directness and simplicity with this conversation of English horn and oboe.

We have some times found fault with the energy of the kettle-drummer, but on this occasion the kettledrums were played to perfection. They have a most important part in this eclogue, for here Berlioz has gone beyond Beethoven, who had produced a chord by striking the two drums together, and Meyerbeer, who had played a march on these instruments, by giving actual harmonies to a double set of kettledrums. And they were excellently played in this performance.

In the march to execution, the most graphic bit of programme-music that the present writer is acquainted with, the bassoons deserved a host of gilt-edged adjectives.

Berlioz, in using these brooding tones as a constant under-current to his tragedy, has accidentally brought back a very ancient Greek touch; in the Ionian cities it was the custom to lead culprits to execution to the sound of flutes (and under the term of "Tibia" one can readily accept instruments of the bassoon family) and the old Greek historians say that the Nome of Kradias (as this march to execution was called) was particularly depressing.

Berlioz intimates that these muttering bassoons pictured the menacing tread of the crowd accompanying the tumbril to the guillotine; possibly he had heard of Dickens's description of such tramping, in the "Tale of Two Cities,"—"Headlong, mad and dangerous footsteps to force their way into anybody's life, footsteps not easily made clean again if once stained red, the footsteps raging in Saint Antoine afar off."

It was altogether a great reading and a great performance of the dreadful march, and we fancy that none of the recent Maeterlincks of music, who deal professionally in horrors, can ever equal the actual grimness of this picture. The raucous tone of the ophicleides, which Berlioz especially desired here, was well imitated by the tubas.

In the final scene in Hades Berlioz has added to the tone-color of the Imp of the orchestra (the piccolo), a still fiercer instrument not belonging to the orchestral forces—the E flat clarinette—which screamed away ferociously in this infernal tone-picture and lampooned the tender love-theme with fiery ardor. Then came that wild parody of the "Dies Irae" with a sardonic counterpoint that was given with appropriately fiendish vigor.

From the class of music in this picture of the infernal region we gather the pleasing inference that there are no musical critics in Hades. The performance of this movement was something superb; the thermometer never dropped below 1500 in the shade and every measure of the ending went "fuocoso."

To go from this to Litolff's piano concerto in E flat (the "Dutch National" concerto) was to go from the crater of Vesuvius to the banks of Amsterdam canal; the work would have sounded old-fashioned anyway, but now it also sounded tame.

Madame Wienzkowska was the pianist; she played with vehemence rather than with power, and there were a few slips to condone. The shading went to extremes and some passages were inaudible from the ce[illegible] of the hall; but the finale was sho[illegible] and some nervousness that was at first evident wore off towards the close. The bravura displayed by the pianist evidently won the audience and she was heartily recalled twice, at the close.

With the "Euryanthe" overture the concert ended. This was played with spirit and the delicate passages in pianissimo were exquisitely given. A resemblance to portions of the fourth movement of the preceding symphony could be noticed.

Louis C. Elson.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CIII., NO. 114.

SUNDAY, APRIL 24, 1898.

THE SYMPHONY CONCERT.

Last Concert but One of the Orchestra's Season.

Brilliant Performance of Berlioz's Fantastic Symphony—Mme. Wienzkowska Plays Litolff's "Dutch National" Concerto—Her Work Not Effective.

The programme for the concert by the Boston Symphony orchestra in Music Hall last evening was:

Fantastic symphony, No. 1, in C.......Berlioz
Concerto for pianoforte, No. 3, in E flat.Litolff
Overture "Euryanthe"...................Weber

The soloist was Mme. Melaine Wienzkowska.

The orchestration of the Berlioz symphony still holds its own firmly, notwithstanding the stride that has been made in instrumentation by the more modern composers, to whom he pointed out the new path in the art. And it may be justly said that in point of clearness and balance of tone color he remains, on the whole, superior to those who have followed him. There is never any confusion in his scores; every part stands out distinctly, even in the noisiest and most massive moments.

This work, with its companion sequel, was written by him while yet a pupil at the Conservatoire, and it is easy to understand why it should have excited the disgust of the classical Cherubini, independently of his personal hatred of the young composer. It was this symphony that moved Paganini, after he had heard it performed, to kneel before Berlioz, kiss his hands, and the next morning to send him a check for £20,000.

The opening movement and the finale have aged somewhat, but the "Scene in the Fields" and the "March to the Scaffold" still retain their original freshness and interest, possibly because one is not disturbed, in listening to them, by attempting to discover at every step their meaning as programme music. They tell their own story lucidly and are attractive as music pure and simple. The performance of the work was brilliant in every way, splendid in its tone color and steadily impressive in the fine dramatic force that marked it.

The Litolff concerto is irremediably old fashioned, its banalities are countless, and its pretentiousness in view of the f[illegible]sy results, almost silly. The scherzo is its one redeeming point, slight as it is. Here is the only opportunity afforded the soloist to come into prominece, but even in this movement there is little else than weak conventionality.

Mme. W[illegible]kowska was unfortunate in coming after the many artists of the first rank who have been heard here recently. Her playing was neat and in the scherzo spirited, fluent and pleasing, but it suffered by inevitable comparisons, and also by the composition which she had chosen for a display of her powers. She was generously applauded and received a recall.

The next concert will be the last of this season's series. The programme for it is: Beethoven's "Eroica," symphony, and Wagner's "Rienzi," overture; the prelude to "Tristan and Isolde," and "Isolde's Love Death"; the prelude to act 3, "Lohengrin," and the "Tannhauser" overture.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, APRIL 24.
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THE SYMPHONY CONCERT.

The twenty-third concert of the Symphony Orchestra was given last evening in Music Hall. Mme. Melanie Wienzkowska was the soloist. This was the programme: Fantasie symphony by Berlioz, concerto for piano and orchestra, "Symphonie Nationale Hollandaise" No. 3, by Henry Litolff; overture to "Euryanthe," Weber.

The next rehearsal and concert will be the last of the present season. Beethoven's third symphony and several Wagner selections are promised.

The Boston Traveler
PUBLISHED BY THE
BOSTON TRAVELER CO.,
TORREY E. WARDNER, President.
Seventy-sixth year—Vol. LIV. No. 15.
MONDAY, APRIL 18, 1898.

The Symphony.

Seventeenth season Boston Symphony Orchestra; twenty-second concert. Mr. Rafael Joseffy, soloist. The programme:

Symphony No. 1, in C minor........ Johannes Brahms
Concerto for pianoforte, No. 1, in B-flat minor..Peter Ilyitch Tchaikovsky
Overture to "Egmont".............. Ludwig von Beethoven

The one feature was, of course, Mr. Joseffy, who holds his own against any of the flood of pianists who have recently come to this country. He is no mere technicist, and yet what could be more beautiful than his feathery arpeggios, and what more overwhelming than his tremendous octave rushes? And added to all the accomplishments of the fingers he has that something that many noted players lack—that the over-praised Siloti lacked—a great and wonderful nobility of expression, an almost superhuman breadth of style—in short, the fullest development of soul in music. It is needless to go into detail as to his playing of the splendid and fiery concerto; it was a mingling of all the pianistic virtues, a perfect performance from almost any point of view.

The Brahms symphony—heaviest of all his works—was played in a conventional manner. That there are new things in Brahms was amply proven by the interpretation Mr. Thomas and his orchestra gave of another symphony a few weeks ago. But they do not appear under Mr. Paur. However, the work was finely and solidly given. The "Egmont" overture received a fine and spirited performance, and one that showed what a force Beethoven still remains in works of this sort.

WILDER D. QUINT.

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THURSDAY, APRIL 21, 1898.

Symphony Concert.

The final concert of the Boston Symphony Orchestra, for this season, was given last evening in Infantry Hall. The series thus closed is the 16th which the orchestra has given in Providence, and the first to contain as many as eight concerts. There has been no diminution in the attendance on account of the extra number of concerts, but, if anything, an increase. Of the 34 numbers presented on the programmes of this year, by far the greater portion have been representative of the modern school. In but a single instance has a composer older than Beethoven been represented. Works by 21 composers have been heard. The greatest number of selections from any one composer was seven. These were by Richard Wagner. Next comes Beethoven with four, Tschaikowsky with three, Mendelssohn with two, all others with but one. The programmes have been upon the whole well varied and interesting, and the assisting soloists have included such fine artists as Johanna Gadski, Gertrude May Stein, Siloti, Joseffy and Alwin Schroeder. Five selections (including one arrangement) were played here this winter for the first time.

Following the custom adopted for the past few years, a Wagner programme was presented last evening for the season's wind-up. The Wagner numbers were preceded, however, by Beethoven's third symphony, commonly known as the "Eroica." There was no soloist, the programme being entirely orchestral; it was presented in the following order:

Symphony No. 3, in E-flat major, "Eroica," op. 55 ....Ludwig van Beethoven.
I. Allegro con brio (E-flat major).
II. Marcia funebre: Adagio assai (C minor).
III. Scherzo: Allegro vivace (E-flat major). Trio (E-flat major).
IV. Finale: Allegro molto (E-flat major).
"Rienzi," Overture.
"Siegfried," "Forest Sounds."
"Lohengrin," Prelude Act III.
"Tristan and Isolde," Prelude and Isolde's Love Death.
"Tannhauser," Overture......Richard Wagner.

This was not a programme of novelties, for the numbers are familiar ones to the symphony audiences. They were none the less welcome, however, for having been heard before. Beethoven's grand and truly "heroic" symphony received a superb rendering. The selections from Wagner's works, though not arranged in exactly that order, were illustrative of the growth and development of his ideas, from "Reinzi" to the "Trilogy." The overture to his early opera betrays much of the boldness of construction and wonderful skill as an orchestral colorist, which later served to make him famous. The selections were well contrasted, and ended happily with the brilliant and favorite "Tannhauser" overture.

It only remains to say that they were all played with tremendous fire and energy, and with the exquisite attention to the minutest details which usually marks the work of the symphony orchestra. The audience was large and cordial, the applause being both hearty and bestowed with discrimination. And so ends a most pleasant and profitable season.

THE MUSICAL COURIER.
NEW YORK, WEDNESDAY, APRIL 20, 1898.

The program of the twenty-second Symphony concert, given last night in Music Hall, was as follows:

Symphony, No. 1................................Brahms
Concerto for piano, No. 1..................Tschaikowsky
Overture, Egmont............................Beethoven

The feature of the concert was the dazzling performance of Tschaikowsky's exciting concerto by Mr. Joseffy and the orchestra. Mr. Paur accompanied the pianist gloriously, and it was no easy task, for at first Mr. Joseffy was attacked by his old enemy, nervousness, and although he played the majestic opening with unusual breadth and strength, he was not fully master of himself for several pages. But after he was fully himself—and if he would appear in public frequently he would not be obliged to make excuses—his performance was one of almost incredible brilliance and beauty. In arabesques his fingers ran like unto velvet shod white mice. The experienced concert-goer can count easily on one hand performances that have approached that of Mr. Joseffy for splendor of technical display, appreciation of rhythm, fully rounded musical and æsthetic quality. Joseffy is still his only rival.

I know that it is wrong—I know that the finger of scorn will be pointed at me—but I cannot see why anyone makes such a pother over Brahms' First Symphony. There is an austerity in the first movement that is so constant that it finally may compel admiration. Yes, there is a certain passion—the passion of a melancholy graybeard that regrets a youth misspent in studious research—an envious, impotent passion. And the second movement has, I grant you, sublime movements. But the rest? Go to!

Mr. Apthorp in the program-book said: "The third movement (un poco allegretto e grazioso, in A flat major, 2-4 time) takes the place of the traditional scherzo, albeit it has little of the scherzo character. The first part of the movement comprises the working out of three themes in contrasted rhythms, the first of which, given out by the clarinet and other wood-wind over a pizzicato bass in the 'celli, has been compared by mare's-nest hunters to the 'Prayer' in Hérold's 'Zampa.'"

I wish Mr. Apthorp would stop making this mistake. The reproach of alleged recollection of the "Prayer" in "Zampa" is made against the opening measure of the second movement of Brahms' Third Symphony, not the First Symphony.

PHILIP HALE.

THE NEWS.
DAILY AND WEEKLY.
Providence, Rhode Island.
MONDAY, APRIL 18, 1898.

Boston Symphony Orchestra.

The eighth and last concert in the series by the Boston symphony Orchestra at Infantry Hall, is announced for next Wednesday evening, April 20. A few statistics may be of interest. The concert next Wednesday evening ends the sixteenth season of the orchestra in Providence, will be the 1591st performance by this organization and its 65th in this city. As has been a most welcome and acceptable custom for the past two or three seasons, the program will be devoted largely to selections by Wagner, with Beethoven's famous and beautiful Symphony No. 3, Heroic, as an introductory number. The funeral march, which is the second movement of this symphony, ranks as the grandest example in this field of composition.

The first of the Wagner selections is the Overture to the opera of Rienzi. The tremendous vigor of Conductor Paur's reading of this overture is well known and always carries the audience to intense pitch of enthusiasm.

The next number is the beautiful and descriptive Forest Sounds from the second act of Siegfried, in which are deftly woven the Fire Motive, the Siegfried Motive, the Slumber Motive, and the beautiful Bird Song Motive.

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The closing number needs only the simple announcement of its title, the overture to Tannhauser, to awaken the most pleasurable anticipation of a work which has held its own in the field of music in spite of repeated performances by all the orchestras of the world.

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An opium dream composed by the son of a confirmed opium eater can scarcely be expected to present perfect balance, and this symphony has its moments of maundering as well as its instants of loftiest genius.

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There are many instrumental dialogues in music, in Beethoven, Raff, etc., one may often find the violoncello become a loving youth, while the violin personifies a timid maiden, and in Weber's "Invitation a la Danse" and (according to the composer himself) in Beethoven's two sonatas, Op. 14, the same dialogue principle is applied to the piano, but scarcely any of these dialogues may compare in directness and simplicity with this conversation of English horn and oboe.

We have some times found fault with the energy of the kettle-drummer, but on this occasion the kettledrums were played to perfection. They have a most important part in this eclogue, for here Berlioz has gone beyond Beethoven, who had produced a chord by striking the two drums together, and Meyerbeer, who had played a march on these instruments, by giving actual harmonies to a double set of kettledrums. And they were excellently played in this performance.

In the march to execution, the most graphic bit of programme-music that the present writer is acquainted with, the bassoons deserved a host of gilt-edged adjectives.

Berlioz, in using these brooding tones as a constant under-current to his tragedy, has accidentally brought back a very ancient Greek touch; in the Ionian cities it was the custom to lead culprits to execution to the sound of flutes (and under the term of "Tibia" one can readily accept instruments of the bassoon family) and the old Greek historians say that the Nome of Kradias (as this march to execution was called) was particularly depressing.

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Concerto for pianoforte, No. 3, in E flat.Litolff
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The soloist was Mme. Melaine Wienzkowska.

The orchestration of the Berlioz symphony still holds its own firmly, notwithstanding the stride that has been made in instrumentation by the more modern composers, to whom he pointed out the new path in the art. And it may be justly said that in point of clearness and balance of tone color he remains, on the whole, superior to those who have followed him. There is never any confusion in his scores; every part stands out distinctly, even in the noisiest and most massive moments.

This work, with its companion sequel, was written by him while yet a pupil at the Conservatoire, and it is easy to understand why it should have excited the disgust of the classical Cherubini, independently of his personal hatred of the young composer. It was this symphony that moved Paganini, after he had heard it performed, to kneel before Berlioz, kiss his hands, and the next morning to send him a check for f.20,000.

The opening movement and the finale have aged somewhat, but the "Scene in the Fields" and the "March to the Scaffold" still retain their original freshness and interest, possibly because one is not disturbed, in listening to them, by attempting to discover at every step their meaning as programme music. They tell their own story lucidly and are attractive as music pure and simple. The performance of the work was brilliant in every way, splendid in its tone color and steadily impressive in the fine dramatic force that marked it.

The Litolff concerto is irremediably old fashioned, its banalities are countless, and its pretentiousness in view of the [illegible] results, almost silly. The scherzo is its one redeeming point, slight as it is. Here is the only opportunity afforded the soloist to come into prominence, but even in this movement there is little else than weak conventionality.

Mme. Wienzkowska was unfortunate in coming after the many artists of the first rank who have been heard here recently. Her playing was neat and in the scherzo spirited, fluent and pleasing, but it suffered by inevitable comparisons, and also by the composition which she had chosen for a display of her powers. She was generously applauded and received a recall.

The next concert will be the last of this season's series. The programme for it is: Beethoven's "Eroica," symphony, and Wagner's "Rienzi," overture; the prelude to "Tristan and "Isolde," and "Isolde's Love Death"; the prelude to act 3, "Lohengrin," and the "Tannhauser" overture.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
SUNDAY MORNING, APRIL 24.
(Copyright 1898, Post Publishing Company.)

THE SYMPHONY CONCERT.

The twenty-third concert of the Symphony Orchestra was given last evening in Music Hall. Mme. Melanie Wienzkowska was the soloist. This was the programme: Fantasie symphony by Berlioz, concerto for piano and orchestra, "Symphonie Nationale Hollandais" No. 3, by Henry Litolff; overture to "Euryanthe," Weber.

The next rehearsal and concert will be the last of the present season. Beethoven's third symphony and several Wagner selections are promised.

Gazette
SUNDAY MORNING

BOSTON, APRIL 24, 1898.

The Symphony Concert.

The twenty-third concert of the Symphony Orchestra was given last evening in Music Hall. The program was:

Fantastic Symphony, No. 1, C major, . . Berlioz
Concerto-Symphony for Pianoforte, No. 3, E flat .... Litolff
Overture, "Euryanthe" .... Weber
Soloist, Mme. Melanie Wienzkowska.

Mr. Paur and his orchestra interpreted the Berlioz symphony with rare brilliancy and finish, and not a telling point or a shade of meaning was lost. To the present writer, at least, there is always complete satisfaction in listening to the works of the great French master, for of all the post-Beethoven composers he is the clearest in ideas and the wisest in expression. It is known that Frenchmen are distinguished for this clearness of idea, but with Berlioz the clarity is almost always joined with a plus sign; the ideas were worth the expression. If the Fantastic Symphony is listened to from the program point of view, irritation is apt to set in very early in the hour-long exposition of the effects of opium; but if it be listened to simply as music there is nothing but delight, and a little earache! It is probable that Berlioz was as learned as those who have followed him, but what a wisely artistic use he makes of his learning, and even when he is noisiest how logical and appealing he is, compared with Richard Strauss and his followers! If we must be stunned physically with the mass of sound, how much pleasanter is it to face an artist in his frenzy than a herd of bellowing bulls!

The Litolff concert symphony is not to be blamed because it is old-fashioned, but because it sounds old-fashioned. One is forced into the humiliating position of listening to it with sighing regret and some pitying toleration, and this is not the way to enjoy music. The work suggests that it was written on principle, and not from inspiration, and it suggests that Litolff could have kept on writing in the same way until his paper was exhausted, or he had lost the use of his hands through overwork. The third movement is pretty, and there is brilliant work throughout, but it is the external brilliancy born of fiction, and not the internal brilliancy born of soulful vanity. It may be that the mild radiance of Litolff's moon suffered by coming after the sun of Berlioz's genius, but whatever the reason, the work pleased, but did not impress. Madame Wienzkowska played it with grace, delicacy and spirit, and she is one in the long list of artists who have helped to distinguish the dying years of our century as the era of pianoforte players. She does not stand in the front rank, either on the side of technique or of art, but she plays in a good, workmanlike manner. She has taste and well-trained fingers. In piano playing the good no longer attracts attention, the surprising has so long been served out to us, and so liberally that we have become arrogantly indifferent to everything but the best. Mme. Wienzkowska received hearty applause from the audience that listened to her with great pleasure.

The next concert is the last of the season. The program is Symphony No. 3, E-flat major, op. 55, Beethoven; Overture, "Rienzi," Prelude, and Isolde's "Love Death," Prelude Act III, "Lohengrin; Overture, "Tannhauser," Wagner.

Boston Courier.

SUNDAY MORNING, APRIL 24, 1898.

There can never be any doubt that the music which Berlioz wrote for a given scene expressed the spirit and the passion of it, though some moods unquestionably found stronger and more vivid expression through his pan than others. At the penultimate concert of the season Mr. Paur brought forward the "Fantastic" symphony, which is in a certain way a pendant to the "Harold," inasmuch as though each moves an individuality. But in the "Harold" there is a pensive, quiet, almost melancholy wanderer, who passes through successive scenes quite unaffected by them; while in this other work the dreamer beholds the creature of his devotion swept away from him to become an integer in groupings which he cannot enter, the cause of his own horror, and at last a figure in the wild rites of a Walpurgis night. The symphony comes close to the line which separates the emotional from the sensational; but the eloquence, the mastery of art and the splendid command of means save it. This performance was superb in all respects,—dramatic as well as musical—and the virtuosity of the orchestra was luminously demonstrated in the many strange and difficult tasks distributed through the score. This work began the programme, and a fine reading of Weber's "Euryanthe" overture, the delicate pianissimo parts of which received notable care, ended it.

Between these was placed the "Dutch National' concerto-symphony of Litolff, which is no very lofty or beautiful accomplishment. Its first movement goes heavily, its second is a sweet but not deep romance, and its last is lively enough but superficial. There is good skill in the workmanship and the various parts fit nicely together, however. The solo pianoforte was played by Mme. Melanie Wienzkowska, a beautiful and graceful woman and a pleasant player, but apparently not one of the first rank, in spite of her command of pure tone, quick fingers and some concentrated strength.

The last programme will be: Beethoven's "Eroica" symphony, and from Wagner four well worn selections, which might well have been let to rest until next year—the "Rienzi" overture, the usual prelude and love-death of "Tristan and Isolde," the prelude to the third act of "Lohengrin," and the "Tannhauser" overture.

Boston Sunday Globe.

SUNDAY, APRIL 24, 1898.

Symphony Concert.

The Berlioz "Fantastic" symphony, Litolff's "Dutch National" concerto for pianoforte, and the overture to Weber's "Euryanthe" made up the program for the 23d symphony concert last week. Mme Wienzkowska was the soloist. The Berlioz symphony is well named "Fantastic," for the motif of the story it illustrates is set to music in which portions of the instrumentation appear at first to be errors in scoring made by the composer. A close analysis of these seeming irregularities, though, show that Berlioz intended to write as he did, a note in his manuscript to that effect substantiating the correctness of this notation. An "episode in the life of an artist," who sees visions while under the influence of a narcotic, calls for a fantastical treatment musically, and there is no doubt that Berlioz gave free rein to his imaginative and creative powers in building up his dramatic tone poem.

The stupendous difficulties in the first part of the opening movement and the entire fourth and fifth movements are well known, and as these obstacles were admirably surmounted by the orchestra a general commendation is due the whole performance of the work. The "conversation" work of the flute, clarinets and horns was particularly pleasing, their tones being pure and each harmonizing perfectly with its companions. The percussion and fortissimo effects were as noisy and sonorous as one cares to hear in a hall.

Mme Melanie Wienzkowska, the piano soloist, displayed an admirable technique in the Litolff concerto, but she was lacking in the necessary power to show her abilities against the great orchestral background. Her pianissimo phrases were almost inaudible to the majority of the auditors. Weber's "Euryanthe" overture was given with brilliancy by the orchestra, the performance calling for no special encomiums.

For the close of the symphony concerts this week the program will comprise Beethoven's "Eroica" symphony, Wagner's "Rienzi" and "Tannhauser" overtures and excerpts from "Tristan" and "Lohengrin."

Boston Journal.

SUNDAY, APRIL 24, 1898.

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The program of the 23d Symphony concert given last night in Music Hall, Mr. Paur, conductor, was as follows:

Fantastic Symphony No. 1.............Berlioz
Piano concerto No. 3.......................Litolff
Overture, "Euryanthe"...................Weber

The fantastic symphony of Berlioz was finely read and it was played with great spirit and effect. It is a marvelous work when you remember that it was written over 60 years ago, and it would be marvelous if it were written today. I do not say that the flight of imagination never falters; there are moments when Berlioz wanders in thought; then there is that wondrous nightmare, the March to the Scaffold, one of the most gigantic pages of orchestral literature.

Poor Litolff's concerto is old, very old. It was written in 1846, and it was first played here by Jaell in 1853. Fanny Bloomfield-Zeisler played it during the reign of Nikisch in 1889, probably for the sake of the scherzo. This same scherzo is the only movement that has today a semblance of life. The finale was omitted last night, and the order of the scherzo and andante was inverted. What an andante! It should be played by an orchestra in old-fashioned court dress and with a pianist adorned by a cameo brooch. Mrs. Wienzkowska was heard here last season at a Kneisel concert. She has good fingers and a lady-like touch.

* * *

The program of the last concert of this season will be as follows: Beethoven's "Eroica symphony" and these pieces by Wagner: Overture "Rienzi," prelude to Tristan and Isolde's love death, prelude to Act III. of "Lohengrin," overture to "Tannhäuser."

Philip Hale.

BOSTON POST,
The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY MORNING, MAY 1, 1898.
(Copyright, 1898, Post Publishing Company.)

THE SYMPHONY CONCERT.

The twenty-fourth and last Symphony concert of this, the seventeenth season, was given last evening in Music Hall. There was no soloist. The first part of the programme consisted of Beethoven's symphony in E flat, No. 3, the "Heroic."

Mr. Paur had an ovation at the close of the concert, which completes his fifth year with this orchestra.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, APRIL 27, 1898.

The program of the twenty-third Symphony concert was as follows:

Fantastic Symphony...............................Berlioz
Piano Concerto, No. 3...............................Litolff
Overture, Euryanthe....................................Weber

Mrs. Mélanie Wienzkowska made her first appearance in Boston at a Kneisel concert, March 8, 1897, when she played with Messrs. Kneisel and Schroeder Schumann's Trio in F major. She appeared last night for the first time at a Symphony concert. I wish for her own sake that she had chosen some other concerto, for outside of the scherzo there is little in the work that has now even the semblance of life. Yet there is a curious story attached to the concerto. It was written in Amsterdam in 1846. At the beginning of that year Litolff went to England to arrange family matters—to procure a separation from his wife, who had not lived with him for several years. The parents of the young woman lured him to London, where an action of law was brought against him, and he was condemned to pay a large sum. Litolff did not have the money, and he was imprisoned for debt. After a few months he escaped to Holland, where he was most successful as pianist and composer. And as a tribute of gratitude he chose the Dutch national anthem for the subject of the finale of this concerto. The finale was omitted last night.

The concerto was first played here by Jaell in 1846. I remember Fanny Bloomfield-Zeisler playing it in 1889, the first season conducted by Mr. Nikisch. Lord, what a swollen, puffed-up thing, with tawdry ornamentation, the first movement is! It has the substance of a paper bag. The andante is too sweet for anything, and when the horn begins to sob the solo beer drinkers no longer rattle glasses. The scherzo gives more opportunity to the pianist.

Mrs. Wienzkowska has well disciplined fingers, a clear, agreeable touch. She plays with musical intelligence and with an air of good breeding that may well be called elegance.

The symphony was played effectively. To me the feature of the performance was that wondrous nightmare, the "March to the Scaffold," such a march as might have been marched by strange spirits in the City of Dreadful Night.

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Boston Transcript

SATURDAY, APRIL 30, 1898

The Promenade Concerts

The regret which prevails at the close of each Symphony season is very materially tempered by the announcement of the Music Hall promenade concerts which follow at an interval of a week. Those who have attended the Symphony concerts find upon the programmes enough of their favorite selections to continue their allegiance, while the general public, rather more partial to popular and lighter numbers, add their presence to the goodly throng. So everybody in the musical and social world is satisfied, and another season brings its testimony to the unfailing popularity of these concerts.

If one looks closely for the secret of this success, perhaps a greater part could be found in the quality of performance of the orchestra, made up of fifty of the same musicians who have sustained the reputation of the Boston Symphony Orchestra. The power of good music could not be better shown than in the prevailing quiet among an audience rather predisposed to independence of action, when any favorite selection is being given.

Everything this season will be conducted in very much the old way. There will be the usual reserved tables, and seats in the first balcony at the side. There will also be a generous number of unreserved tables and the entire second balcony given up to the holders of admission tickets. While there will be no attempt at startling changes in the way of interior decorations, an effort in the direction of novelty and attractiveness will be made. All the special features of the previous season will as far as possible be repeated.

As has been the custom for several seasons past, the conductor will again be selected from the ranks of the Boston Symphony Orchestra, and the announcement will be received with pleasure that Mr. Max Zach, who for the past three seasons has won many friends, will again conduct. Mr. Zach has shown a very commendable intention to gratify all tastes, as evidenced by the earlier programmes already in preparation.

As for the past three seasons, the business management will be under the direction of Assistant Manager F. R. Comee. The sale of tickets begins at Music Hall on Monday, May 9, at nine o'clock.

MONDAY, APRIL 25, 1898

Music Hall: Boston Symphony Orchestra

The programme of the twenty-third Symphony concert, given in the Music Hall on Saturday evening, was as follows:

Berlioz: Symphonie Fantastique, No. 1, in C major, opus 14a.
Litolff: Concerto-Symphonie for Pianoforte, No. 3, in E-Flat major, "National Hollandois," opus 45.
Weber: Overture to "Euryanthe."
Mme. Mélanie Wienzkowska was the pianist.

The performance of Berlioz's "Fantastic" was in many ways very fine indeed. The first three movements were beautifully given; especially in the Ball-scene did our orchestra outdo itself in delicacy and rhythmic vivacity. That dangerous place where the waltz-theme, played by the wood-wind, holds back a little as it alights upon the subdominant went to perfection. The March to the Scaffold, on the other hand, did not seem to us to produce its full effect. Whether it was that the cymbals twice failing to make their entrance on a characteristic effect interrupted the continuity of impression, or that the movement was played with less vigor of accent than we have heard it before we certainly did not get the lift from the music that we usually do. The bells in the finale were sadly out of tune—indeed, no pains seemed to have been taken to have them in tune at all—and it was a mistake to have them placed behind the stage; you could hardly hear them. But, with this exception, the movement went with enormous vim and effectiveness. The composition itself wears wonderfully well. The world has long since outgrown the boyish triviality of its programme, as it has outgrown a good many of the would-be-poetic rabidities of the 1830 movement in France; but it has not outgrown the genius with which the young Berlioz turned this programme into music, and bids fair not to outgrow it for some time more to come. When we consider how little Berlioz knew of the great symphonic literature of the world at the time he wrote this "Fantastic" symphony—Beethoven's ninth was not published then—his musical conception seems little short of superhuman in its vastness. Surely so largely planned a slow movement had never been heard in France before. And, with all the questionable points in the work, splendid genius shows itself on every page.

It seems to us a mistake to have the "Fantastic" on a programme when there is any solo work to be done. The symphony is too long and taxing to the listener to come properly anywhere but at the beginning of a concert, and to force a solo-player to appear immediately after that "Witches' Sabbath" is sheer cruelty. Moreover, Litolff's Dutch concerto is perhaps the last work one wants to hear in such a connection today. The concerto is, upon the whole, a stronger work than might have been expected from Litolff, who was an able musician enough, but no heavyweight. There is a rather unusually strong thread of harmony running through the first movement; the Dutch tunes he introduces in the scherzo and the finale are capital in themselves, and he uses them with great skill; the whole scherzo is distinctly clever, it rises well above the second-rate level. Where the work has aged irreparably is in its second themes, in its sentimental cantilenas; the slow movement, in spite of some clever and very beautiful effects of modulation, has the Henri Herz taint; that sort of tune is dead now. Mme. Wienzkowska, for some reason or other, did not play the finale, and took the slow movement before the scherzo. In the three movements she did play she made a distinctly good impression. She has not the most sympathetic touch in the world, but has all-sufficient strength and technique. Her phrasing is especially fine and expressive; Litolff's cantilenas do not afford much opportunity for the expression of deep feeling, but they can be played poignantly, and in this Mme. Wienzkowska rose to the full height of her opportunity. Her rubato is particularly good, a real rubato, not merely a dragging of the rhythm without compensation afterward. She well deserved the warm recall given her at the end. The accompaniment was rather slovenly, the orchestra playing as they sometimes do when they want to show themselves superior to a work. The wrong tuning of the kettle-drums, by the way, gave a strangely Fafnerian tinge to the opening measures of the first movement; the tonic could pass muster, at a pinch, but the dominant was uncanny.

Weber's "Euryanthe" overture was played with a will, but with no exaggerated distinction. The too slow second theme was not pleasant.

The next programme is: Beethoven, Symphony No. 3, in E-flat major, "Eroica," opus 55; Wagner, overture to "Rienzi;" prelude and Isoldens Liebestod, from "Tristan und Isolde;" Introduction to Act III. of "Lohengrin;" overture to "Tannhäuser."

Gazette
SUNDAY MORNING EDITION.
BOSTON, APRIL 24, 1898.

The Symphony Concert.

The twenty-third concert of the Symphony Orchestra was given last evening in Music Hall. The program was:

Fantastic Symphony, No. 1, C major, . . Berlioz
Concerto-Symphony for Pianoforte, No. 3, E flat . . . . Litolff
Overture, "Euryanthe" . . . . Weber
Soloist, Mme. Melanie Wienzkowska.

Mr. Paur and his orchestra interpreted the Berlioz symphony with rare brilliancy and finish, and not a telling point or a shade of meaning was lost. To the present writer, at least, there is always complete satisfaction in listening to the works of the great French master, for of all the post-Beethoven composers he is the clearest in ideas and the wisest in expression. It is known that Frenchmen are distinguished for this clearness of idea, but with Berlioz the clarity is almost always joined with a plus sign; the ideas were worth the expression. If the Fantastic Symphony is listened to from the program point of view, irritation is apt to set in very early in the hour-long exposition of the effects of opium; but if it be listened to simply as music there is nothing but delight, and a little earache! It is probable that Berlioz was as learned as those who have followed him, but what a wisely artistic use he makes of his learning, and even when he is noisiest how logical and appealing he is, compared with Richard Strauss and his followers! If we must be stunned physically with the mass of sound, how much pleasanter is it to face an artist in his frenzy than a herd of bellowing bulls!

The Litolff concert symphony is not to be blamed because it is old-fashioned, but because it sounds old-fashioned. One is forced into the humiliating position of listening to it with sighing regret and some pitying toleration, and this is not the way to enjoy music. The work suggests that it was written on principle, and not from inspiration, and it suggests that Litolff could have kept on writing in the same way until his paper was exhausted, or he had lost the use of his hands through overwork. The third movement is pretty, and there is brilliant work throughout, but it is the external brilliancy born of fiction, and not the internal brilliancy born of soulful vanity. It may be that the mild radiance of Litolff's moon suffered by coming after the sun of Berlioz's genius, but whatever the reason, the work pleased, but did not impress. Madame Wienzkowska played it with grace, delicacy and spirit, and she is one in the long list of artists who have helped to distinguish the dying years of our century as the era of pianoforte players. She does not stand in the front rank, either on the side of technique or of art, but she plays in a good, workmanlike manner. She has taste and well-trained fingers. In piano playing the good no longer attracts attention, the surprising has so long been served out to us, and so liberally that we have become arrogantly indifferent to everything but the best. Mme. Wienzkowska received hearty applause from the audience that listened to her with great pleasure.

The next concert is the last of the season. The program is Symphony No. 3, E-flat major, op. 55, Beethoven: Overture, "Rienzi," Prelude, and Isolde's "Love Death," Prelude Act III, "Lohengrin; Overture, "Tannhauser," Wagner.

Boston Courier.
SUNDAY MORNING, APRIL 24, 1898.

There can never be any doubt that the music which Berlioz wrote for a given scene expressed the spirit and the passion of it, though some moods unquestionably found stronger and more vivid expression through his pan than others. At the penultimate concert of the season Mr. Paur brought forward the "Fantastic" symphony, which is in a certain way a pendant to the "Harold," inasmuch as though each moves an individuality. But in the "Harold" there is a pensive, quiet, almost melancholy wanderer, who passes through successive scenes quite unaffected by them; while in this other work the dreamer beholds the creature of his devotion swept away from him to become an integer in groupings which he cannot enter, the cause of his own horror, and at last a figure in the wild rites of a Walpurgis night. The symphony comes close to the line which separates the emotional from the sensational; but the eloquence, the mastery of art and the splendid command of means save it. This performance was superb in all respects,—dramatic as well as musical—and the virtuosity of the orchestra was luminously demonstrated in the many strange and difficult tasks distributed through the score. This work began the programme, and a fine reading of Weber's "Euryanthe" overture, the delicate pianissimo parts of which received notable care, ended it.

Between these was placed the "Dutch National' concerto-symphony of Litolff, which is no very lofty or beautiful accomplishment. Its first movement goes heavily, its second is a sweet but not deep romance, and its last is lively enough but superficial. There is good skill in the workmanship and the various parts fit nicely together, however. The solo pianoforte was played by Mme. Melanie Wienzkowska, a beautiful and graceful woman and a pleasant player, but apparently not one of the first rank, in spite of her command of pure tone, quick fingers and some concentrated strength.

The last programme will be: Beethoven's "Eroica" symphony, and from Wagner four well worn selections, which might well have been let to rest until next year—the "Rienzi" overture, the usual prelude and and love-death of "Tristan and Isolde," the prelude to the third act of "Lohengrin," and the "Tannhauser" overture.

Boston Sunday Globe.
SUNDAY, APRIL 24, 1898.

Symphony Concert.

The Berlioz "Fantastic" symphony, Litolff's "Dutch National" concerto for pianoforte, and the overture to Weber's "Euryanthe" made up the program for the 23d symphony concert last week. Mme Wienzkowska was the soloist. The Berlioz symphony is well named "Fantastic," for the motif of the story it illustrates is set to music in which portions of the instrumentation appear at first to be errors in scoring made by the composer. A close analysis of these seeming irregularities, though, show that Berlioz intended to write as he did, a note in his manuscript to that effect substantiating the correctness of this notation. An "episode in the life of an artist," who sees visions while under the influence of a narcotic, calls for a fantastical treatment, musically, and there is no doubt that Berlioz gave free rein to his imaginative and creative powers in building up his dramatic tone poem.

The stupendous difficulties in the first part of the opening movement and the entire fourth and fifth movements are well known, and as these obstacles were admirably surmounted by the orchestra a general commendation is due the whole performance of the work. The "conversation" work of the flute, clarinets and horns was particularly pleasing, their tones being pure and each harmonizing perfectly with its companions. The percussion and fortissimo effects were as noisy and sonorous as one cares to hear in a hall.

Mme Melanie Wienzkowska, the piano soloist, displayed an admirable technique in the Litolff concerto, but she was lacking in the necessary power to show her abilities against the great orchestral background. Her pianissimo phrases were almost inaudible to the majority of the auditors. Weber's "Euryanthe" overture was given with brilliancy by the orchestra, the performance calling for no special encomiums.

For the close of the symphony concerts this week the program will comprise Beethoven's "Eroica" symphony, Wagner's "Rienzi" and "Tannhauser" overtures and excerpts from "Tristan" and "Lohengrin."

Boston Journal.
SUNDAY, APRIL 24, 1898.

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The program of the 23d Symphony concert given last night in Music Hall, Mr. Paur, conductor, was as follows:

Fantastic Symphony No. 1. . . . . Berlioz
Piano concerto No. 3. Litolff
Overture, "Euryanthe" . . . . Weber

The fantastic symphony of Berlioz was finely read and it was played with great spirit and effect. It is a marvelous work when you remember that it was written over 60 years ago, and it would be marvelous if it were written today. I do not say that the flight of imagination never falters; there are moments when Berlioz wanders in thought; then there is that wondrous nightmare, the March to the Scaffold, one of the most gigantic pages of orchestral literature.

Poor Litolff's concerto is old, very old. It was written in 1846, and it was first played here by Jaell in 1853. Fanny Bloomfield-Zeisler played it during the reign of Nikisch in 1889, probably for the sake of the scherzo. This same scherzo is the only movement that has today a semblance of life. The finale was omitted last night, and the order of the scherzo and andante was inverted. What an andante! It should be played by an orchestra in old-fashioned court dress and with a pianist adorned by a cameo brooch. Mrs. Wienzkowska was heard here last season at a Kneisel concert. She has good fingers and a lady-like touch.

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The program of the last concert of this season will be as follows: Beethoven's "Eroica symphony" and these pieces by Wagner: Overture "Rienzi," prelude to Tristan and Isolde's love death, prelude to Act III. of "Lohengrin," overture to "Tannhäuser."

Philip Hale.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
SUNDAY MORNING, MAY 1, 1898.
(Copyright, 1898, Post Publishing Company.)

THE SYMPHONY CONCERT.

The twenty-fourth and last Symphony concert of this, the seventeenth season, was given last evening in Music Hall. There was no soloist. The first part of the programme consisted of Beethoven's symphony in E flat, No. 3, the "Heroic."

Mr. Paur had an ovation at the close of the concert, which completes his fifth year with this orchestra.

THE MUSICAL COURIER.
NEW YORK, WEDNESDAY, APRIL 27, 1898.

The program of the twenty-third Symphony concert was as follows:

Fantastic Symphony. . . . . Berlioz
Piano Concerto, No. 3. . . . . Litolff
Overture, Euryanthe. . . . . Weber

Mrs. Mélanie Wienzkowska made her first appearance in Boston at a Kneisel concert, March 8, 1897, when she played with Messrs. Kneisel and Schroeder Schumann's Trio in F major. She appeared last night for the first time at a Symphony concert. I wish for her own sake that she had chosen some other concerto, for outside of the scherzo there is little in the work that has now even the semblance of life. Yet there is a curious story attached to the concerto. It was written in Amsterdam in 1846. At the beginning of that year Litolff went to England to arrange family matters—to procure a separation from his wife, who had not lived with him for several years. The parents of the young woman lured him to London, where an action of law was brought against him, and he was condemned to pay a large sum. Litolff did not have the money, and he was imprisoned for debt. After a few months he escaped to Holland, where he was most successful as pianist and composer. And as a tribute of gratitude he chose the Dutch national anthem for the subject of the finale of this concerto. The finale was omitted last night.

The concerto was first played here by Jaell in 1846. I remember Fanny Bloomfield-Zeisler playing it in 1889, the first season conducted by Mr. Nikisch. Lord, what a swollen, puffed-up thing, with tawdry ornamentation, the first movement is! It has the substance of a paper bag. The andante is too sweet for anything, and when the horn begins to sob the solo beer drinkers no longer rattle glasses. The scherzo gives more opportunity to the pianist.

Mrs. Wienzkowska has well disciplined fingers, a clear, agreeable touch. She plays with musical intelligence and with an air of good breeding that may well be called elegance.

The symphony was played effectively. To me the feature of the performance was that wondrous nightmare, the "March to the Scaffold," such a march as might have been marched by strange spirits in the City of Dreadful Night.

* * *

Boston Transcript
SATURDAY, APRIL 30, 1898

The Promenade Concerts

The regret which prevails at the close of each Symphony season is very materially tempered by the announcement of the Music Hall promenade concerts which follow at an interval of a week. Those who have attended the Symphony concerts find upon the programmes enough of their favorite selections to continue their allegiance, while the general public, rather more partial to popular and lighter numbers, add their presence to the goodly throng. So everybody in the musical and social world is satisfied, and another season brings its testimony to the unfailing popularity of these concerts.

If one looks closely for the secret of this success, perhaps a greater part could be found in the quality of performance of the orchestra, made up of fifty of the same musicians who have sustained the reputation of the Boston Symphony Orchestra. The power of good music could not be better shown than in the prevailing quiet among an audience rather predisposed to independence of action, when any favorite selection is being given.

Everything this season will be conducted in very much the old way. There will be the usual reserved tables, and seats in the first balcony at the side. There will also be a generous number of unreserved tables and the entire second balcony given up to the holders of admission tickets. While there will be no attempt at startling changes in the way of interior decorations, an effort in the direction of novelty and attractiveness will be made. All the special features of the previous season will as far as possible be repeated.

As has been the custom for several seasons past, the conductor will again be selected from the ranks of the Boston Symphony Orchestra, and the announcement will be received with pleasure that Mr. Max Zach, who for the past three seasons has won many friends, will again conduct. Mr. Zach has shown a very commendable intention to gratify all tastes, as evidenced by the earlier programmes already in preparation.

As for the past three seasons, the business management will be under the direction of Assistant Manager F. R. Comee. The sale of tickets begins at Music Hall on Monday, May 9, at nine o'clock.

Boston Transcript
MONDAY, APRIL 25, 1898

Music Hall: Boston Symphony Orchestra

The programme of the twenty-third Symphony concert, given in the Music Hall on Saturday evening, was as follows:

Berlioz: Symphonie Fantastique, No. 1, in C major, opus 14a.
Litolff: Concerto-Symphonie for Pianoforte, No. 3, in E-Flat major, "National Hollandois," opus 45.
Weber: Overture to "Euryanthe."
Mme. Mélanie Wienzkowska was the pianist.

The performance of Berlioz's "Fantastic" was in many ways very fine indeed. The first three movements were beautifully given; especially in the Ball-scene did our orchestra outdo itself in delicacy and rhythmic vivacity. That dangerous place where the waltz-theme, played by the woodwind, holds back a little as it alights upon the subdominant went to perfection. The March to the Scaffold, on the other hand, did not seem to us to produce its full effect. Whether it was that the cymbals twice failing to make their entrance on a characteristic effect interrupted the continuity of impression, or that the movement was played with less vigor of accent than we have heard it before we certainly did not get the lift from the music that we usually do. The bells in the finale were sadly out of tune—indeed, no pains seemed to have been taken to have them in tune at all—and it was a mistake to have them placed behind the stage; you could hardly hear them. But, with this exception, the movement went with enormous vim and effectiveness. The composition itself wears wonderfully well. The world has long since outgrown the boyish triviality of its programme, as it has outgrown a good many of the would-be-poetic rabidities of the 1830 movement in France; but it has not outgrown the genius with which the young Berlioz turned this programme into music, and bids fair not to outgrow it for some time more to come. When we consider how little Berlioz knew of the great symphonic literature of the world at the time he wrote this "Fantastic" symphony—Beethoven's ninth was not published then—his musical conception seems little short of superhuman in its vastness. Surely so largely planned a slow movement had never been heard in France before. And, with all the questionable points in the work, splendid genius shows itself on every page.

It seems to us a mistake to have the "Fantastic" on a programme when there is any solo work to be done. The symphony is too long and taxing to the listener to come properly anywhere but at the beginning of a concert, and to force a solo-player to appear immediately after that "Witches' Sabbath" is sheer cruelty. Moreover, Litolff's Dutch concerto is perhaps the last work one wants to hear in such a connection today. The concerto is, upon the whole, a stronger work than might have been expected from Litolff, who was an able musician enough, but no heavyweight. There is a rather unusually strong thread of harmony running through the first movement; the Dutch tunes he introduces in the scherzo and the finale are capital in themselves, and he uses them with great skill; the whole scherzo is distinctly clever, it rises well above the second-rate level. Where the work has aged irreparably is in its second themes, in its sentimental cantilenas; the slow movement, in spite of some clever and very beautiful effects of modulation, has the Henri Herz taint; that sort of tune is dead now. Mme. Wienzkowska, for some reason or other, did not play the finale, and took the slow movement before the scherzo. In the three movements she did play she made a distinctly good impression. She has not the most sympathetic touch in the world, but has all-sufficient strength and technique. Her phrasing is especially fine and expressive; Litolff's cantilenas do not afford much opportunity for the expression of deep feeling, but they can be played poignantly, and in this Mme. Wienzkowska rose to the full height of her opportunity. Her rubato is particularly good, a real rubato, not merely a dragging of the rhythm without compensation afterward. She well deserved the warm recall given her at the end. The accompaniment was rather slovenly, the orchestra playing as they sometimes do when they want to show themselves superior to a work. The wrong tuning of the kettle-drums, by the way, gave a strangely Fafnerian tinge to the opening measures of the first movement; the tonic could pass muster, at a pinch, but the dominant was uncanny.

Weber's "Euryanthe" overture was played with a will, but with no exaggerated distinction. The too slow second theme was not pleasant.

The next programme is: Beethoven, Symphony No. 3, in E-flat major, "Eroica," opus 55; Wagner, overture to "Rienzi;" prelude and Isoldens Liebestod, from "Tristan und Isolde;" Introduction to Act III. of "Lohengrin;" overture to "Tannhäuser."

[04]

Boston Journal.

SUNDAY, MAY 1, 1898.

The Symphony Season of 1897-1898.

Notes and Comments on Pieces, Singers and Players.

The seventeenth season of the Symphony Orchestra closed last night.

These orchestral pieces were heard in Boston for the first time:

Glazounoff: Lyric Poem, Oct. 16.
Loeffler: Symphonic Poem, "Death of Tintagiles," Jan. 8, March 19.
Massenet: Music to "Les Erinnyes," Jan. 15.
Rimsky-Korsakoff: "Russian Easter," Oct. 23.
Rimsky-Korsakoff: "Antar," March 12.
Strauss (Richard): "Thus Spake Zarathustra," Oct. 30.
Strube: Concerto for violin and orchestra, Dec. 11.
Tschaikowsky: Italian Caprice, Oct. 23.

These concertos were heard for the first time at these concerts:

Gernsheim: Violin concerto in D major, Oct. 23; Paganini-Gorski, caprice A minor, Jan. 15; Tschaikowsky, piano concerto No. 2, Feb. 5.
Humperdinck's prelude to "Hänsel und Gretel" and Chabrier's "Espana" were played at these concerts for the first time.

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The soloists who made their appearance for the first time at these concerts were:

Singers: Mrs. Titus (Oct. 30), Miss Stein (Nov. 27), Mr. Staudigl (Jan. 1), Mr. Ffrangcon Davies (March 19), Mrs. Jacoby (April 9).
Violinists: Miss Mead, Jan. 29.
Pianists: Mr. Jonas (Nov. 20), Mr. Siloti (Feb. 5), Mrs. Wienzkowska (April 24).

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The soloists in all were as follows:

Singers: Mrs. Henschel, Mrs. Titus, Mrs. Jacoby, Miss Stein, Mr. Ffrangcon-Davies, Mr. Staudigl—6.
Violinists: Messrs. Schnitzler, Kneisel (4), Loeffler (2), Adamowski, Miss Mead—5.
'Cellists: Messrs. Schroeder and Schulz—2.
Pianists: Messrs. Joseffy, Siloti, MacDowell, Jonas, Mrs. Zeisler and Mrs. Wienzkowska—6.

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As a whole, this list of soloists is weak. It might be interesting to make a list of singers and players who did not appear.

Thus Sembrich, Melba, Nordica, Gadski, Plancon, Campanari, Bispham were in the market.

Ysaye, Marteau, Josef Hofmann, Pugno were in the market.

Nordica, Plancon, Campanari, Ysaye, Marteau, Hofmann,, Pugno appeared at Symphony concerts in other cities.

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The Boston Symphony Orchestra is rich in solo violinists and 'cellists. Each year certain appear with the regularity of a well-behaved comet.

Might it not be well to have fewer soloists, to engage the very best that are to be had?

And is it not true that the standard required for a solo appearance at these concerts is sinking steadily?

It is not necessary to be disagreeable by indulging in retrospective criticism, and yet a glance at the list of soloists of the past season will show that all were not worthy of the honor.

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It must also be confessed that the programs, as a rule, were poorly arranged, and were too often uninteresting.

There were brilliant performances, such as that of "Thus Spake Zarathustra," "Scheherazade," Tschaikowsky's symphonies, MacDowell's Indian suite, the concertos played by Messrs. Joseffy, Siloti and MacDowell. On the other hand, Brahms as well as Mozart, Haydn and Beethoven suffered.

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I now add a complete list of works performed:

I SYMPHONIES.

Beach. Symphony in E minor, "Gaelic."
Beethoven. Symphony No. 7, Symphony No. 5, Symphony No. 2, Symphony No. 6, Three movements from Symphony No. 9, Symphony No. 8, Symphony No. 3.
Berlioz. Symphonie fantastique.
Brahms. Symphony No. 3, Symphony No. 4, Symphony No. 1.
Dvořák. Symphony No. 5.
Haydn. Symphony in C major, "l'Ours," opus 66. Symphony in G major (Breitkopf & Härtel, No. 13).
Mendelssohn. Symphony No. 3.
Mozart. Symphony No. 46, in D major (Köchel, No. 504). Symphony, "Jupiter."
Raff. Symphony, "Im Walde."
Rimsky-Korsakoff. Symphony No. 2, "Antar."
Schubert. Unfinished symphony.
Schumann. Symphony No. 1, in B-flat major. Symphony No. 4, in D minor.
Sgambati. Symphony No. 1, in D major.
Tschaikowsky. Symphony No. 5. Symphony, "Pathétique."

II. SUITES AND SERENADES.

Bizet. "L'Arlésienne," Suite No. 1.
Brahms. Serenade No. 1, in D major.
Dvořák. Suite in D major.
Grieg. Four Movements from Suite No. 2, "Peer Gynt."
MacDowell. Suite, "Indian."
Massenet. Music to "Les Erinnyes."
Mozart. Four Movements from Serenade No. 7, "Haffner."
Rimsky-Korsakoff. Symphonic Suite, "Scheherazade."
Schumann. Ouverture, Scherzo und Finale, opus 52.

III. OVERTURES, PRELUDES, AND SYMPHONIC POEMS.

Auber. Overture to "La Part du Diable." Overture to "Le Domino noir."
Beethoven. Overture to "Leonore," No. 2. Overture, "Zur Weihe des Hauses. Overture to "Leonore," No. 3. Overture to "Egmont."
Berlioz. Overture, "Le Carnaval romain."
Brahms. Akademische Fest-Ouverture."
Chabrier. Prelude to Act II. of "Gwendoline."
Dvořák. Overture, "Carneval."
Glazounoff. Lyric Poem for Orchestra.
Humperdinck. Prelude to "Haensel und Gretel."
Loeffler. Symphonic Poem, "La Mort de Tintagiles," MS.
Mendelssohn. Overture to "Ruy Blas." Overture, "Meeresstille und glueckliche Fahrt."
Meyerbeer. Overture to "Struensee."
Mozart. Overture to "Die Zauberfloete."
Rimsky-Korsakoff. Overture, "La Grande Pâque Russe."
Smetana. Overture to "Prodaná nevesta." Symphonic Poem, "Vltava."
Strauss, Richard. Symphonic Poem, "Also sprach Zarathustra."
Tschaikowsky. Fantasia, "Francesca da Rimini." Overture, "1812."
Wagner. Prelude to "Die Meistersinger." Overture to "Rienzi." Introduction to Act III. of "Lohengrin." Prelude to "Tristan und Isolde." Overture to "Tannhaeuser."
Weber. Overture to "Euryanthe."

IV. CONCERTS AND INSTRUMENTAL SOLOS.

Beethoven. Romanza for Violin, in F major, (T. Adamowski).
Gernsheim. Concerto for Violin, in D major, (Schnitzler).
Goltermann. Cantilena for 'Cello and Orchestra (Schulz).
Litolff. Concerto-Symphonie No. 3, (Mrs. Wienzkowska).
Loeffler. Fantastic Concerto for 'Cello and Orchestra, MS. (Schroeder).
MacDowell. Concerto for Piano, No. 2, (MacDowell).
Paderewski. Concerto for Piano, in A minor, (Jonas).
Paganini. Caprice for Violin, opus 1, arranged by Ladislas Gorski, (T. Adamowski).
Popper. Dance of Sylphs for 'Cello and Orchestra (Schulz).
Saint-Saëns. Concerto for Violin, No. 3, (Miss Mead).
Concerto for Piano, No. 4. (Mrs. Bloomfield-Zeisler).
Strube. Concerto for Violin, in G major, (Kneisel).
Tschaikowsky. Concerto for Piano, No. 2, (Siloti). Concerto for Piano, No. 1, (Joseffy).

V. SCENAS, ARIAS, ETC., WITH ORCHESTRA.

David. Félicien. Bird Song, from "La Perle du Brésil", (Mrs. Titus).
Gluck. Recitative and Aria, "Che farò senza Euridice," from "Orfeo," (Mrs. Jacoby).
Handel. Recitative and Aria, from "Acis und Galatea." (Staudigl). Recitative and Aria, from "Alessandro" (Mrs. Henschel).
Mozart. Recitative, "Non parventar," and Aria, "Infelice," from "Il Flauto magico" (Mrs. Titus).
Sullivan. "Woo thou thy snowflake," from "Ivanhoe" (Ffrangcon-Davies).
Tschaikowsky. Recitative and Aria, "Lebt wohl, ihr Berge," from "Die Jungfrau von Orleans" (Miss Stein).
Wagner. Scena and Aria, "In Seiner Bluethe," from "Rienzi" (Miss Stein). Wotans Abschied and Feuerzauber, from "Die Walkuere" (Ffrangcon-Davies).
Weber. Scena and Aria, "Schweigt, glueh'nden Sehnens wilde Triebe," from "Euryanthe" (Staudigl).

VI. MISCELLANEOUS.

Bach. Pastoral Symphony from the Christmas Oratorio.
Berlioz. Menuet des Feu-follets, Valse des Sylphes and Marche hongroise, from "La Damnation de Faust."
Chabrier. Rhapsody for Orchestra, "Espana."
Grieg. Two Northern Melodies for Strings.
Rubinstein. Ballet Music from "Der Daemon."
Tschaikowsky. Italian Capriccio for Orchestra, opus 45.
Wagner. Kaisermarsch. Der Ritt der Walkueren, from "Die Walkuere." Isoldens Liebestod, from "Tristan und Isolde."
Weber. Invitation to the Dance, arranged by Weingartner.

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Composers of orchestral and instrumental works, counting Mr. Loeffler as an American citizen, are thus distributed: German, 18; French, 6; American, 3; Russian, 3; Italian, 2; Bohemian, 2; Norwegian, 1; Pole, 1.

The number of instrumental performances according to nationality are, German, 45; Russian, 10; French, 9; American, 6; Bohemian, 3; Italian, 2; Norwegian, 1; Pole, 1.

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It is to be regretted that the names of more modern French composers do not appear on the program: thus Vincent d'Indy and Charpentier are apparently unknown, and the Belgian school is entirely overlooked.

Beethoven led with 12 performances, Wagner followed with 9, then came Tschaikowsky with 8.

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The next symphony concert will be given Oct. 15. The auction sale of season tickets will be as follows:

Friday afternoon public rehearsals—$12 tickets, Monday, Sept. 26, 1898, at 10 A. M.; $7 50 tickets, Tuesday, Sept. 27, 1898, at 10 A. M.

Saturday evening concerts—$12 tickets, Thursday, Sept. 29, 1898, at 10 A. M.; $7 50 tickets, Friday, Sept. 30, 1898, at 10 A. M.

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Mr. Emil Paur's contract as conductor has expired.

The name of the conductor of the 18th season has not yet been announced.

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SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CIII., NO. 121.

SUNDAY, MAY 1, 1898.

CLOSING SYMPHONY CONCERT.

M. Paur Recalled Again and Again by the Audience.

A Prolonged Demonstration of Appreciation Is Accorded the Conductor as the Last Notes Die Away—The Concert Itself Proves One of Exceptional Brilliancy.

The concert given by the Boston Symphony orchestra in Music Hall last evening brought the 17th season of the organization to its appointed close. The programme was:

Symphony No. 3, "Eroica"..........Beethoven
Overture, "Rienzi"....................Wagner
Prelude and "Isolde's Love Death" from "Tristan and Isolde"..............Wagner
Introduction to act 3 of "Lohengrin"...Wagner
Overture, "Tannhauser"................Wagner

There was a very large audience, as is usual on these annual leave-takings. Mr. Paur, on his first appearance, was received with prolonged, enthusiastic acclaim, and throughout the whole concert he was greeted with the heartiest of plaudits of every fitting movement that presented itself.

The concert was of exceptional brilliancy. A noble reading was accorded the symphony. No liberties were taken, and no attempt was made to misinterpret the score in a modern spirit. In the Wagner selections, Mr. Paur again emphasized his thorough understanding of the composer with splendid results.

The orchestra was at its best in its wonderful technique, the only fault that could be found with it being the frequent variations from true pitch in the wood-wind, but this was probably owing to the cold air that made its way through the doors into the almost stifling, heated atmosphere of the auditorium. At the close of the concert there was a stormy demonstration of appreciation for Mr. Paur. He was recalled again and again, amid shouts, plaudits and the waving of handkerchiefs, and he seemed deeply moved in bowing his acknowledgments, whether by way of adieu or aurevoir remains yet to be determined. It was observed that the bulk of the orchestra hastened away as soon as their duties were over, without waiting to pay any tribute to their conductor. It would perhaps have been better taste to have remained and joined in the applause, especially as they are never lacking in zeal to bestow their plaudits upon all soloists, good, bad and indifferent, who appear at these concerts, reserving their most ardent demonstrations for those selected from their own ranks.

Good feeling, courtesy and tact would have been displayed if they had taken advantage of the only opportunity afforded them of similarly honoring their conductor, particularly on an occasion that in all likelihood ended his connection with them.

A brief resume of the season will be found in the musical department in another column.

Serious Work of the Boston Symphony Orchestra.

Is Conductor Paur to Retire?—Third Week of Opera in English at Boston Theatre—The Wilbur Opera Company—Zerrahn Testimonial—Promenade Concerts.

A SUMMARY of the work done by the Boston Symphony orchestra during its 17th season, just closed, may not be without interest. A careful consideration of the programmes will show that, as a whole, the music performed during the season shows a somewhat broader eclecticism in point of taste than has generally been the rule at these concerts. Of course, it was inevitable that works by German composers should prevail, for these must form the backbone of any season of classical orchestral music; but France, Italy and Russia have found a fair representation. Beethoven had the largest representation with 12 works. These included the 2d, 3d, 5th, 6th, 7th and 8th symphonies and three movements of the 9th symphony. Wagner came next with nine compositions. Tschaikowsky was represented by eight works; Berlioz, Brahms and Mozart by five each; Dvorak, Mendelssohn, Korsakoff, Schumann and Weber, by three each; Auber, Chabrier, Grieg, Handel, Haydn, Loeffler, MacDowell, Saint-Saens and Smetana by two each, and Bach, Mrs. Beach, Bizet, F. David, Gernsheim, Glazounoff, Gluck, Goltermann, Humperdinck, Litolf, Massenet, Meyerbeer, Paderewski, Paganini, Popper, Raff, Rubinstein, Schubert, Sgambati, Strube, Richard Strauss and Sullivan by one each.

Russian composers came into marked prominence, with 12 works. The compositions head for the first time in Boston were nine in number, as follows: Rhapsody for orchestra, "Espana," by Chabrier; concerto fr vilin, op. 92, Gernsheim; lyric poem for orchestra, op. 12, Glazounoff; symphonic poem, "La Mort de Tintagiles," Loeffler; overture, "La Grande Pague Russe," op. 36, and symphony No. 2, "Antar," Rinsky Korsakoff; "Avo Sprach Zarathustra," Richard Strauss; concerto for violin in G, op. 13, Gustav Strube; Italian Capriccio, Tschaikowsky.

American and resident composers were represented by six works: Mrs. H. H. A. Beach in the "Gaelic" symphony, Mr. C. M. Loeffler in "La Mort de Tintagiles," and the fantastic concerto for 'cello and orchestra; Mr. E. A. MacDowell, in the "Indian" suite, and the concerto, No. 2, in E minor, for piano and orchestra, and Mr. Gustav Strube, in the concerto for violin in G major

The instrumental soloists independently of those of the Symphony orchestra were the pianists, Rafael Josefy, Alexander Siloti, E. A. MacDowell, Alberto Jones, Mrs. Bloomfield Ziesler, and Mme. Melanie Wienzowska. The violinist was Miss Olive Meade. The vocalists were M. Frangcon-Davies, Mrs. Georg Henschel, Mrs. Josephine Jacoby, M. Staudigl, Miss Gertrude May Stein, and Mrs. Marion Titus. The members of the orchestra who appeared as soloists were Mr. T. Adamowski, Mr. Franz Kneisel, Mr. Isidor Schnitzler, Mr. Alwin Schroeder, and Mr. Leo Schulz.

The orchestra throughout the season has been at the highest stage of efficiency, and Mr. Paur greatly increased the esteem he had won in preceding years by his brilliant capacity and the splendor of the artistic results he achieved.

The programme of the last concert announces that the opening concert of the 18th season will take place on the evening of Oct. 15. Contrary to the custom that has hitherto prevailed, his announcement does not present the name of the conductor for next season, a fact which indicates that it is not yet decided who is to occupy that position. As is generally known, Mr. Paul's contract was for five years, with the privilege, on the part of Mr. Higginson, to renew it for another term of the same length, and in case the contract was not thus renewed, Mr. Paur was to receive $10,000 as compensation. It is evident that there has been no renewal up to date, and that no other conductor has been engaged to replace him, or the name of the newcomer would have appeared in the announcement, according to precedent. The result seems to be that Mr. Paur is kept in a suspense that is not without its humiliating side. His contract binds him to await Mr. Higginson's decision, or to forfeit the $10,000 he is to receive in case he is not re-engaged. If a successor is chosen, Mr. Paur will receive his bonus and retire from the field. If a successor is not chosen, Mr. Paur will resume his position without the bonus. Of course, from a purely business standpoint, there is no fault to be found with this arrangement, but the situation, nevertheless, must be far from pleasant or flattering to Mr. Paur, who is only to remain in case no other desirable conductor is open to an engagement or is willing to come. Under the circumstances it is hard to decide whether or no it would be a compliment to Mr. Paur to express the wish that he may be retained. In any event, if a change should be made, it is quite certain that it will not be easy to replace him with a more able, earnest and musically high-aspiring successor.

Boston Sunday Globe.

SUNDAY, MAY 1, 1898.

Closing Symphony Concert.

The closing symphony in the 17th season was given last evening in Music hall by Mr Paur. The program was made up of familiar selections, Richard Wagner being represented by excerpts from "Rienzi," "Tristan," "Lohengrin" and "Tannhauser," with Beethoven's "Eroica" symphony to complete the numbers. The audience was very large and enthusiastic, and at the close of the performance Mr Paur was recalled to the platform many times ere he was allowed to retire for the season.

Beethoven's grand work was played with magnificent spirit, the men appearing to be in thorough sympathy with the varying moods of the composer, and following the conductor's beat with great precision and [illegible]. The march movement was specially effective, the massiveness of the instrumentation being given with all due pomp and majesty by the band. The scherzo brought out admirable work in the horn contingent, and the peculiarities of the finale were smoothly played and not exaggerated in coloring.

Of the four Wagner numbers, the "Rienzi" overture aroused the most applause, and deservedly so, for it was interpreted with a brilliancy that was really inspiring. The horn phrases were prominent also for clarity of tone in this selection. The "Tannhauser" overture was played in a commendable manner, but with a tendency to carelessness at times on the part of the strings.

In the summary of the season's work published in the program, it is shown that 99 compositions were played by the orchestra; 18 soloists appeared, of which five were symphony men; Beethoven led the list of composers with 12 performances, Wagner following, with nine numbers to his credit.

The next season will open Friday afternoon, Oct 14.

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, MAY 2, 1898.

The Final Symphony Concert of the Season.

A Cordial Farewell to Director Paur by the Audience.

The different musical organizations are posting up their books and closing up their affairs for the season of 1897-8.

The final symphony concert always excites especial interest, and the concert of Saturday drew forth an immense audience, spite of the fact that the programme was purely orchestral, was somewhat longer than usual, and that many were obliged to stand through its numbers, since all the seats were sold. There was evidently great interest in the programme and few left the hall until the final notes had been played and due recognition given to Mr. Paur.

The beginning and end of the concert were fitted to an occasion somewhat above the ordinary. The opening number was the Heroic Symphony. The work received a great performance. In the first movement the rather slow allegro taken was suited to the character of the composition, the themes were well defined, and the gusts of passion, the moments of combat, were powerfully drawn.

We were especially delighted with the stormy energy of the development and the way in which Mr. Paur shades the clash of two irreconcilable harmonies at its close; here the horn enters with the tonic chord while the violins are playing the dominant harmony; it suggests the hero (in this instance Napoleon Bonaparte) clinging to his purpose under any and all circumstances; this clash of harmonies was not emphasized, but by a diminution of the force of the violins and an accentuation of the horn the passage was made to seem musical,—which it is not.

The funeral march, the one which Coleridge called a march in purple, is always the greatest of its kind; the "Siegfried Funeral March" is not a march at all, and, while Chopin's Funeral March may be called the greatest piano expression of its kind, and while the slow movement of Schumann's piano quintette, Op. 44, towers over all funereal chamber music, the great expression of orchestral sorrow is found here.

Naturally the oboe, the instrument of tears and feminine grief, is very prominent in the picture, and it was played splendidly in this performance. But Beethoven does not give us wholly sobs and tears; he avoids a Gummidge-like picture or a presentation of one of Thackeray's moist heroines; a more earnest brooding is well-contrasted with the poignant grief, and the violoncello gave this martial sorrow in excellent style, while the final orchestral sigh was given as such a climax ought to be.

The horns deserve commendation for the way in which they played the Trio of the Scherzo. This same Scherzo, in connection with what precedes it becomes something of a puzzle; probably Berlioz's idea is the true one, that it pictures the world going on with its chatter and bustle of life and forgetting the hero.

The final variations were a fitting climax to this great performance. Here Beethoven shows that he recognized a flaw in the symphonic form. The finales of the old suite, whence the cycle idea of symphony came, were rollicking gigues; Mozart and Haydn, following this idea, nearly always ended their symphonies with a lively dondo; Beethoven gave this jolly rondo spirit (in a sonata-allegro form) in his first symphonic finale; in his second symphony we find him searching for something better and writing a resolute rather than a merry finale; in this great symphony he finds something yet more to his taste and he balances variation in his finale against development in his first movement, and the last trace of the influence of the old Gigue, or Jig, has disappeared.

It was unjust to the memory of Wagner, and it shook the unities somewhat, to follow this noble performance of a great work, with a noisy interpretation of that musical racket known as the "Rienzi Overture." The public evidently liked it, however, circus-band, target-shoot march and all! It received infinitely more applause than was awarded to anything else on the programme.

The beautiful prayer-theme was finely given by violoncellos and violins, and the trumpet also deserves praise for the well-shaded manner in which its blasts were given. Mr. Paur rode on the brass-wind and directed the storm, but the overture was a sort of unconverted Saul among the prophets. The director had laid mines all through the last part of the work, and he exploded them, too!

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Of course our trombones are not allowed to hide their light under a bushel nowadays, and the first theme was thundered out in great power, while the violins were undisturbed by what was once considered very difficult technical work. The number received considerable applause and deserved it, although we feel that a little more repression of the heavy brasses might sometimes be advantageous.

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Abraham sacrificing his best-beloved Isaac was scarcely more heroic than Wagner sacrificing the climax of his most successful overture, and in the latter-day event the sacrifice was consummated, only, we are glad to add, the world will not accept it and allows the revised version, with its dreary linking to the opera, to remain upon the shelf.

Most gloriously did our violins play the figure that wreathes agitation around the trombone theme; it is one of the most trying passages of the modern school but it was played as if our men had sinews of steel.

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Boston Courier.
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Howard Malcom Ticknor.

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State.
The Official Paper of the City.
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Mr. Wilhelm Gericke is to resume the position at the head of the Boston Symphony Orchestra, from which he retired eight years ago.

Mr. Paur's contract contained a clause leaving it optional with Mr. Higginson to re-engage him for a second term of five years, and stipulating that if he was not so engaged he was to receive the sum of $10,000.

The conditions will be, or have been, fulfilled.

Mr. Paur retires with the warmest esteem and the best wishes of Mr. Higginson.

It is understood that he has under consideration flattering offers from New York, and that he will in all probability take up his residence there.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CIII., NO. 122.
MONDAY, MAY 2, 1898.

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There is no longer any doubt as to the conductorship of the Boston Symphony orchestra next season. Mr. Emil Paur is to retire with his bonus of $10,000, to which he was entitled in case he was not re-engaged for another term of five years, and Mr. Wilhelm Gericke is to return to the position at the head of the orchestra which he guided eight years ago.

Much mystery has been preserved regarding this change of conductors, though now the secret is out, a somewhat surprising number of people seem to have known all about it—at least a number of people so claim, perhaps on no foundation.

Mr. Gericke was very popular during the five years that he conducted here, and to him was owing the splendid state of discipline to which the orchestra was brought. In fact, he brought it into shape, and so thoroughly that the influences he exercised over its technique has been felt up to the present time. There can be no doubt that his reception on his return will be of the most cordial character.

Mr. Paur retires with the heartiest esteem of the sincerely musical public, and with a general sincere regret that he is not to remain. It is understood that he has under consideration flattering offers from New York, and in all probability he will take up his residence there and have a leading orchestra under his direction.

Boston Journal.
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He Is to Conduct Symphony Orchestra, So It Is Stated—Was Once a Leader of Organization.

Wilhelm Gericke has been selected to succeed Emil Paur as conductor of the Boston Symphony Orchestra.

The foregoing announcement was made Monday, upon the authority of Mr. H. L. Higginson, who also says that Mr. Gericke has accepted an offer to return to his former position as conductor of the Boston Symphony Orchestra. Mr. Paur, therefore, severed his connection with the orchestra at the final concert of the 17th season given in Music Hall last Saturday evening, and retires from his position after a continuous service covering five years. Mr. Paur was the fourth conductor of the Symphony Orchestra, which started in 1881 under the leadership of Mr. George Henschel. Mr. Henschel remained three seasons, and was superseded in the fall of 1884 by Mr. Wilhelm Gericke, who occupied the leader's desk until the close of the season of 1888-89. Mr. Arthur Nikisch then followed, and was replaced by Mr. Paur at the opening of the season of 1893-94. Mr. Gericke has been living in Dresden for several years past, his latest professional engagement as conductor having been in Vienna a number of seasons ago. The announcement of his reappointment comes as a great surprise to Bostonians. Every season rumors of Mr. Paur's displacement by a new man have been flying, but they have come to naught so regularly that no stock has been taken in any statement relating to the Symphony Orchestra, unless it has borne the stamp of Mr. Higginson's authority. As the news of Mr. Gericke's return comes directly from Mr. Higginson himself, the matter may be considered settled for good and all.

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SATURDAY, MAY 7, 1898.

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MONDAY MORNING, MAY 2, 1898.

The Final Symphony Concert of the Season.

A Cordial Farewell to Director Paur by the Audience.

The different musical organizations are posting up their books and closing up their affairs for the season of 1897-8.

The final symphony concert always excites especial interest, and the concert of Saturday drew forth an immense audience, spite of the fact that the programme was purely orchestral, was somewhat longer than usual, and that many were obliged to stand through its numbers, since all the seats were sold. There was evidently great interest in the programme and few left the hall until the final notes had been played and due recognition given to Mr. Paur.

The beginning and end of the concert were fitted to an occasion somewhat above the ordinary. The opening number was the Heroic Symphony. The work received a great performance. In the first movement the rather slow allegro taken was suited to the character of the composition, the themes were well defined, and the gusts of passion, the moments of combat, were powerfully drawn.

We were especially delighted with the stormy energy of the development and the way in which Mr. Paur shades the clash of two irreconcilable harmonies at its close; here the horn enters with the tonic chord while the violins are playing the dominant harmony; it suggests the hero (in this instance Napoleon Bonaparte) clinging to his purpose under any and all circumstances; this clash of harmonies was not emphasized, but by a diminution of the force of the violins and an accentuation of the horn the passage was made to seem musical,—which it is not.

The funeral march, the one which Coleridge called a march in purple, is always the greatest of its kind; the "Siegfried Funeral March" is not a march at all, and, while Chopin's Funeral March may be called the greatest piano expression of its kind, and while the slow movement of Schumann's piano quintette, Op. 44, towers over all funereal chamber music, the great expression of orchestral sorrow is found here.

Naturally the oboe, the instrument of tears and feminine grief, is very prominent in the picture, and it was played splendidly in this performance. But Beethoven does not give us wholly sobs and tears; he avoids a Gummidge-like picture or a presentation of one of Thackeray's moist heroines; a more earnest brooding is well-contrasted with the poignant grief, and the violoncello gave this martial sorrow in excellent style, while the final orchestral sigh was given as such a climax ought to be.

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The final variations were a fitting climax to this great performance. Here Beethoven shows that he recognized a flaw in the symphonic form. The finales of the old suite, whence the cycle idea of symphony came, were rollicking gigues; Mozart and Haydn, following this idea, nearly always ended their symphonies with a lively dondo; Beethoven gave this jolly rondo spirit (in a sonata-allegro form) in his first symphonic finale; in his second symphony we find him searching for something better and writing a resolute rather than a merry finale; in this great symphony he finds something yet more to his taste and he balances variation in his finale against development in his first movement, and the last trace of the influence of the old Gigue, or Jig, has disappeared.

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The beautiful prayer-theme was finely given by violoncellos and violins, and the trumpet also deserves praise for the well-shaded manner in which its blasts were given. Mr. Paur rode on the brass-wind and directed the storm, but the overture was a sort of unconverted Saul among the prophets. The director had laid mines all through the last part of the work, and he exploded them, too!

A good long pause was made here to get the taste out of one's mouth before proceeding to the death of Isolde. How our orchestra plays this noble number every Boston concert-goer knows; but it must be confessed that, without the vocal part, Isolde seems to die a lingering death.

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It is inconceivable that Schumann should have been phlegmatic over this work and it is almost inconceivable that Wagner, even in the riding of his hobby-horses, should have deliberately sacrificed this splendid effect and have cut out the coda in his Paris version of the opera.

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OUR NEXT CONDUCTOR

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Gazette
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This assertion is a heresy against the highest form of art and, in consequence, its falsity is well worth the proving. A conductor is not a prima donna and a concert is not an opera, and whatever may be our intentions in going to an opera we certainly go to a symphony concert to hear the best music adequately interpreted. We go to satisfy aesthetic taste and not curiosity. It is as false to assert as a principle that it is necessary to change a conductor, as to claim that it is necessary to change the first violinist or the entire orchestra.

The eagerness to see M. Lamoreaux, Herr Richter or Signor Somebody Else is confined to the few, the many are content to take the good as it is, and if among these are not many professional musicians the reticence may be taken for anything but an evidence of justice or sincerity. It is doubtful if in its entire career the Symphony orchestra has had a better conductor than Mr. Paur, or one who has been more eagerly anxious to advance the cause of sound art. No conductor reposes on a bed of violets, and no conductor of worth has ever met with the approval and good will of those who serve under him. Every ambitious musician from the first violinst down to the drummer feels that he was born to be a conductor, and feels the injustice of being compelled to follow where genius indicates that he should lead. Wherever a good conductor is found it will be discovered that the majority of the orchestra are opposed to him, some passively others actively and all ungenerously. The fact is undeniable whatever may be the explanation; and on close investigation it will be generally found that the unfavorable things that are said of a conductor chiefly originate in his own orchestra. Of course this does not apply to our symphony orchestra which is naturally an exception to an otherwise universal rule.

Then there is the difficulty of programme making. The Boston public is impatient of a symphony concert that lasts over one hour and a half, and it is impossible to get much variety in this limited amount of time, especially when a symphony, like the "Fantastic" of Berlioz consumes sixty-five minutes of the time. Innovators suggest that long symphonies should be mutilated to bring them within regulation time; but while something may be said for this on the score of comfort, more may be said against it on the side of art.

Another discomfort against which the conductor must contend is the unjust anger of those whose compositions he is compelled to refuse. Hades has no fury like the musician whose opus six has been rejected. Before his work was scorned he may have been the personal friend of the conductor and publicly praised him for being the very choicest specimen of his kind; after, friendship vanishes and the same lips that uttered noble praise now indulge in ignoble calumny.

Then in many cases the conductor suffers the humiliation of feeling that he is treated like a sack of potatoes or a bale of hay, made to feel as if he were the personal property of those who engage him. There is no profitable art, on the money side, where there is no business, but when a man is master of his profession, when he worthily fills the highest position in his profession it would seem that he should be treated as something more important than so much dry goods, to be held or rejected at the whim of the purchaser. A business transaction that is capable of humiliating a master artist in his own eyes and in those of others is a business transaction that has little to commend it.

The conductor has other annoyances that need not be here set down, but enough has been written to demonstrate that it is unjust to accuse him of faults that are born of the position he holds, the faults for which he should not be blamed. A larger injustice, and this time to the progress of true art, is that a good conductor should be lost through the erroneous belief that our art loving public is yearning for novelty. It is possible that Mr. Paur has his faults; it is probable that some of his critics would perform marvels if they were allowed to wield the baton in their untried hands; but it is still worth repeating that Mr. Paur is the best conductor that has yet appeared before a symphony audience, and the capable few who have had the opportunity of making the comparison unhesitatingly assert that he is the peer of any conductor. Comparison, however, is not necessary, for to all who choose to care and are fit to judge he has shown his rare skill as a conductor, his catholic taste his musicianly knowledge and his large sympathy for our native composers. What a change of conductors may mean, our lovers of music too well know, for they have seen the symphony orchestra sink from its high estate towards nothingness. Mr. Paur has compelled praise even from those who started out with flinging mud at him at any cost, and his real worth may be gauged by comparing the criticisms of the New York newspapers when he first appeared in that city with the criticisms that now greet him. To extort praise from those who came with the deliberate intention to censure is an honor that can be won only by the highest merit, and that honor belongs to Mr. Paur.

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Boston Transcript

MONDAY, MAY 2, 1898

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THE MUSICAL COURIER

NEW YORK, WEDNESDAY, MAY 4, 1898.

The season of '97-8 is practically over. The twenty-fourth and last Symphony concert was given last evening. The program was as follows:

Symphony No. 3, Eroica	Beethoven
Overture to Rienzi	Wagner
Prelude and Isolde's Love-Death, from Tristan and Isolde	Wagner
Introduction to Act III. of Lohengrin	Wagner
Overture to Tannhäuser	Wagner

The air in the hall was so hot and foul that it was a wonder the men could play at all. This undoubtedly explained the occasional false intonation of certain wind instruments. It was Mr. Paur's last concert of a five year contract. He was welcomed warmly and was recalled enthusiastically more than once after the final overture.

The name of the conductor of the next season has not yet been given out. I understand that Mr. Higginson, in a speech to the orchestra last night before the concert, said that he did not know who would be the conductor, and I am told, although the speech seems extraordinary, that he added: "Let us all hope that it will be Mr. Paur." If Mr. Higginson does not know, what is the use of guessing? Will the next conductor come up the harbor, avoiding the mines, drawn by a swan? Or will he fall from heaven like manna?

* * *

These orchestral pieces were heard in Boston for the first time:

Gernsheim, violin concerto in D major (Mr. Schnitzler, October 23); Glazounoff, Lyric Poem, October 16; Loeffler, symphonic poem "Death of Tintagiles," January 8, March 19; Massenet, music to "Les Erinnyes," January 15; Paganini-Gorski, Caprice, A minor (Mr. Adamowski, January 15); Rimsky-Korsakoff, "Russian Easter," October 23; Rimsky-Korsakoff, "Antar," March 12; Strauss (Richard), "Thus Spake Zarathustra," October 30; Strube, concerto for violin and orchestra, December 11; Tschaikowsky, Italian Caprice, October 23.

Humperdinck's prelude to "Hänsel und Gretel," Chabrier's "Espana" and Tschaikowsky's piano concerto No. 2 (Mr. Siloti) were played for the first time at these concerts. They were not new to Boston.

The symphonies played were as follows:

Beach. Symphony in E minor.
Beethoven. Symphonies 2, 3, 5, 6, 7, 8, and three movements from No. 9.
Berlioz. Symphonie Fantastique.
Brahms. Symphonies 1, 3, 4.
Dvorák. Symphony No. 5.
Haydn. Symphony in C major, "l'Ours," op .66; Symphony in G major (Breitkopf & Härtel, No. 13).
Mendelssohn. Symphony No. 3.
Mozart. Symphony No. 46, in D major (Köchel, No. 504). Symphony, "Jupiter."
Raff. Symphony, "Im Walde."
Rimsky-Korsakoff. Symphony No. 2, "Antar."
Schubert. Unfinished Symphony.
Schumann. Symphony No. 1, in B flat major; Symphony No. 4, in D minor.
Sgambati. Symphony No. 1 in D major.
Tschaikowsky. Symphony No. 5; Symphony, "Pathetique."

The soloists who made their appearance for the first time at these concerts were:

Singers: Mrs. Titus (October 30), Miss Stein (November 27), Mr. Staudigl (January 1), Mr. Ffrangcon-Davies (March 19), Mrs. Jacoby (April 9).
Violinists: Miss Mead, January 29.
Pianists: Mr. Jonas (November 20), Mr. Siloti (February 5), Mrs. Wienzkowska (April 24).

The soloists in all were as follows:

Singers: Mrs. Henschel, Mrs. Titus, Mrs. Jacoby, Miss Stein, Mr. Ffrangcon-Davies, Mr. Staudigl—6.
Violinists: Messrs. Schnitzler, Kneisel (4), Loeffler (2), Adamowski, Miss Mead—5.
Cellists: Messrs. Schroeder and Schulz—2.
Pianists: Messrs. Joseffy, Siloti, MacDowell, Jonas, Mrs. Zeisler and Mrs. Wienzkowska—6.

* * *

But think of the list of singers and players that did not appear, although they were in the market—Sembrich, Melba, Nordica, Gadski, Plançon, Campanari, Bispham, Ysaye, Marteau, Gérardy, Pugno, Josef Hofmann. And of these Nordica, Plançon, Campanari, Ysaye, Marteau, Gérardy, Pugno, Hofmann at least appeared at Symphony concerts in other cities.

* * *

The list of soloists as a whole was weak. Five were members of the orchestra.

* * *

Composers of orchestral and instrumental works, counting Mr. Loeffler as an American citizen, were thus distributed: German, 18; French, 6; American, 3; Russian, 3; Italian, 2; Bohemian, 2; Norwegian, 1; Pole, 1.

The number of instrumental performers according to nationality are: German, 45; Russian, 10; French, 9; American, 6; Bohemian, 3; Italian, 2; Norwegian, 1; Pole, 1.

Beethoven led with twelve performances, Wagner followed with nine, then came Tschaikowsky with eight.

* * *

The memorable performances—memorable for brilliance—were those of "Thus Spake Zarathustra," "Scheherazade," Tschaikowsky's symphonies and piano concertos, MacDowell's "Indian Suite" and Piano Concerto No. 2, Loeffler's "Death of Tintagiles." The performances of symphonies by Mozart, Haydn, Beethoven and Brahms were often disappointing, with the exception perhaps of the orchestral movements from Beethoven's ninth.

THE week just ended practically closes the musical season in Boston. The last symphony concert was given to an audience that tested the capacity of Music Hall, and at 8 o'clock Mr. Higginson, who needed an extra seat, could not be accommodated. Standing room was almost at a premium.

Mr. Paur's greetings from the audience were real testimonials of the appreciation and esteem felt for him in Boston, and it is hoped that he will be re-engaged for the coming five years.

Wednesday, July 13
1898.

THE BOURGOGNE DISASTER.

THE tragic deaths of Leon Jacquet, his wife Mina Wetzler-Jacquet, Leon Pourtau, his wife, and Albert Weiss brought sorrow to many last week, when the news of the sinking by collision of La Bourgogne was flashed over the country. In Boston there was deep grief, for the three artists were members of the famous Symphony Orchestra, and both in Cincinnati and New York was the death of Mrs. Jacquet mourned. She was a charming young woman, a gifted pianist and the sister of Herman Hans Wetzler, organist, pianist, composer and conductor, well known here. Their mother resides here. The Boston *Herald* of Thursday last contained the following:

> A little knot of weeping women stood conversing mournfully before two closed and shuttered cottages on a little side street in Roxbury at twilight last evening. The cottages were the recent homes from which had gone to a swift, unheralded death two entire families.
>
> On Friday last Mr. and Mrs. Leon Jacquet, accompanied by their nine-months-old baby Carl, Mr. and Mrs. Leon Pourtau, Mrs. Vallard, mother of Mrs. Pourtau, and Albert Weiss, bade good-bye to their neighbors in Atherton place and left for New York, en route to Europe. The next day they left New York as first cabin passengers on the ill-fated Bourgogne.
>
> The harrowing story of the sinking of this vessel, containing the additional sad news of the loss of all the first cabin pasengers, came as a heavy blow to these sorrowing residents of the Roxbury district, who had grown to love their genial and talented neighbors.
>
> The men were all members of the Boston Symphony Orchestra. Mrs. Jacquet was an accomplished pianist, and before her marriage, as Minna Wetzler, won many laurels, both in this country and abroad, as a concert soloist. Baby Carl was the pride and delight of the neighborhood. Mr. Jacquet played first flute in the orchestra, Mr. Pourtau first clarinet and Mr. Weiss first oboe. They all were most obliging in giving their neighbors the benefits of their talents, and many an impromptu concert has made life brighter and more enjoyable for the residents of Atherton place.
>
> But for the fact that all the first cabin tickets had been sold another Symphony Orchestra man and resident of Roxbury would have taken passage with his friends on the Bourgogne. Pierre Mueller, first trumpeter in the orchestra, is the fortunate man. He sailed the same day on the Canada. His wife leaves this morning for New York, where she has engaged passage on La Touraine, a sister ship of the lost vessel.
>
> There was consternation at the offices of the Symphony Orchestra in Music Hall Building yesterday morning, when the news of the disaster was received there. Assistant Manager Comee was soon surrounded by other members of the orchestra, personal friends of the three men, and all were shocked at the intelligence.
>
> Mr. Comee said: "It is a great shock to us all. I deeply regret the fact that the men went on this steamer. I knew them very intimately. Aside from my personal sense of the loss, if indeed they have lost their lives, which I still trust has not been the case, it will be a very difficult matter to find artists who can take the places of these men in the orchestra. Mr. Pourtau and Mr. Jacquet were especially fine musicians, ranking with the very best to be found, either in this country or in Europe.

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BOSTON MUSIC HALL
592
Boston
Symphony
MR. EMIL PAUR
CONDUCTOR
Orchestra
PUBLIC REHEARSAL
FRIDAY AFTERNOON, OCT. 15, 1897, AT 2.30 O'CLOCK
ADMIT ONE C. A. Ellis Manager.

2

BOSTON MUSIC HALL
794
Boston
Symphony
MR. EMIL PAUR
CONDUCTOR
Orchestra
PUBLIC REHEARSAL
FRIDAY AFTERNOON, OCT. 22, 1897, AT 2.30 O'CLOCK
ADMIT ONE C. A. Ellis Manager.

3

BOSTON MUSIC HALL
143
Boston
Symphony
MR. EMIL PAUR
CONDUCTOR
Orchestra
PUBLIC REHEARSAL
FRIDAY AFTERNOON, OCT. 29, 1897, AT 2.30 O'CLOCK
ADMIT ONE C. A. Ellis Manager.

4

BOSTON MUSIC HALL
790
Boston
Symphony
MR. EMIL PAUR
CONDUCTOR
Orchestra
PUBLIC REHEARSAL
FRIDAY AFTERNOON, NOV. 5, 1897, AT 2.30 O'CLOCK
ADMIT ONE C. A. Ellis Manager.

5

BOSTON MUSIC HALL
295
Boston
Symphony
MR. EMIL PAUR
CONDUCTOR
Orchestra
PUBLIC REHEARSAL
FRIDAY AFTERNOON, NOV. 19, 1897, AT 2.30 O'CLOCK
ADMIT ONE C. A. Ellis Manager.

6

BOSTON MUSIC HALL
441
Boston
Symphony
MR. EMIL PAUR
CONDUCTOR
Orchestra
PUBLIC REHEARSAL
FRIDAY AFTERNOON, NOV. 26, 1897, AT 2.30 O'CLOCK
ADMIT ONE C. A. Ellis Manager.

7

BOSTON MUSIC HALL
227
Boston
Symphony
MR. EMIL PAUR
CONDUCTOR
Orchestra
PUBLIC REHEARSAL
FRIDAY AFTERNOON, DEC. 3, 1897, AT 2.30 O'CLOCK
ADMIT ONE C. A. Ellis Mana

8

BOSTON MUSIC HALL
363
Boston
Symphony
MR. EMIL PAUR
CONDUCTOR
Orchestra
PUBLIC REHEARSAL
FRIDAY AFTERNOON, DEC. 10, 1897, AT 2.30 O'CLOCK
ADMIT ONE C. A. Ellis Manager.

9

BOSTON MUSIC HALL
225
Boston
Symphony
MR. EMIL PAUR
CONDUCTOR
Orchestra
PUBLIC REHEARSAL
WEDNESDAY AFTERNOON, DEC. 22,1897,AT 2.30 O'CLOCK
ADMIT ONE C. A. Ellis Manager

10

BOSTON MUSIC HALL
418
Boston
Symphony
MR. EMIL PAUR
CONDUCTOR
Orchestra
PUBLIC REHEARSAL
FRIDAY AFTERNOON, DEC. 31, 1897, AT 2.30 O'CLOCK
ADMIT ONE C. A. Ellis Manager.

11

BOSTON MUSIC HALL
544
Boston
Symphony
MR. EMIL PAUR
CONDUCTOR
Orchestra
PUBLIC REHEARSAL
FRIDAY AFTERNOON, JAN. 7, 1898, AT 2.30 O'CLOCK
ADMIT ONE C. A. Ellis Manager.

12

BOSTON MUSIC HALL
733
Boston
Symphony
MR. EMIL PAUR
CONDUCTOR
Orchestra
PUBLIC REHEARSAL
FRIDAY AFTERNOON, JAN. 14, 1898, AT 2.30 O'CLOCK
ADMIT ONE C. A. Ellis Manager

13

BOSTON MUSIC HALL
63
Boston
Symphony
MR. EMIL PAUR
CONDUCTOR
Orchestra
PUBLIC REHEARSAL
FRIDAY AFTERNOON, JAN. 28, 1898, AT 2.30 O'CLOCK
ADMIT ONE C. A. Ellis Manager

14

BOSTON MUSIC HALL
416
Boston
Symphony
MR. EMIL PAUR
CONDUCTOR
Orchestra
PUBLIC REHEARSAL
FRIDAY AFTERNOON, FEB. 4, 1898, AT 2.30 O'CLOCK
ADMIT ONE C. A. Ellis Manag

COLORED PAPER

15

BOSTON MUSIC HALL
218
Boston
Symphony
Orchestra
MR. EMIL PAUR
CONDUCTOR
PUBLIC REHEARSAL
FRIDAY AFTERNOON, FEB. 11, 1898, AT 2.30 O'CLOCK
ADMIT ONE C. A. Ellis Manager.

16

BOSTON MUSIC HALL
109
Boston
Symphony
Orchestra
MR. EMIL PAUR
CONDUCTOR
PUBLIC REHEARSAL
FRIDAY AFTERNOON, FEB. 25, 1898, AT 2.30 O'CLOCK
ADMIT ONE C. A. Ellis Manager.

17

BOSTON MUSIC HALL
119
Boston
Symphony
Orchestra
MR. EMIL PAUR
CONDUCTOR
PUBLIC REHEARSAL
FRIDAY AFTERNOON, MAR. 4, 1898, AT 2.30 O'CLOCK
ADMIT ONE C. A. Ellis Manager.

18

BOSTON MUSIC HALL
31
Boston
Symphony
Orchestra
MR. EMIL PAUR
CONDUCTOR
PUBLIC REHEARSAL
FRIDAY AFTERNOON, MAR. 11, 1898, AT 2.30 O'CLOCK
ADMIT ONE C. A. Ellis Manager.

19

BOSTON MUSIC HALL
340
Boston
Symphony
Orchestra
MR. EMIL PAUR
CONDUCTOR
PUBLIC REHEARSAL
FRIDAY AFTERNOON, MAR. 18, 1898, AT 2.30 O'CLOCK
ADMIT ONE C. A. Ellis Manager.

20

BOSTON MUSIC HALL
107
Boston
Symphony
Orchestra
MR. EMIL PAUR
CONDUCTOR
PUBLIC REHEARSAL
FRIDAY AFTERNOON, APRIL 1, 1898, AT 2.30 O'CLOCK
ADMIT ONE C. A. Ellis Manager.

21

BOSTON MUSIC HALL
194
Boston
Symphony
Orchestra
MR. EMIL PAUR
CONDUCTOR
PUBLIC REHEARSAL
FRIDAY AFTERNOON, APRIL 8, 1898, AT 2.30 O'CLOCK
ADMIT ONE C. A. Ellis Manager.

22

BOSTON MUSIC HALL
246
Boston
Symphony
Orchestra
MR. EMIL PAUR
CONDUCTOR
PUBLIC REHEARSAL
FRIDAY AFTERNOON, APRIL 15, 1898, AT 2.30 O'CLOCK
ADMIT ONE C. A. Ellis Manager.

23

BOSTON MUSIC HALL
747
Boston
Symphony
Orchestra
MR. EMIL PAUR
CONDUCTOR
PUBLIC REHEARSAL
FRIDAY AFTERNOON, APRIL 22, 1898, AT 2.30 O'CLOCK
ADMIT ONE C. A. Ellis Manager.

24

BOSTON MUSIC HALL
443
Boston
Symphony
Orchestra
MR. EMIL PAUR
CONDUCTOR
PUBLIC REHEARSAL
FRIDAY AFTERNOON, APRIL 29, 1898, AT 2.30 O'CLOCK
ADMIT ONE C. A. Ellis

COLORED PAPER

16
BOSTON MUSIC HALL. 39
Boston Symphony Orchestra
MR. EMIL PAUR, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, OCT. 16, 1897.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

23
BOSTON MUSIC HALL. 252
Boston Symphony Orchestra
MR. EMIL PAUR, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, OCT. 23, 1897.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

30
BOSTON MUSIC HALL. 201
Boston Symphony Orchestra
MR. EMIL PAUR, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, OCT. 30, 1897.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

6
BOSTON MUSIC HALL. 7
Boston Symphony Orchestra
MR. EMIL PAUR, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, NOV. 6, 1897.
GOOD THIS DATE ONLY. C. A. Ellis Manager

20
BOSTON MUSIC HALL. 60
Boston Symphony Orchestra
MR EMIL PAUR, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, NOV. 20, 1897.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

27
BOSTON MUSIC HALL. 30
Boston Symphony Orchestra
MR. EMIL PAUR, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, NOV. 27, 1897.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

4
BOSTON MUSIC HALL. 119
Boston Symphony Orchestra
MR. EMIL PAUR, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, DEC. 4, 1897.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

11
BOSTON MUSIC HALL. 52
Boston Symphony Orchestra
MR. EMIL PAUR, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, DEC. 11, 1897
GOOD THIS DATE ONLY. C. A. Ellis Mana

23
BOSTON MUSIC HALL. 57
Boston Symphony Orchestra
MR. EMIL PAUR, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
THURSDAY EVENING, DEC. 23, 1897.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

1
BOSTON MUSIC HALL. 51
Boston Symphony Orchestra
MR. EMIL PAUR, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, JAN. 1, 1898.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

8
BOSTON MUSIC HALL. 19
Boston Symphony Orchestra
MR. EMIL PAUR, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, JAN. 8, 1898.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

15
BOSTON MUSIC HALL. 34
Boston Symphony Orchestra
MR. EMIL PAUR, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, JAN. 15, 1898.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

29
BOSTON MUSIC HALL. 2
Boston Symphony Orchestra
MR. EMIL PAUR, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, JAN. 29, 1898.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

5
BOSTON MUSIC HALL. 202
Boston Symphony Orchestra
MR. EMIL PAUR, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, FEB. 5, 1898.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

12
BOSTON MUSIC HALL. 11
Boston Symphony Orchestra
MR. EMIL PAUR, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, FEB. 12, 1898.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

26
BOSTON MUSIC HALL. 102
Boston Symphony Orchestra
MR. EMIL PAUR, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, FEB. 26, 1898.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

COLORED PAPER

5

BOSTON MUSIC HALL. 52

Boston Symphony Orchestra

MR. EMIL PAUR, CONDUCTOR.

ADMISSION

TO FLOOR ONLY.

SATURDAY EVENING, MAR. 5, 1898.

GOOD THIS DATE ONLY. C. A. Ellis Manager.

12

BOSTON MUSIC HALL. 58

Boston Symphony Orchestra

MR. EMIL PAUR, CONDUCTOR.

ADMISSION

TO FLOOR ONLY.

SATURDAY EVENING, MAR. 12, 1898.

GOOD THIS DATE ONLY. C. A. Ellis Manager.

19

BOSTON MUSIC HALL. 103

Boston Symphony Orchestra

MR. EMIL PAUR, CONDUCTOR.

ADMISSION

TO FLOOR ONLY.

SATURDAY EVENING, MAR. 19, 1898.

GOOD THIS DATE ONLY. C. A. Ellis Manager.

2

BOSTON MUSIC HALL. 31

Boston Symphony Orchestra

MR. EMIL PAUR, CONDUCTOR.

ADMISSION

TO FLOOR ONLY.

SATURDAY EVENING, APRIL 2, 1898.

GOOD THIS DATE ONLY. C. A. Ellis Manager.

9

BOSTON MUSIC HALL. 53

Boston Symphony Orchestra

MR. EMIL PAUR, CONDUCTOR.

ADMISSION

TO FLOOR ONLY.

SATURDAY EVENING, APRIL 9, 1898.

GOOD THIS DATE ONLY. C. A. Ellis Manager.

16

BOSTON MUSIC HALL. 24

Boston Symphony Orchestra

MR. EMIL PAUR, CONDUCTOR.

ADMISSION

TO FLOOR ONLY.

SATURDAY EVENING, APRIL 16, 1898.

GOOD THIS DATE ONLY. C. A. Ellis Manager.

23

BOSTON MUSIC HALL. 55

Boston Symphony Orchestra

MR. EMIL PAUR, CONDUCTOR.

ADMISSION

TO FLOOR ONLY.

SATURDAY EVENING, APRIL 23, 1898.

GOOD THIS DATE ONLY. C. A. Ellis Manager.

30

BOSTON MUSIC HALL. 60

Boston Symphony Orchestra

MR. EMIL PAUR, CONDUCTOR.

ADMISSION

TO FLOOR ONLY.

SATURDAY EVENING, APRIL 30, 1898.

GOOD THIS DATE ONLY. C. A. Ellis Manager.

BLANK PAGE

Sanders Theatre, Cambridge.

SEASON 1897-98.

BOSTON SYMPHONY ORCHESTRA,

Mr. EMIL PAUR, Conductor.

X. CONCERT.

[Last of the Season.]

THURSDAY, APRIL 28, 1898, AT 7.45, P. M.

Programme.

BEETHOVEN.	SYMPHONY No. 3, in E-flat major, "Eroica," op. 55. I. Allegro con brio. II. Marcia funebre: Adagio assai. III. Scherzo: Allegro vivace. Trio. IV. Finale: Allegro molto.
WAGNER.	VORSPIEL to "Die Meistersinger."
WAGNER.	PRELUDE AND ISOLDEN'S LIEBESTOD, from "Tristan and Isolde."
WAGNER.	INTRODUCTION TO ACT III. of "Lohengrin."
WAGNER.	OVERTURE to "Tannhäuser."

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

INFANTRY HALL, PROVIDENC

Wednesday Evening, April 20, at 8 sharp.

BOSTON SYMPHONY ORCHESTRA

SEASON 1897-98

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

8

Tickets on sale at Infantry Hall.

Sanders Theatre, Cambridge.

SEASON 1897-98.

BOSTON SYMPHONY ORCHESTRA,

Mr. EMIL PAUR, Conductor.

X. CONCERT.

[Last of the Season.]

THURSDAY, APRIL 28, 1898, AT 7.45, P. M.

Programme.

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WAGNER.	VORSPIEL to "Die Meistersinger."
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CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

INFANTRY HALL, ... PROVIDENCE.

Wednesday Evening, April 20, at 8 sharp.

BOSTON SYMPHONY ORCHESTRA

SEASON
1897-98

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

8

Tickets on sale at Infantry Hall.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

INFANTRY HALL, ... PROVIDENCE.

Wednesday Evening, March 30, at 8 sharp.

BOSTON SYMPHONY ORCHESTRA

SEASON
1897-98

PROGRAMME

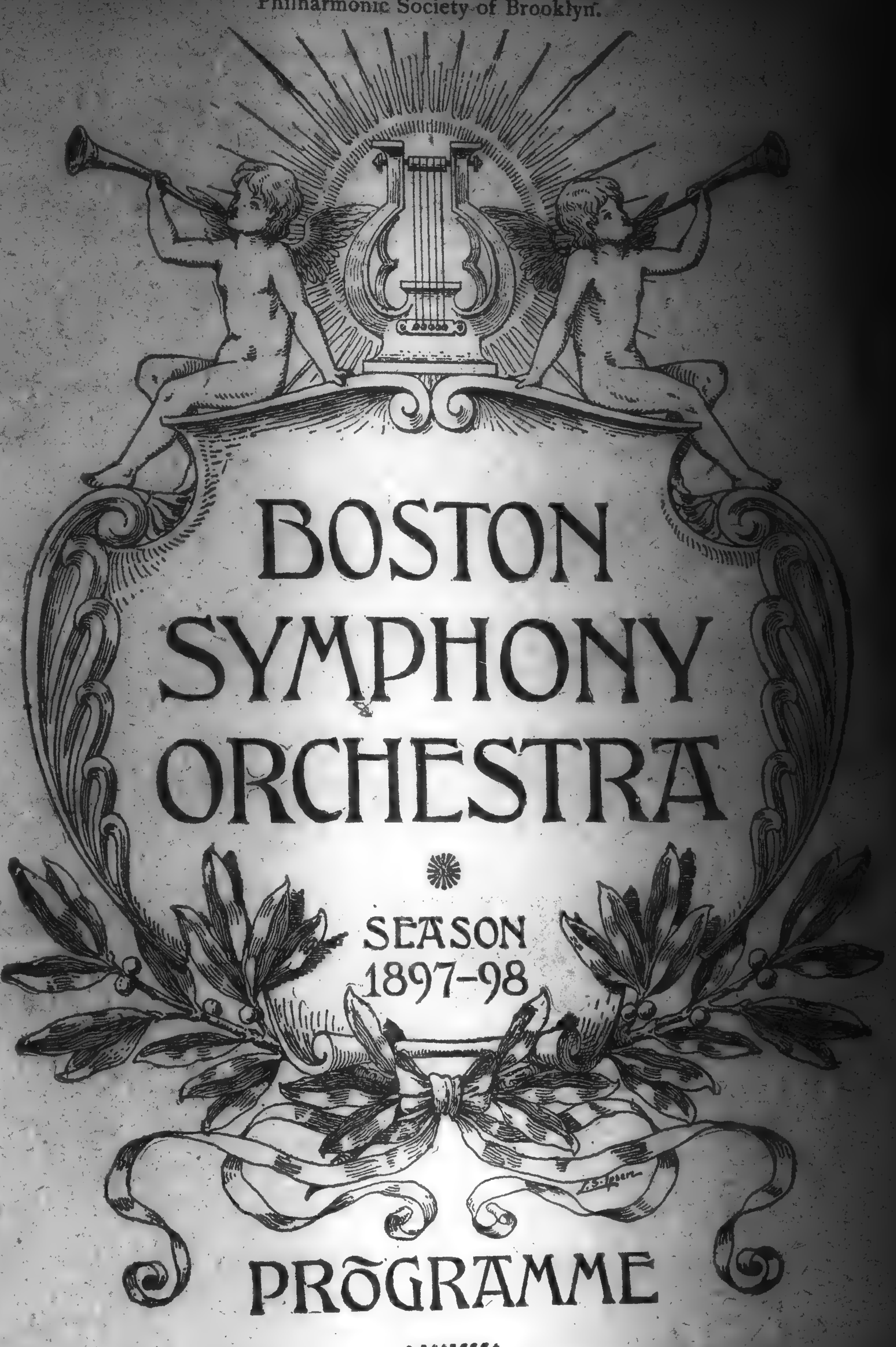
C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

7

Tickets on sale at Infantry Hall.

ACADEMY OF MUSIC . . . . BRO

Friday Afternoon, March 25, at 3 precisely.
Saturday Evening, March 26, at 8.15 precisely.
Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.



BOSTON SYMPHONY ORCHESTRA

SEASON
1897-98

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

5

Tickets at the Brooklyn Institute
and at Chandler's Music Store,
300 Fulton Street.

Academy of Music, Fall River.

SEASON 1897-98.

BOSTON SYMPHONY ORCHESTRA,

Mr. EMIL PAUR, Conductor.

CONCERT.

TUESDAY, APRIL 12, 1898, AT 8, P. M.

Programme.

TSCHAIKOWSKY.	SYMPHONY No. 6, in B minor, "Pathetic," op. 74. I. Adagio. — Allegro non troppo. II. Allegro con grazia. III. Allegro molto vivace. IV. Finale: Adagio lamentoso.
MOZART.	RECITATIVE, "Non Paventar," and ARIA, "Infelice," from "Il Flauto magico."
CHABRIER.	RHAPSODY for ORCHESTRA, "España."
FÉLICIEN DAVID.	COUPLETS DU MYSOLI, "Charmant oiseau," from "La Perle du Brésil."
WAGNER.	OVERTURE, "Tannhaeuser."

Soloist:

Mrs. MARIAN TITUS.

Sanders Theatre, Cambridge.

SEASON 1897-98.

BOSTON SYMPHONY ORCHESTRA,

Mr. EMIL PAUR, Conductor.

IX. CONCERT.

THURSDAY, APRIL 7, AT 7.45, P. M.

Programme.

C. M. LOEFFLER.	SYMPHONIC POEM, "La Mort de Tintagiles." (suggested by the Drama by MAURICE MAETERLINCK), for ORCHESTRA and two VIOLES D'AMOUR obbligate (MS.) (The VIOLES D'AMOUR by Mr. FRANZ KNEISEL and Mr. C. M. LOEFFLER.)
SAINT-SAËNS.	CONCERTO for VIOLIN, No. 1, in B minor, op. 61. I. Allegro non troppo. II. Andantino quasi Allegretto. III. Molto moderato e maestoso. — Allegro non troppo.
SCHUMANN.	SYMPHONY No. 1, in B-flat major, op. 38. I. Andante un poco maestoso. — Allegro molto vivace. II. Larghetto. III. Scherzo: Molto vivace. — Trio I.: Molto più vivace. — Trio II. IV. Allegro animato e grazioso.

Soloist:

Mr. T. ADAMOWSKI.

Tenth and last Concert, Thursday, April 28. The programme will include the Beethoven Symphony No. 3, "Eroica," and Wagner Selections.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

INFANTRY HALL, ... PROVIDENCE.

Wednesday Evening, March 30, at 8 sharp.

BOSTON SYMPHONY ORCHESTRA

SEASON
1897–98

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

7

Tickets on sale at Infantry Hall.

ACADEMY OF MUSIC . . . BROOKLY

Friday Afternoon, March 25, at 3 precisely.
Saturday Evening, March 26, at 8.15 precisely.

Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.

BOSTON SYMPHONY ORCHESTRA

SEASON
1897–98

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

5

Tickets at the **Brooklyn Institute** and at **Chandler's Music Store,** 300 **Fulton Street.**

Academy of Music, Fall River.

SEASON 1897–98.

BOSTON SYMPHONY ORCHESTRA,

Mr. EMIL PAUR, Conductor.

CONCERT.

TUESDAY, APRIL 12, 1898, AT 8, P. M.

Programme.

TSCHAIKOWSKY.	SYMPHONY No. 6, in B minor, "Pathetic," op. 74. I. Adagio. — Allegro non troppo. II. Allegro con grazia. III. Allegro molto vivace. IV. Finale: Adagio lamentoso.
MOZART.	RECITATIVE, "Non Paventar," and ARIA, "Infelice," from "Il Flauto magico."
CHABRIER.	RHAPSODY for ORCHESTRA, "España."
FÉLICIEN DAVID.	COUPLETS DU MYSOLI, "Charmant oiseau," from "La Perle du Brésil."
WAGNER.	OVERTURE, "Tannhaeuser."

Soloist:

Mrs. MARIAN TITUS.

Sanders Theatre, Cambridge.

SEA[illegible]

BOSTON SY[illegible]ESTRA,

Mr. E[illegible]

[illegible]

THURSDAY, [illegible] P. M

[illegible]

C. M. LOEFFLER.	SYM[illegible] [illegible] LINC[illegible] obblig[illegible] (The [illegible] M[illegible]
SAINT-SAENS.	CONCERTO [illegible] I. Alleg[illegible] II. And[illegible] III. Mo[illegible]
SCHUMANN.	SYMPHONY [illegible] I. Andante un [illegible] II. Larghetto. III. Scherzo: Molto [illegible] — Trio II. IV. Allegro animato [illegible]

Soloist:

Mr. T. ADAMOWSKI

Tenth and last Concert, Thursday, April 28. The programme will include the Beethoven Symphony No. 3, "Eroica," and Wagner Selections.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

Lafayette Square Opera House, Washington.

Tuesday Afternoon, March 22, at 4.15.

BOSTON SYMPHONY ORCHESTRA

SEASON
1897-98

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

5

Tickets, with reserved seats, on sale at Lafayette Square Opera House.

ACADEMY OF MUSIC, - - PHILADELPHIA.

Monday Evening, March 21, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

SEASON
1897-98

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

5

Tickets, with reserved seats, on sale at Blasius', 1103 Chestnut Street.

Metropolitan Opera House, . . . New York.

Thursday Evening, March 24, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

SEASON
1897-98

PROGRAMME

C. A. ELLIS, Manager.

5

F. R. COMEE, Ass't Manager.

Tickets at the Metropolitan Opera House.

MUSIC HALL, ... BALTIMORE.

Wednesday Evening, March 23, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

SEASON
1897-98

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

5

Tickets, with reserved seats, on sale at Albert's, 13 No. Charles St.

[118]

Sanders Theatre, Cambridge.

SEASON 1897-98.

BOSTON SYMPHONY ORCHESTRA,

Mr. EMIL PAUR, Conductor.

VII. CONCERT.

THURSDAY, FEBRUARY 24, AT 7.45, P. M.

Programme.

TSCHAIKOVSKY.	SYMPHONY No. 6, in B minor, "Pathétique," op. 74. I. Adagio. — Allegro non troppo. II. Allegro con grazia. III. Allegro molto vivace. IV. Finale : Adagio lamentoso.
SAINT-SAENS.	ARIA "O love, thy help," from "Samson and Dalila."
GRIEG.	SUITE No. 1, from Music to "Peer Gynt," op. 46. II. AASE'S TOD: Andante doloroso. III. ANITRA'S TANZ: Tempo di Mazurka. IV. IN DER HALLE DES BERGKÖNIGS: Alla marcia e molto marcato.
	SONGS with PIANOFORTE.
a) R. FRANZ.	"IM HERBST."
b) SCHUMANN.	"FRÜHLINGSNACHT."
MENDELSSOHN.	OVERTURE to "Ruy Blas."

Soloist :

Miss JOSEPHINE JACOBY.

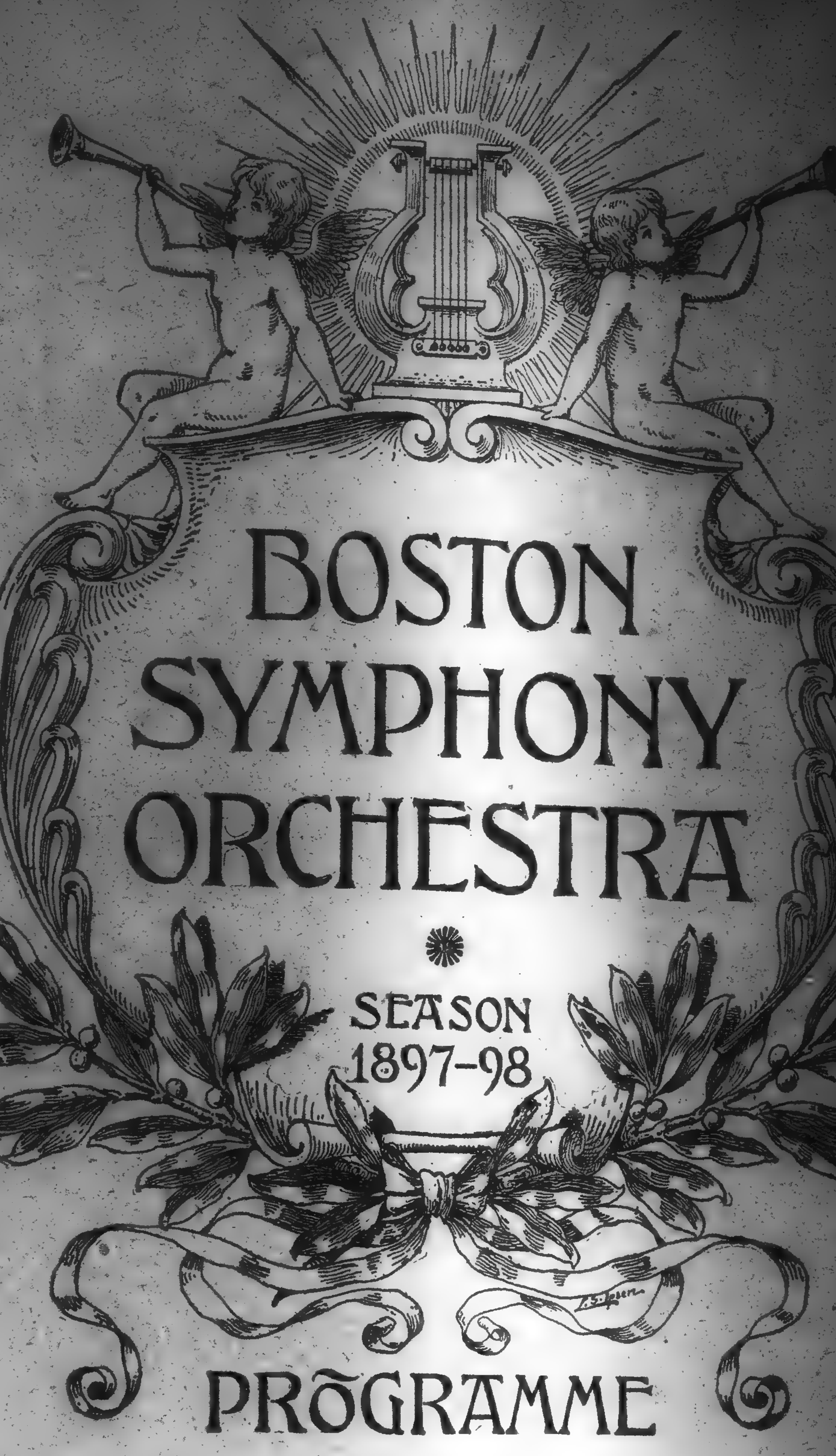
The Pianoforte is a Steinway.

Eighth Concert, Thursday, March 17 The Orchestral Selections will include the "Spring Symphony," by J. K. Paine, the Symphonic Poem "Francesca da Rimini," by Tschaikovsky, and the Overtune to "Le Domino Noir," by Auber. The Soloist will be Mr. Ffrangcon Davies.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

INFANTRY HALL, ... PROVIDE

Wednesday Evening, March 9, at 8 sharp.



BOSTON SYMPHONY ORCHESTRA

SEASON 1897-98

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

6

Tickets on sale at Infantry Hall.

Sanders Theatre, Cambridge.

SEASON 1897-98.

BOSTON SYMPHONY ORCHESTRA,

Mr. EMIL PAUR, Conductor.

VIII. CONCERT.

THURSDAY, MARCH 17, AT 7.45, P. M.

Programme.

BEETHOVEN.	THREE MOVEMENTS from SYMPHONY No. 9, in D minor, op. 125. I. Allegro, ma non troppo, un poco maestoso. II. Molto vivace. — Presto. III. Adagio molto e cantabile.
BEETHOVEN.	OVERTURE to "Leonore," No. 3, op. 72.
ARTHUR SULLIVAN.	TEMPLAR'S SOLILOQUY, from "Ivanhoe."
TSCHAIKOVSKY.	FANTASIA, "Francesca da Rimini," op. 32.
EDW. GERMAN.	THREE SPRING SONGS, with PIANOFORTE. *a*) "All the world awakes today." *b*) "The dew upon the lily." *c*) "My song is of the sturdy north."
AUBER.	OVERTURE to "The Black Domino."

Soloist :

Mr. FFRANGCON DAVIES.

The Pianoforte is a Steinway.

Ninth Concert, Thursday, April 7. The Orchestral Selections will include the Symphonic Poem, "The Death of Tintagiles," by C. M. Loeffler, and the Schumann Symphony No. 1, in B-flat major. The soloist, Mr. Alexander Siloti, will play the "Wanderer Fantasie" of Schubert, and the "Danse Macabre" of Liszt.

Sanders Theatre, Cambridge.

SEASON 1897-98.

BOSTON SYMPHONY ORCHESTRA,

Mr. EMIL PAUR, Conductor.

VI. CONCERT.

THURSDAY, FEBRUARY 10, AT 7.45, P. M.

Programme.

SMETANA.	OVERTURE to "The Sold Bride."
C. M. LOEFFLER.	DIVERTIMENTO for VIOLIN and ORCHESTRA, in A minor, op. 9. I. Preambule: Allegro. II. Eglogue: Andante. III. Carnaval des Morts: Variations on the Theme "Dies Irae." Moderato. (First time at these Concerts.)
CHABRIER.	PRELUDE to Act II. of "Gwendoline."
RAFF.	SYMPHONY No. 3, in F major, "Im Walde." op. 153. PART I. IN THE DAYTIME. Impressions and sensations: Allegro. PART II. AT TWILIGHT. *a*) Revery: Largo. *b*) Dance of Dryads: Allegro assai.—Poco meno mosso. PART III. AT NIGHT Silent rustling of the woods at night. Entrance and exit of the Wild Hunt, with FRAU HOLLE (Hulda) and WOTAN. Daybreak: Allegro.

Soloist :

Mr. C. M. LOEFFLER.

Seventh Concert, Thursday, February 24. The Orchestral Selections will include the Tschaikowsky Symphony, No. 6, (Pathetic), the Grieg Suite, "Peer Gynt," and Mendelssohn Overture to "Ruy Blas." The Soloist will be Mme. Szumowska.

Sanders Theatre, Cambridge.

SEASON 1897-98.

BOSTON SYMPHONY ORCHESTRA,

Mr. EMIL PAUR, Conductor.

VII. CONCERT.

THURSDAY, FEBRUARY 24, AT 7.45, P. M.

Programme.

TSCHAIKOVSKY. SYMPHONY No. 6, in B minor, "Pathétique," op. 74.
- I. Adagio. — Allegro non troppo.
- II. Allegro con grazia
- III. Allegro molto vivace.
- IV. Finale: Adagio lamentoso

SAINT-SAENS. ARIA "O love, thy help," from "Samson and Dalila."

GRIEG. SUITE No. 1, from Music to "Peer Gynt," op. 46.
- II. Aase's Tod: Andante doloroso
- III. Anitra's Tanz: Tempo di Mazurka.
- IV. In der Halle des Bergkönigs: Alla marcia e molto marcato.

SONGS with Pianoforte.

a) **R. FRANZ.** "Im Herbst."

b) **SCHUMANN.** "Frühlingsnacht."

MENDELSSOHN. OVERTURE to "Ruy Blas."

Soloist:

Miss JOSEPHINE JACOBY.

The Pianoforte is a Steinway.

Eighth Concert, Thursday, March 17. The Orchestral Selections will include the "Spring Symphony," by J. K. Paine, the Symphonic Poem "Francesca da Rimini" by Tschaikovsky, and the Overture to "Le Domino Noir," by Auber. The Soloist will be Mr. Ffrangcon Davies.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

INFANTRY HALL, ... PROVIDENCE.

Wednesday Evening, March 9, at 8 sharp.

BOSTON
SYMPHONY
ORCHESTRA
SEASON
1897-98
PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

6

Tickets on sale at Infantry Hall.

Sanders Theatre, Cambridge.

SEASON 1897-98.

BOSTON SYMPHONY ORCHESTRA,

Mr. EMIL PAUR, Conductor.

VIII. CONCERT.

THURSDAY, MARCH 17, AT 7.45, P. M.

Programme.

BEETHOVEN. THREE MOVEMENTS from SYMPHONY No. 9, in D minor, op. 125.
- I. Allegro, ma non troppo, un poco maestoso.
- II. Molto vivace. — Presto.
- III. Adagio molto e cantabile.

BEETHOVEN. OVERTURE to "Leonore," No. 3, op. 72.

ARTHUR SULLIVAN. TEMPLAR'S SOLILOQUY, from "Ivanhoe."

TSCHAIKOVSKY. FANTASIA, "Francesca da Rimini," op. 32.

EDW. GERMAN. THREE SPRING SONGS, with Pianoforte.
- *a*) "All the world awakes today."
- *b*) "The dew upon the lily."
- *c*) "My song is of the sturdy north."

AUBER. OVERTURE to "The Black Domino."

Soloist:

Mr. FFRANGCON DAVIES.

The Pianoforte is a Steinway.

Ninth Concert, Thursday, April 7. The Orchestral Selections will include the Symphonic Poem, "The Death of Tintagiles," by C. M. Loeffler, and the Schumann Symphony No. 1, in B-flat major. The soloist, Mr. Alexander Siloti, will play the "Wanderer Fantasie" of Schubert, and the "Danse Macabre" of Liszt.

Sanders The[illegible]ridge.

[illegible]

B[illegible]RA,

Mr. [illegible]

THURSDAY [illegible] P. M.

SMETANA [illegible]

C. M. LOEFFLER [illegible]ESTRA, in A [illegible] Dies [illegible]

CHABRIER [illegible]

RAFF. SYMPHONY [illegible] "Im Walde," op. 153.
- Part I. [illegible] Allegro.
- Part II. At Twilight [illegible] assai. — Poco [illegible]
- Part III. At Night [illegible]ght. En- [illegible] Holle [illegible]

Soloist:

Mr. C. M. LOEFFLER.

Seventh Concert, Thursday, February 24. The Orchestral Selections will include the Tschaikowsky Symphony, No. 6, (Pathetic), the Grieg Suite, "Peer Gynt," and Mendelssohn Overture to "Ruy Blas." The Soloist will be Mme. Szumowska.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

Metropolitan Opera House, . . . New York.

Thursday Evening, February 17, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

SEASON
1897-98

PROGRAMME

C. A. ELLIS, Manager. 4 F. R. COMEE, Ass't Manager.

Tickets at the Metropolitan Opera House.

ACADEMY OF MUSIC . . . . BROOKLY

Friday Afternoon, February 18, at 3 precisely.
Saturday Evening, February 19, at 8.15 precisely.

Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.

BOSTON SYMPHONY ORCHESTRA

SEASON
1897-98

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

4

Tickets at the Brooklyn Institute
and at Chandler's Music Store,
300 Fulton Street.

Sanders Theatre, Cambridge.

SEASON 1897-98.

BOSTON SYMPHONY ORCHESTRA,

Mr. EMIL PAUR, Conductor.

V. CONCERT.

THURSDAY, JANUARY 27, AT 7.45, P. M.

Programme.

SCHUMANN. SYMPHONY in D minor, No. 4, op. 120.
I. Ziemlich langsam. — Lebhaft.
II. Romanze: Ziemlich langsam.
III. Scherzo: Lebhaft. — Trio.
IV. Langsam. — Lebhaft.

MASSÉ. AIR, "Tristes Amour, from Galatée."

MASSENET. INCIDENTAL MUSIC to LECONTE DE LISLE'S "Les Erinnyes."
I. Entr'acte: Andante.
II Danse grecque; Allegro moderato.
III. Scène religieuse: Andantino, avec calme et simplicité.
IV. Invocation: Très lent et avec un grand sentiment.
V. Allegro très décidé.
(First time.)

FOOTE. QUATRAINS from the "Rubáiyát of Omar Khayyám."
(MS.)

WEBER. OVERTURE to "Euryanthe."

Soloist:

Miss ANNA MILLER WOOD.

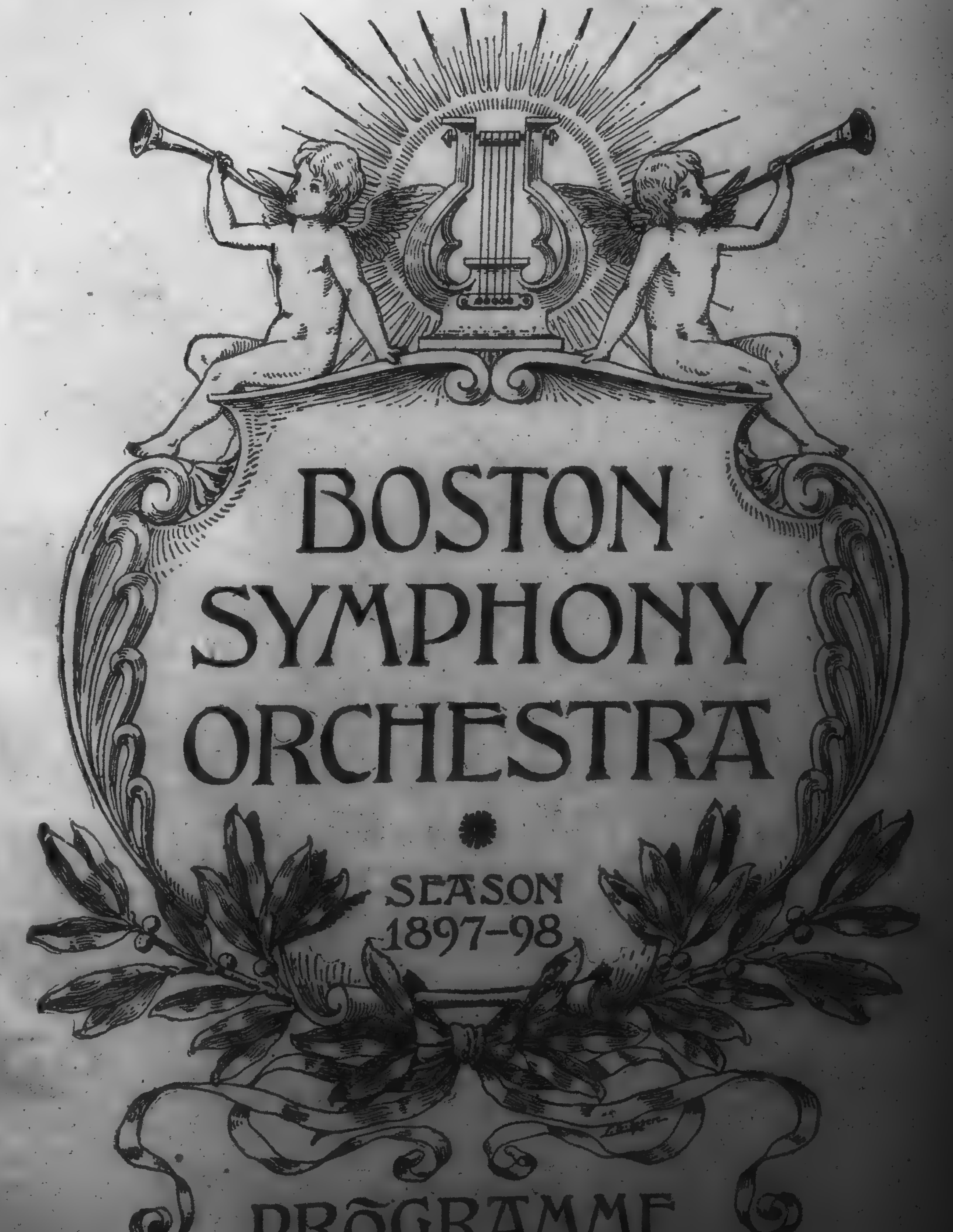
The Pianoforte is a Chickering.

Sixth Concert, Thursday, February 10. The Orchestral Selections will include the Overture to the "Sold Bride," by Smetana, and the Raff Symphony, "In the Woods." The Soloist will be Mr. Franz Kneisel, who will play Two Movements from the Concerto for Violin by Goldmark.

8/1

ACADEMY OF MUSIC, - - PHILADELPHIA.

Monday Evening, February 14, at 8.15 precisely.



BOSTON SYMPHONY ORCHESTRA

SEASON
1897-98

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

4

Tickets, with reserved seats, on
sale at Fischer's, 1221 Chestnut St.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

Metropolitan Opera House, . . . New York.

Thursday Evening, February 17, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

SEASON
1897-98

PROGRAMME

C. A. ELLIS, Manager. 4 **F. R. COMEE, Ass't Manager.**

Tickets at the Metropolitan Opera House.

Sanders Theatre, Cambridge.

SEASON 1897-98.

BOSTON SYMPHONY ORCHESTRA,

Mr. EMIL PAUR, Conductor.

V. CONCERT.

THURSDAY, JANUARY 27, AT 7.45, P. M.

Programme.

SCHUMANN.	SYMPHONY in D minor, No. 4, op. 120. I. Ziemlich langsam. — Lebhaft. II. Romanze: Ziemlich langsam. III. Scherzo: Lebhaft. — Trio. IV. Langsam. — Lebhaft.
MASSÉ.	AIR, "Tristes Amour, from Galatée."
MASSENET.	INCIDENTAL MUSIC to LECONTE DE LISLE'S "Les Erinnyes." I. Entr'acte: Andante. II Danse grecque: Allegro moderato. III. Scène religieuse: Andantino, avec calme et simplicité IV. Invocation: Très lent et avec un grand sentiment. V. Allegro très décidé. (First time.)
FOOTE.	QUATRAINS from the "Rubáiyát of Omar Khayyám." (MS.)
WEBER.	OVERTURE to "Euryanthe."

Soloist:

Miss ANNA MILLER WOOD.

The Pianoforte is a Chickering.

Sixth Concert, Thursday, February 10. The Orchestral Selections will include the Overture to the "Sold Bride," by Smetana, and the Raff Symphony, "In the Woods." The Soloist will be Mr. Franz Kneisel, who will play Two Movements from the Concerto for Violin by Goldmark.

8/1

[120]

ACADEMY OF MUSIC . . . . BROOKLYN.

Friday Afternoon, February 18, at 3 precisely.
Saturday Evening, February 19, at 8.15 precisely.

Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.

BOSTON SYMPHONY ORCHESTRA

SEASON
1897-98

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

4

Tickets at the Brooklyn Institute and at Chandler's Music Store, 300 Fulton Street.

ACADEMY OF MUSIC, - - PHILADELPHIA.

Monday Evening, February 14, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

SEASON
1897-98

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

4

Tickets, with reserved seats, on sale at Fischer's, 1221 Chestnut St.

PASTE OVER

Sanders Theatre, Cambridge.

SEASON 1897-98.

BOSTON SYMPHONY ORCHESTRA,

Mr. EMIL PAUR, Conductor.

IV. CONCERT.

THURSDAY, JANUARY 6, AT 7.45, P. M.

Programme.

MOZART.	OVERTURE, "Magic Flute."
BACH.	SINFONIA (Shepherd's Music), from the "Christmas Oratorio."
PIETRO LOCATELLI, 1693-1764.	SONATA for VIOLONCELLO. *a*) Allegro. *b*) Adagio. *c*) Menuetto con variazioni.

[Piano accompaniment arranged by ALFREDO PIATTI.]

TSCHAIKOWSKY.	SYMPHONY No. 5, in E minor, op. 64. I. Andante. — Allegro con anima. II. Andante cantabile, con alcuna licenza. III. Valse: Allegro moderato. IV. Finale: Andante maestoso. — Allegro vivace.

Soloist:

Mr. ALWIN SCHROEDER.

The Pianoforte is a Steinway.

Fifth Concert, Thursday, January 27. The Orchestral Selections will include the Schumann Symphony in D minor, No. 4; a Suite "Les Erinnyés" (first time) by Massenet, and the Overture "Euryanthe" by Weber. The soloist will be Miss Anna Millar Wood.

PASTE OVER

Sanders Theatre, Cambridge.

SEASON 1897-98.

BOSTON SYMPHONY ORCHESTRA,

Mr. EMIL PAUR, Conductor.

III. CONCERT.

THURSDAY, DECEMBER 9, AT 7.45, P. M.

Programme.

MOZART.	SYMPHONY No. 46, in D major (without Minuet). (Breitkopf & Härtel First Edition, No. 1.) I. Adagio. — Allegro. II. Andante. III. Finale: Presto.
BEETHOVEN.	CONCERTO for PIANOFORTE, No. 4, in G major, op. 58. I. Allegro moderato. II. Andante con moto. III. Rondo: Vivace.
RIMSKY-KORSAKOFF.	SYMPHONIC SUITE, "Scheherazade," op. 35. I. The Sea and Sindbad's Ship: Largo maestoso. — Allegro non troppo. III. The Story of the Young Prince and the Young Princess: Andantino quasi allegretto. IV. Festival at Bagdad; the Sinking of Sindbad's Ship: Allegro molto e frenetico. — Vivo. — Allegro.

Soloist:

Mr. ALBERTO JONAS.

The Pianoforte is a Steinway.

Fourth Concert, Thursday, January 6. The Orchestral Selections will include the Overture "Euryanthe" by Weber, the Suite "Les Erinnyés" by Massenet, and the Schumann Symphony in D minor, No. 4. The soloist will be Miss Wood.

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CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

Lafayette Square Opera House, Washington.

Tuesday Afternoon, February 15, at 4.15.

BOSTON
SYMPHONY
ORCHESTRA

SEASON
1897-98

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

Tickets, with reserved seats, on sale at Lafayette Square Opera House.

MUSIC HALL, BALTIMORE.

Wednesday Evening, February 16, at 8.15 precisely.

BOSTON
SYMPHONY
ORCHESTRA

SEASON
1897-98

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

Tickets, with reserved seats, on sale at Albert's, 13 No. Charles St.

PASTE OVER

Sanders Theatre, Cambridge.

SEASON 1897-98.

BOSTON SYMPHONY ORCHESTRA,

Mr. EMIL PAUR, Conductor.

IV. CONCERT.

THURSDAY, JANUARY 6, AT 7.45, P. M.

Programme.

MOZART.	OVERTURE, "Magic Flute."
BACH.	SINFONIA (Shepherd's Music), from the "Christmas Oratorio."
PIETRO LOCATELLI. 1693-1764	SONATA for VIOLONCELLO a) [illegible] b) [illegible] c) [illegible] con variazioni. Pianoforte accompaniment arranged by [illegible]
TSCHAIKOWSKY.	SYMPHONY No. 5, in E minor, op. 64. I. [illegible] con anima. II. [illegible] III. Valse. [illegible] IV. Finale. [illegible] Allegro vivace.

Soloist:

Mr. ALWIN SCHROEDER.

The pianoforte is a Steinway.

Fifth Concert, Thursday, [illegible] The orchestral selections will include the Schumann Symphony in D minor, No. 4, [illegible] "Les Erinnyes" (first time) by Massenet, and the Overture "Euryanthe" by Weber. The soloist will be Miss Anna Millar Wood.

PASTE OVER

Sanders Theatre, Cambridge.

SEASON 1897-98.

BOSTON SYMPHONY ORCHESTRA,

Mr. EMIL PAUR, Conductor.

III. CONCERT.

THURSDAY, DECEMBER 9, AT 7.45, P. M.

Programme.

MOZART.	SYMPHONY No. 46, in D major (without Minuet). (Breitkopf & Härtel First Edition, No. 1.) I. [illegible] II. Andante. III. Finale. [illegible]
BEETHOVEN.	CONCERTO for PIANOFORTE, No. 4, in G major, op. 58. I. [illegible] II. Andante [illegible] III. Rondo. [illegible]
RIMSKY-KORSAKOFF.	SYMPHONIC SUITE, "Scheherazade," op. 35. I. [illegible] Ship: Largo maestoso. — Allegro non troppo. III. The Story of the Young Prince and the Young Princess: Andantino quasi allegretto. IV. [illegible] the Sinking of Sindbad's Ship: [illegible] Vivo. — Allegro.

Soloist:

Mr. ALBERTO JONAS.

The Pianoforte is a Steinway.

Fourth Concert, Thursday, [illegible] Selections will include the Overture "Euryanthe" by Weber, the [illegible] "Les Erinnyes" by Massenet, and the Schumann Symphony in D minor, No. 4. The soloist will be Miss Wood.

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CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

Lafayette Square Opera House, Washington.

Tuesday Afternoon, February 15, at 4.15.

BOSTON SYMPHONY ORCHESTRA

SEASON
1897-98

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

4

Tickets, with reserved seats, on sale at Lafayette Square Opera House.

MUSIC HALL, BALTIMORE.

Wednesday Evening, February 16, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

SEASON
1897-98

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

4

Tickets, with reserved seats, on sale at Albert's, 13 No. Charles St.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

MUSIC HALL, ... BALTIMORE.

Wednesday Evening, January 19, at 8.15 precisely.

BOSTON
SYMPHONY
ORCHESTRA
SEASON
1897-98
PROGRAMME

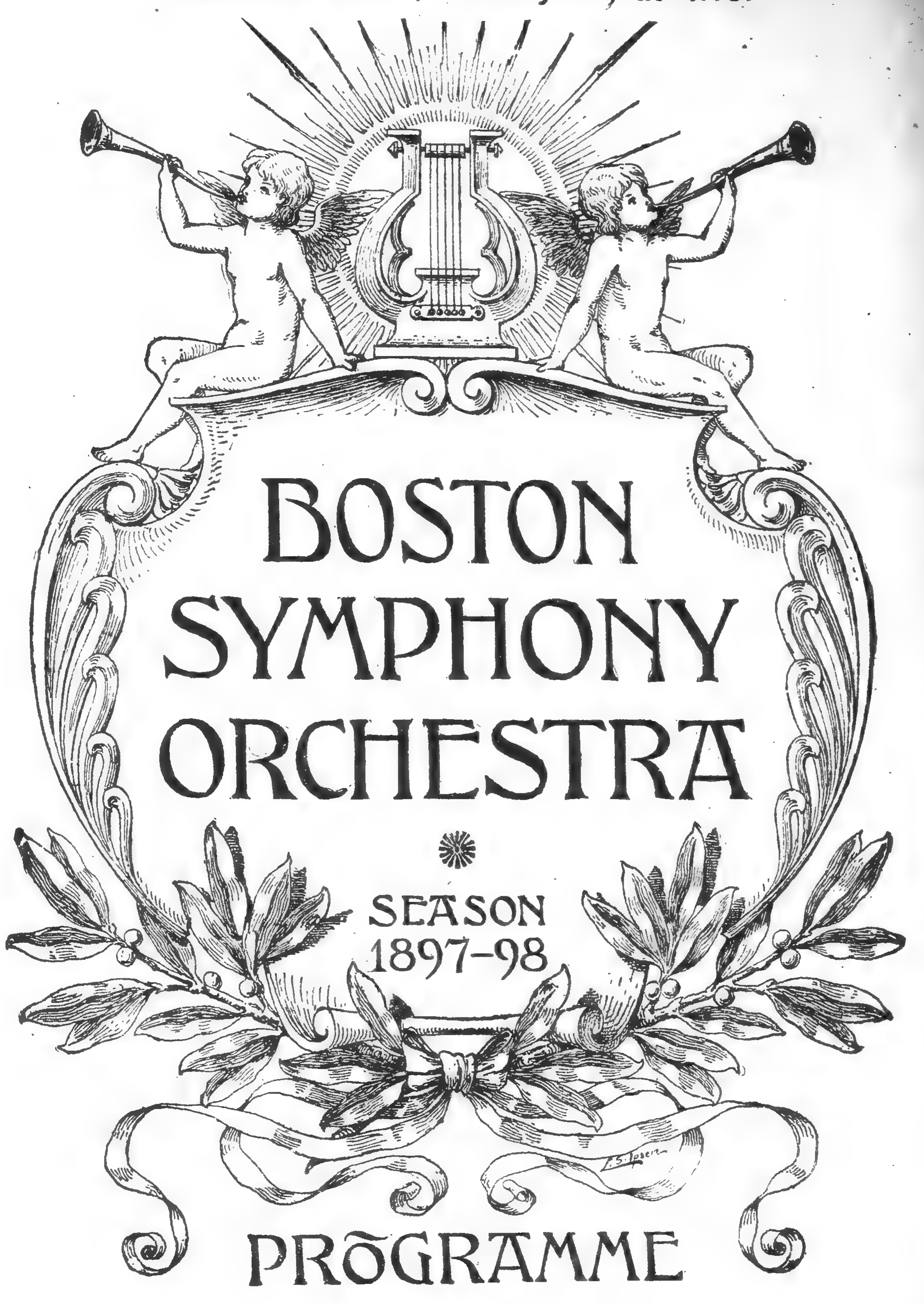
C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

3

Tickets, with reserved seats, on sale at Albert's, 13 No. Charles St.

Lafayette Square Opera House, Washington.

Tuesday Afternoon, January 18, at 4.15.


BOSTON
SYMPHONY
ORCHESTRA
SEASON
1897-98
PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

3

Tickets, with reserved seats, on sale at Lafayette Square Opera House.

ACADEMY OF MUSIC . . . . BROOKLYN.

Friday Afternoon, January 21, at 3 precisely.

Saturday Evening, January 22, at 8.15 precisely.

Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.

BOSTON
SYMPHONY
ORCHESTRA
SEASON
1897-98
PROGRAMME

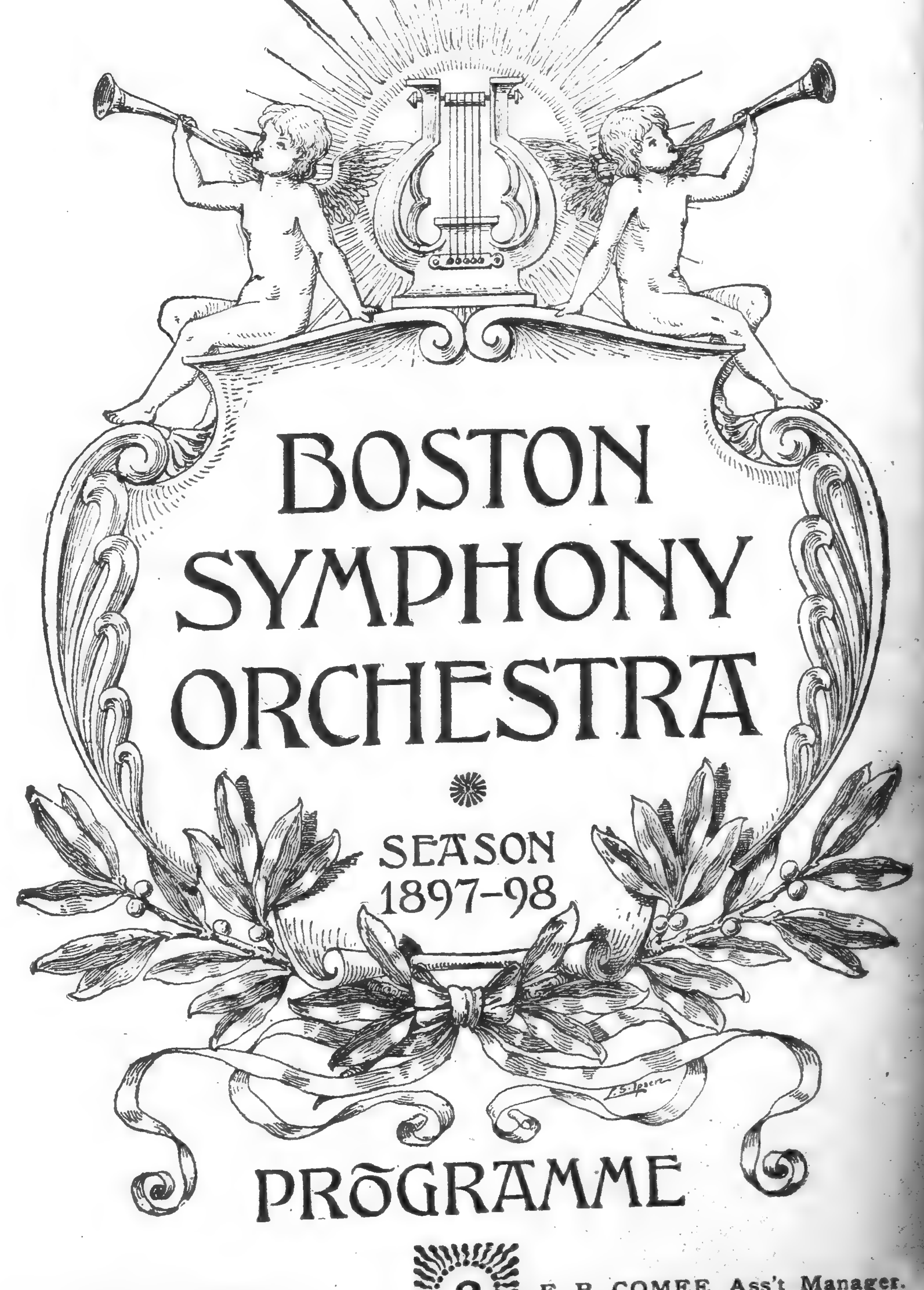
C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

3

Tickets at the Brooklyn Institute and at Chandler's Music Store, 300 Fulton Street.

Metropolitan Opera House, ... New York.

Thursday Evening, January 20, at 8.15 precisely.


BOSTON
SYMPHONY
ORCHESTRA
SEASON
1897-98
PROGRAMME

C. A. ELLIS, Manager.

3

F. R. COMEE, Ass't Manager.

Tickets at the Metropolitan Opera House.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

INFANTRY HALL, ... PROVIDENCE.

Wednesday Evening, January 12, at 8 sharp.

BOSTON SYMPHONY ORCHESTRA

SEASON
1897–98

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

4

Tickets on sale at Infantry Hall.

ACADEMY OF MUSIC . . . . BROOKLYN.

Friday Afternoon, December 17, at 3 precisely.
Saturday Evening, December 18, at 8.15 precisely.

Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.

BOSTON SYMPHONY ORCHESTRA

SEASON
1897–98

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

2

Tickets at the Brooklyn Institute and at Chandler's Music Store, 300 Fulton Street.

ACADEMY OF MUSIC, . . PHILADELPHIA.

Monday Evening, January 17, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

SEASON
1897–98

PROGRAMME

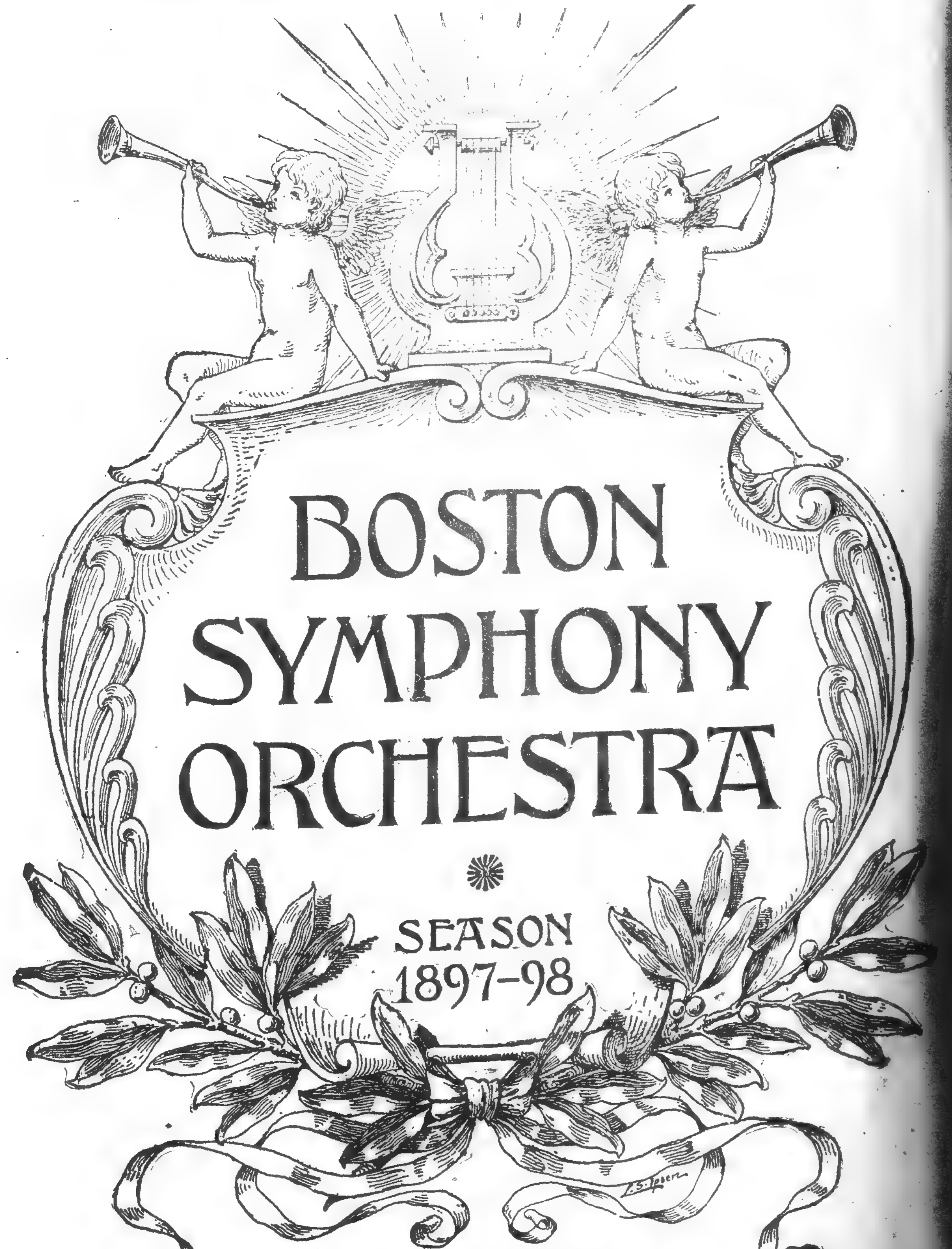
C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

3

Tickets, with reserved seats, on sale at Fischer's, 1221 Chestnut St.

INFANTRY HALL, ... PROVIDENCE.

Wednesday Evening, February 2, at 8 sharp.



BOSTON SYMPHONY ORCHESTRA

SEASON
1897–98

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

5

Tickets on sale at Infantry Hall.

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- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

MUSIC HALL, ... BALTIMORE.

Wednesday Evening, December 15, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

SEASON 1897-98

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

2

Tickets, with reserved seats, on sale at Albert's, 13 No. Charles St.

Sanders Theatre, Cambridge.

SEASON 1897-98.

BOSTON SYMPHONY ORCHESTRA,

Mr. EMIL PAUR, Conductor.

I. CONCERT.

THURSDAY, OCTOBER 28, AT 7.45. P. M.

Programme.

BRAHMS.	TRAGIC OVERTURE. op. 81.
MOZART.	RECITATIVE AND ARIA. "Non paventar," from "The Magic Flute."
BEETHOVEN.	SYMPHONY No. 7, in A major, op. 92. I. Poco sostenuto.—Vivace. II. Allegretto. III. Presto.—Presto meno assai. IV. Allegro con brio.
FÉLICIEN DAVID.	COUPLETS DU MYSOLI, "Charmant oiseau," from "La Perle du Brésil."
CHABRIER.	RHAPSODY for ORCHESTRA, "España." (First time at these Concerts.)

Soloist:

Mrs. MARIAN TITUS.

Second Concert, Thursday, November 18. The Orchestral Selections will include a Haydn Symphony, the Andante and Scherzo from Symphony by Goetz, and the Italian Caprice by Tschaikowsky. Miss Gertrude May Stein, Contralto, will be the Soloist.

INFANTRY HALL, ... PROVIDENCE.

Wednesday Evening, December 29, at 8 sharp.

BOSTON SYMPHONY ORCHESTRA

SEASON 1897-98

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

3

Tickets on sale at Infantry Hall.

MUSIC HALL, ... BALTIMORE.

Wednesday Evening, November 10, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

SEASON 1897-98

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

1

Tickets, with reserved seats, on sale at Albert's, 13 No. Charles St.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

MUSIC HALL, ... BALTIMORE.

Wednesday Evening, December 15, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

SEASON
1897–98

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

2

Tickets, with reserved seats, on sale at Albert's, 13 No. Charles St.

Sanders Theatre, Cambridge.

SEASON 1897-98.

BOSTON SYMPHONY ORCHESTRA,

Mr. EMIL PAUR, Conductor.

I. CONCERT.

THURSDAY, OCTOBER 28, AT 7.45, P. M.

Programme.

BRAHMS.	TRAGIC OVERTURE. op. 81.
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INFANTRY HALL, ... PROVIDENCE.

Wednesday Evening, December 29, at 8 sharp.

BOSTON SYMPHONY ORCHESTRA

SEASON
1897–98

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

3

Tickets on sale at Infantry Hall.

MUSIC HALL, ... BALTIMORE.

Wednesday Evening, November 10, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

SEASON
1897–98

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

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METROPOLITAN OPERA HOUSE.

The Boston Symphony Orchestra

87 PERFORMERS.

Mr. EMIL PAUR, Conductor.

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MAINTAINED SOLELY FOR
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SEVENTEENTH SEASON, 1897–98.

FIVE CONCERTS.

Thursday Evening, November 11.
Thursday Evening, December 16.
Thursday Evening, January 20.
Thursday Evening, February 17.
Thursday Evening, March 24.

At 8.15 o'clock.

SOLO ARTISTS.

Madame MELBA.
Madame NORDICA.
Mr. JOSEFFY.
Mr. KNEISEL.
Mr. LOEFFLER.

Subscription tickets, with reserved seats for the series of five concerts, $7.50, $6, $5, and $3, and Boxes, $50, $40, and $30, according to location.

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F. R. COMEE, Assistant Manager.
C. A. ELLIS, Manager.

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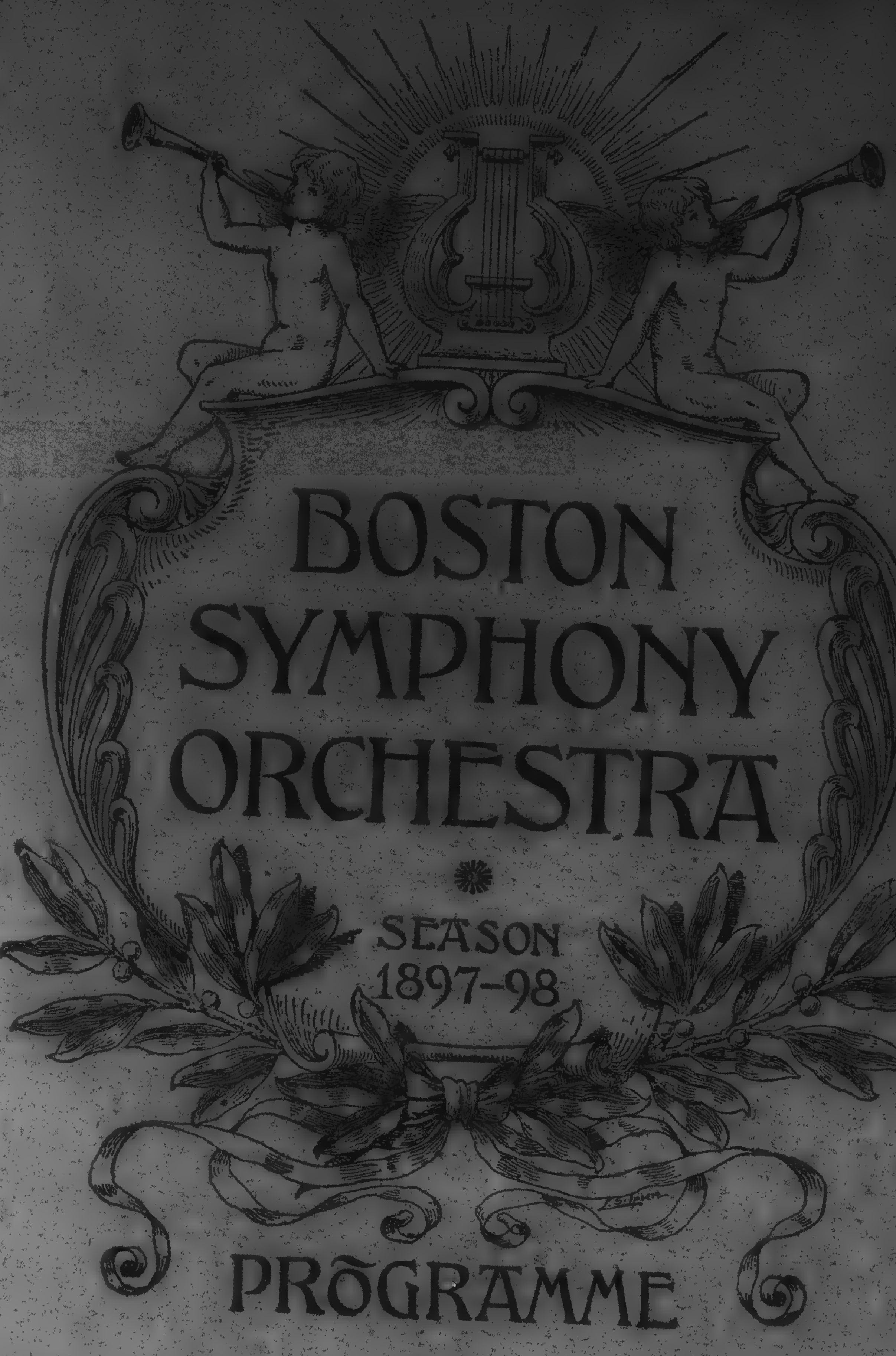
INFANTRY HALL, ... PROVIDENCE.

Wednesday Evening, November 3, at 8 sharp.



BOSTON
SYMPHONY
ORCHESTRA

SEASON
1897–98

PROGRAMME

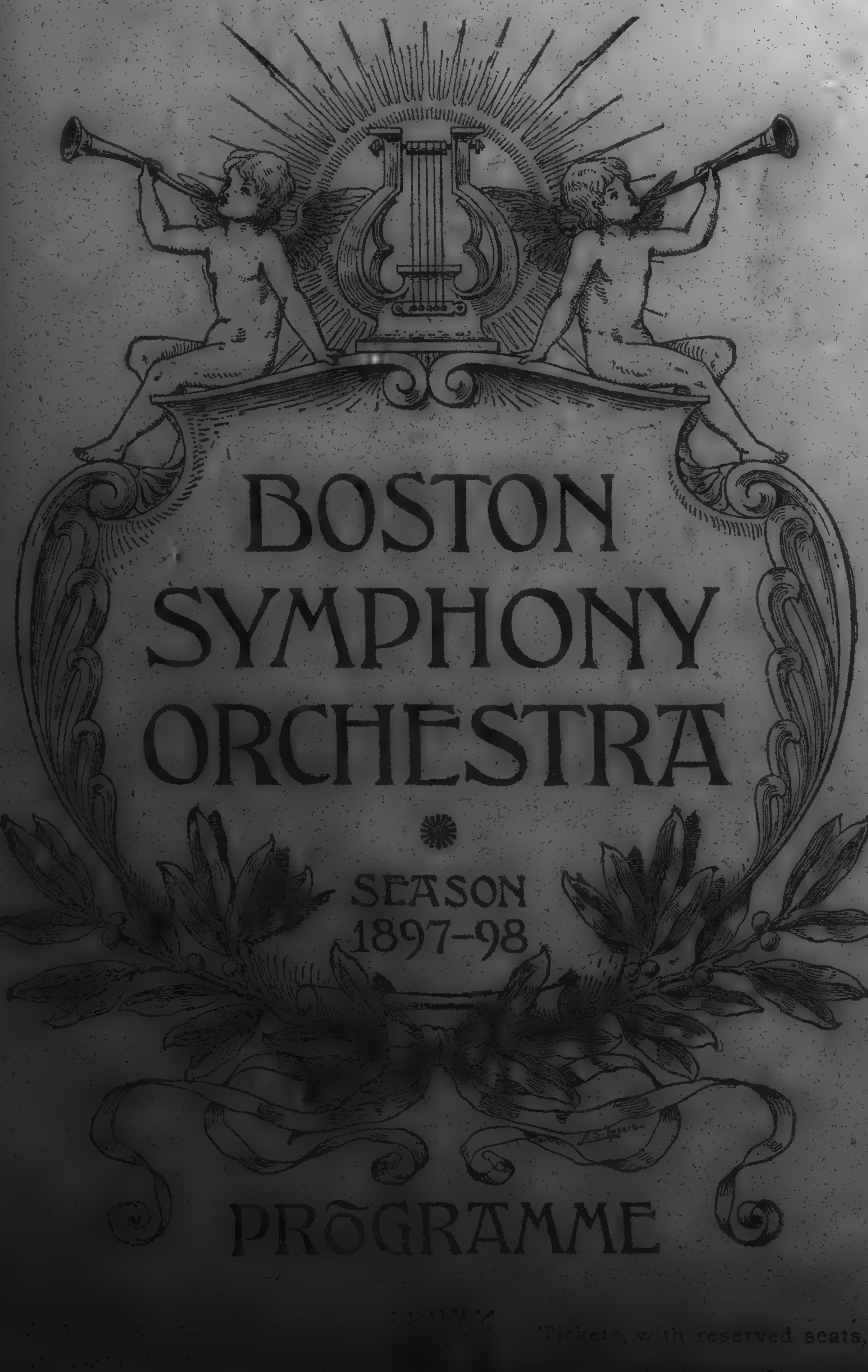
C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

1

Season tickets, at $7 for the eight concerts, and single tickets, at $1.25 each, on sale at Infantry Hall.

ACADEMY OF MUSIC, . . PHILADELPHIA.

Monday Evening, November 8, at 8.15 precisely.



BOSTON
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PROGRAMME

Tickets, with reserved seats, on

MUSIC HALL, BALTIMORE.

The Boston Symphony Orchestra

87 PERFORMERS.

Mr. EMIL PAUR, Conductor.

A PERMANENT ORCHESTRA
MAINTAINED SOLELY FOR
CONCERT PERFORMANCES.

SEVENTEENTH SEASON, 1897–98.

FIVE CONCERTS.

Wednesday Evening, November 10.
Wednesday Evening, December 15.
Wednesday Evening, January 19.
Wednesday Evening, February 16.
Wednesday Evening, March 23.

At 8.15.

SOLO ARTISTS.

Mme. LILLIAN BLAUVELT.
Mr. DAVID BISPHA
Mr. FRANZ KNEISEL.
Mr. C. M. LOEFFLE

And others, to be announced.

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The sale of season tickets will open at Albert's Ticket Office, 13 North Char Street, **Monday morning, October 18,** at 9 o'clock. To secure a fair distributi of seats, no more than ten tickets will be sold to one person.

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Madame NORDICA.
Mr. JOSEFFY.
Mr. KNEISEL.
Mr. LOEFFLER.

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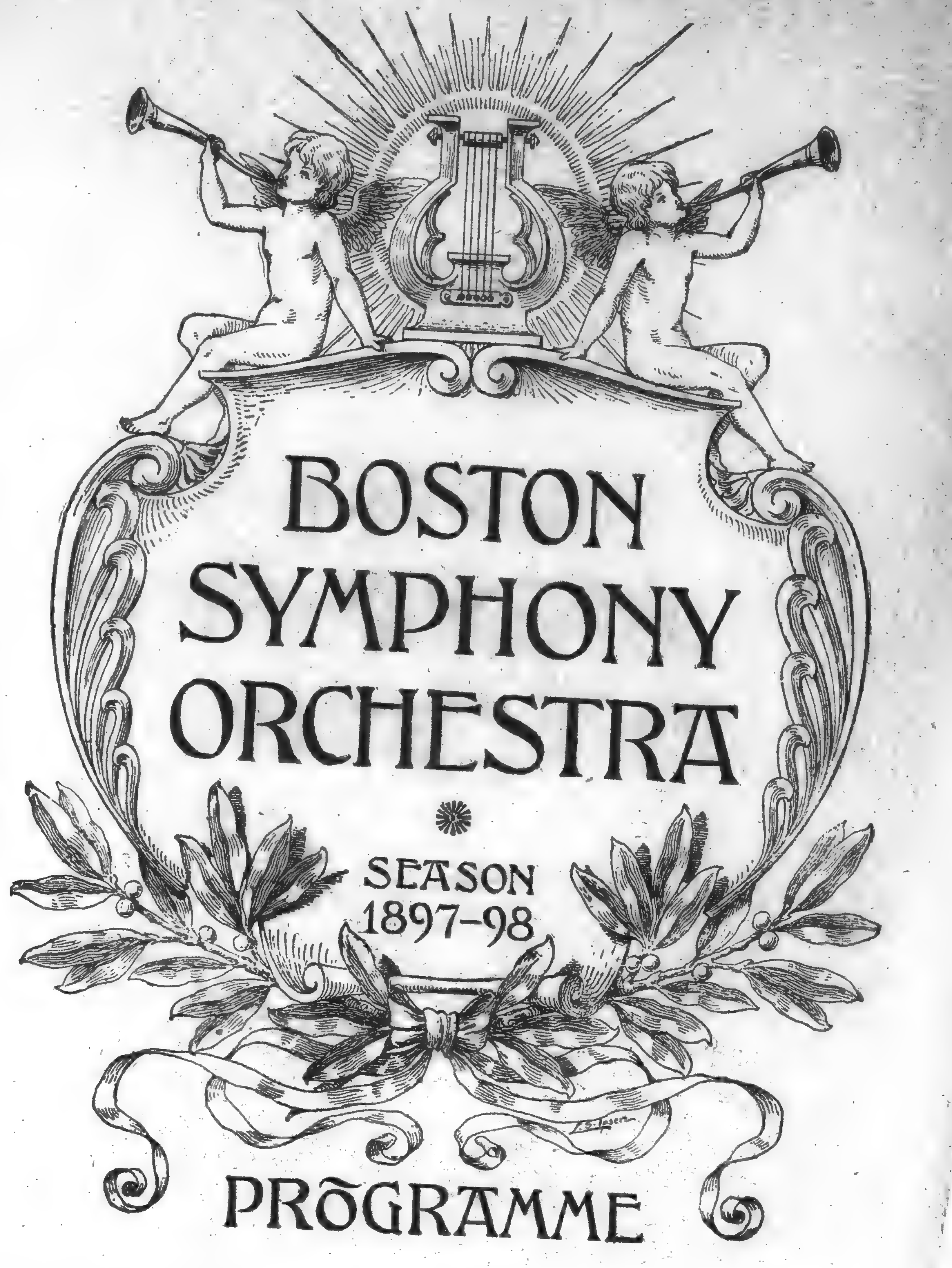

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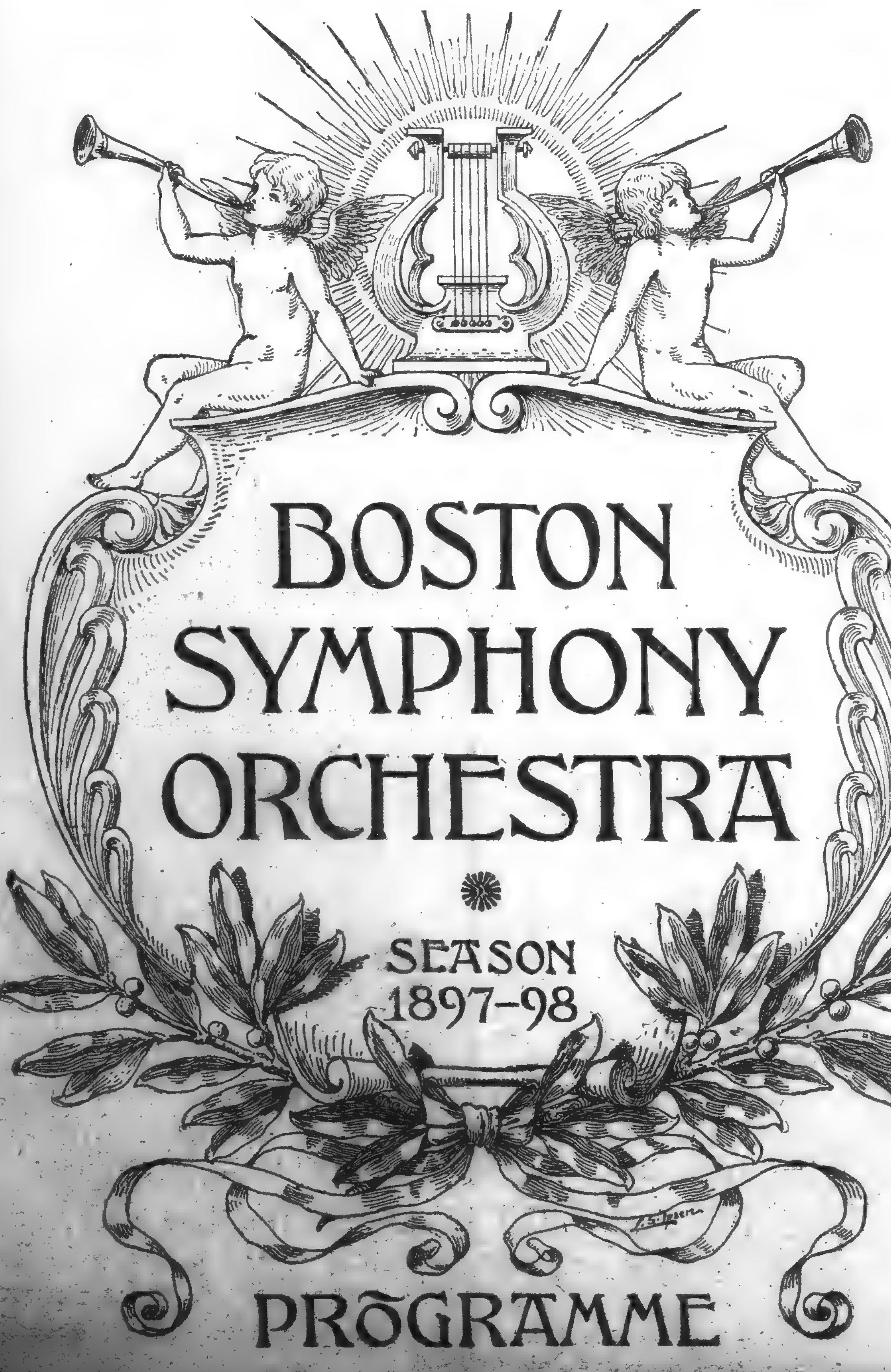

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C. A. ELLIS, Manage

"A virtuoso orchestra."— *Sun.*

"Peerless band of musicians."— *Herald.*

"For the past decade our standard of orchestral performance."— *Times.*

"A fine virtuosity paired with equally fine musical feeling."— *Tribune.*

"The highest exponents of orchestral work in the country."— *World.*

LIST OF WORKS TO BE PERFORMED.

BEETHOVEN	Symphony No. 3 (Eroica)
BEETHOVEN	Three movements from the Symphony No. 9
BRAHMS	Symphony No. 3, in F major
DVORAK	Symphony, "From the New World"
Mrs. H. H. A. BEACH	Symphony in E minor (Gaelic), Op. 32 (MS., first time.)
TSCHAIKOWSKY	Italian Caprice (First time.)
RIMSKY KORSAKOFF	Three movements from the Symphonic Suite, "Scheherazade" (First time.)
MASSENET	Suite, "Les Erinnyes" (First time.)
CHABRIER	Symphonic Poem, "Espagna" (First time.)
RICHARD STRAUSS	Symphonic Poem, "Also spracht Zarathustra" (First time.)
VOLKMANN	Serenade for String Orchestra, No. 3, in D minor Solo Violoncello, Mr. Alwin Schroeder.
WEBER-WEINGARTNER	"Invitation to Dance"
BEETHOVEN	Overture, "Lenore, No. 3"
BERLIOZ	Overture, "Benvenuto Cellini"
BRAHMS	Academic Overture
WAGNER	Selections

INFANTRY HALL,

Wednesday Even

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18
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"A virtuoso orchestra."—*New York Sun.*

"The same matchless organization which has charmed our people for years."—*Baltimore American.*

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"Of the orchestral work, nothing but good words can be said."—*Baltimore Herald.*

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TSCHAIKOWSKY (First time.)	Italian Caprice
RIMSKY KORSAKOFF (First time.)	Three movements from the Symphonic Suite, "Scheherazade"
MASSENET (First time.)	Suite, "Les Erinnyes"
CHABRIER (First time.)	Symphonic Poem, "Espagna"
BERLIOZ	Three movements from "The Damnation of Faust"
WEBER-WEINGARTNER	"Invitation to Dance"
BEETHOVEN	Overture, "Lenore, No. 3"
BERLIOZ	Overture, "Benvenuto Cellini"
BRAHMS	Academic Overture
TSCHAIKOWSKY	Overture, "1812"
WAGNER	Selection

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